

FOUNDER AND PUBLISHER:
ALFRED NOBEL UNIVERSITY

ISSN 3041-217X (print)
ISSN 3041-2188 (online)
DOI: <https://doi.org/10.32342/3041-217X-2025-1-29>
UDC 80(082)

ANU | Alfred Nobel University

JOURNAL

ACADEMIC JOURNAL

Published since 2011

Frequency: 2 issues per year

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The journal has been approved for publication and digital distribution by Alfred Nobel University Academic Council (Protocol No. 5 of 01 April 2025).

Journal is indexed by international scientometric databases and analytical systems Scopus, Ulrich's Periodicals Directory, DOAJ, Index Copernicus, Google Scholar, Vernadsky National Library of Ukraine.

The journal is approved in the List of scientific professional publications by the decision of the Attestation Board of the Ministry of Education and Science of Ukraine (Category A) (Order No.185 of February 20, 2023).

The journal has been included in the State Register of Media Entities by the National Council of Ukraine on Television and Radio Broadcasting (Resolution No. 887, Protocol No. 21 of September 14, 2023)

Media ID: R30-01315

1 (29) 2025

ЗАСНОВНИК І ВИДАВЕЦЬ:
УНІВЕРСИТЕТ імені АЛЬФРЕДА НОБЕЛЯ

ISSN 3041-217X (print)
ISSN 3041-2188 (online)
DOI: <https://doi.org/10.32342/3041-217X-2025-1-29>
УДК 80(082)

АНУ | Alfred Nobel University JOURNAL

НАУКОВИЙ ЖУРНАЛ ▪ Заснований у 2011 р. ▪ Виходить 2 рази на рік

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Журнал зареєстровано у міжнародних наукометричних базах і директоріях Scopus, Ulrich's Periodicals Directory, Directory of Open Access Journals (DOAJ), Index Copernicus та індексується в інформаційно-аналітичній системі Національної бібліотеки України імені Вернадського та Google Scholar.

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Журнал внесено до Державного Реєстру суб'єктів у сфері медіа (Рішення № 887 Протоколу № 21 Засідання Національної ради України з питань телебачення і радіомовлення від 14 вересня 2023 р.)

Ідентифікатор медіа: R30-01315

Матеріали публікуються змішаними мовами.

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Редакція не обов'язково поділяє
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Редактор А.А. Степанова

Комп'ютерна верстка А.Ю. Такій

Підписано до друку 15.05.2025. Формат 70×108/16. Ум. друк. арк. 32,97.

Тираж 300 пр. Зам. № .

Адреса редакції та видавця:

49000, м. Дніпро,
вул. Січеславська Набережна, 18.
Університет імені Альфреда Нобеля
Тел/факс (056) 720-71-54.
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Віддруковано у ТОВ «Роял Принт».
49052, м. Дніпро, вул. В. Ларіонова, 145.
Тел. (056) 794-61-05, 04
Свідоцтво ДК № 4765 від 04.09.2014 р.

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**FORMS AND MEANINGS:
AESTHETICS AND POETICS OF LITERARY WORK**

**ФОРМИ ТА СМИСЛИ: ЕСТЕТИКА І ПОЕТИКА
ЛІТЕРАТУРНОГО ТВОРУ**

УДК 821.112.5

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-1>

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**TEMPORALITY OF THE NARRATIVE
OF CONTEMPORARY TRAVEL LITERATURE
(Based on Cees Nooteboom's work)**

У статті розглянуто темпоральність наративу в дискурсі сучасної мандрівної літератури у контексті соціокультурної динаміки, пов'язаної з цифровізацією життєвих форм, соціально-культурних взаємодій та новітніх моделей осмислення, опису та уявлень про реальність у літературних текстах. Проблематизовано постання новітньої картини світу в трансформаціях літературних дискурсу та наративу. Феномен мандрівної прози нідерландського письменника С. Ноотебоома розглянуто під кутом зору репрезентації проблематики трансформації темпоральності наративу в сучасному метажанрі мандрівної літератури.

Метою статті є визначення напрямів трансформації темпоральності наративу в дискурсі сучасної мандрівної літератури у контексті трансформації життєвих форм людського світу та жанрової специфіки цього метажанру. *Завданням* дослідження є також з'ясування змісту онтологізуючого функціоналу мандрівної літератури та її гуманістичного потенціалу, що розкривається в екзистенційному, аксіологічному, ідентичнісному та трансцендентному аспектах темпорального наративу.

Методологія дослідження є комплексною та міждисциплінарною. З цією метою було залучено історико-літературний, історико-філософський, герменевтичний, наратологічний, феноменологічний, компаративний, наративний *методи*.

Результати дослідження. У контексті трансформацій горизонту смислів сучасної людини (homo digitalis) та розвитку метажанру мандрівної літератури маємо наголосити на релевантності світоглядних впливів літератури як індивідуальної та соціальної практики, сегменту соціальної комунікації та культури на формування ідентичності сучасної людини та спільнот.

Принагідно до мандрівної літератури темпоральність наративу алгоритмізує та структурує рецепцію реальності, що є актуальним навіть для таких мовних конструкцій, які безпосередньо не мають маркерів часовості, причому акцентується здатність такого наративу до конфігурації та реконфігурації форматів розуміння і смислів художнього твору і на формальному, і на змістовому рівнях. Темпоральний наратив у мандрівній літературі сутнісно корелює з принципом інтертекстуальності. Також він передбачає практику комеморації між суб'єктами текстів включно з читачем. Темпоральність наративу сучасної мандрівної літератури передбачає також посилення ролі імагологічного аспекту, тобто візуалізації в опорі на зображення чи дескрипцію, що відображає постання віртуальних піджанрів метажанру.

Творчість С. Ноотебоома репрезентує тотальну оптику подорожі як модусу людського існування, нерозривно пов'язаного з трансцендентальним запитуванням і смислогенерацією, а також віднайденням ідентичності на всіх рівнях – від культурного до гендерного. Онтологізм темпоральності нарративу у творах С. Ноотебоома репрезентовано в розгортанні симультанних практик побудови нарративу, використанні інверсивних ігрових технік і прийомів, притаманних модерну й постмодерну. У пізніх творах присутній вплив естетики метамодернізму, зокрема принципу метаксису.

Ключові слова: темпоральність, наратив, мандрівна література, Сейс Ноотебоом, мета-жанр, інтерпретація, інтертекстуальність.

For citation: Kretova, O., Kretov, P. (2025). Temporality of the Narrative of Contemporary Travel Literature (Based on Cees Nooteboom's Work). *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 9-28, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-1>

Introduction

Contemporary social and cultural dynamics are shaping new formats and mechanisms for the reception of working with information and, above all, for the reception of both the direct flow experience of perceiving reality and the spaces of experience formalized by semiotic codes, among which the leading one is linguistic. In the context of the digitalization of life forms related to sociocultural interactions and communication, modern people generate the latest models of comprehending descriptions and ideas about reality and, in general, a picture of the world. Importantly, since Wittgenstein's project of a universal grammar (language as the boundary of the human world), the virtualization of cultural forms, including literary discourse and narrative, after postmodern and metamodern denials of the spatial and temporal structure of reality description, has led to the blurring of the boundaries of time and space in both linguistic practices and literary discourse. Ironically, contemporary travel literature, whose very genre specificity implies the use of narrative as a spatial and temporal marker, and temporality itself as the narrative and existential essence of textual reality, is in line with Einstein's intuitions about the correlation of time and space in a continuum or John McTaggart's conceptual denial of the existence of time. Moreover, in travel literature, the correlation between the past, present, and future seems to be a *modus operandi* of self-positioning and self-identification of the author, narrator, and characters. It forms the semantic message and reception of the text both on the logical "plane of immanence" [Taylor, Winqvist, 2001, p. 289] and at the level of cognitive settings of consciousness, System 1 [Kahneman, 2024]. The study of travel literature from the perspective of temporality thus seems to be heuristic for contemporary literary studies, philosophical anthropology, and cultural studies.

Degree of research on the problem

The problem of temporality has been explored in such aspects as worldview narrative and culture [Kropyvko, 2022], in synchronic and diachronic terms from the perspective of cultural consciousness and literary tradition [Lishchuk-Torchynska, 2011; Papusha, 2013; Tkachenko, 2018; Ulitska, 2006; Shevtsov, 2021], in the linguistic aspect [Barchuk, 2011; Romaniuk, 2012]; in the narratological dimension [Genette, 1980; Fludernik, 2002; Nikolaienko, 2002; Savchuk, 2013; Rymar, 2014], etc. In the context of the narratology's origin in the late 1960s, this problem arose as a result of the functionalists' reinterpretation of the traditional structuralist paradigm and the return of the subject as a bearer and marker of temporality to the focus of literary studies. In the first place, this is related to the works of Gérard Genette, Gerald Prince, Wolf Schmid, Claude Bremond, and others. Prince argues that the events are presented sequentially in a narrative that captures human experience and features anthropomorphic characters and practically emphasizes the unity of the ontological as substantive and formal semiotic aspects of temporality in a narrative, and their distinction depends only on the initial attitudes of the interpreter [Prince, 2003]. Schmid, explaining the distinction between narrative and descriptive texts [Schmid, 2003], practically forms two types of temporality: semiotically eventful (narrative) and visually descriptive. The author emphasizes that the concept of narrativity is universal since the boundary between narrative and descriptive is blurred. Genette [1980] argues that

the concept of focalization (a narrative feature that denotes the optics of interpreting textual events, i.e., the angle of view of the author, narrator, character, and their inherent limitations) practically means that narrative perspective gains meaning through temporality as a structural constant of the text, which, we note, can also be considered an ontological constant, since the change of states is not only a change in the points of view of agents of sensory perception of reality, but, above all, a change in the states of reality itself. Papusha argues that “narratives always contain a certain combination of storytelling and other discursive processes” [Papusha, 2013, p. 211]. It may mean that the temporality of the narrative is immanent in the existential status of the subject or cognitive agent as author, recipient, interpreter, observer, or reader.

Given the profound elaboration of the temporality problem in both literary and linguistic studies, in the context of our topic, we emphasize the ontological dimension of time in literary studies. The point is to emphasize the relation between the phenomenological and factual (real) dimensions of artistic reality and to find out the hypothetical vector of its transformation. It is known that the philosophy of literature was conceptualized in an instrumental but not a metaphysical sense by Husserl’s student Roman Ingarden. Unlike Heidegger and Merleau-Ponty’s metaphysical approach, Sartre’s existential approach, or Poulet’s philological approach, he considers a literary work as an exemplary intentional object of consciousness that is not ontologically autonomous since it does not belong to real objects. However, he “becomes independent of the consciousness that his experiences grew out of and now acquires relative existential autonomy” [Ulitska, 2006, p. 118]. Thus, the temporality of the narrative as a description of a sequence of events from the perspective of the aesthetic category of interest acquires an ontological dimension. Basically, Ingarden asserts the ontological status of the imaginary, which is structured as a narrative.

At the end of the twentieth century, Taylor, within his distinction between the romantic and the modern, argues that “there is a parallel modernist attack on the time-consciousness and modes of narrativity [...]. The objectified view of the world that disengaged reason produces involves a spatialization of time” [Taylor, 2005, p. 592]. Rejecting the mechanistic view of time as a series of discrete moments connected by causal relationships, the philosopher asserts modern temporality as an epiphany to the experience of temporality, defined as the “time of events,” syncretized both in terms of the metaphor of the time arrow and the temporality of the author, character, and recipient of the text (reader). On the other hand, Ricœur, explaining the correlation between the mental and physical dimensions of eventfulness, refers to Donald Davidson, an analytical philosopher, to “insert actions into an ontology, not a hidden one but a declared ontology” [Ricœur, 2002, p. 92], which explicates the eventfulness development both causally and teleologically. It is noteworthy that such a view allows us to consider the stochasticity of the event as the “sudden fissure that transforms the faulty construction of a bridge into an event that causes a catastrophe” [Ibid., p. 95]. Ricœur’s metaphor of the fissure is congruent with Deleuze’s concept of folding that denies the nomological nature of sequence, including the narrative one. Therefore, Deleuze’s time [2015] (Aeon – Chronos) is a combination of the mental subjective time of human life and descriptive time, i.e. the former lacks the past and the future, while the latter includes the present not only as signs but also as ontological markers.

Thus, the temporality of narrative as a construct of imagination, text, and event description is non-linear, a rhizomatic entanglement of the somatic, rational, and affective. This leads to Derrida’s concept [1991] of the unity of time dimensions in a single temporal act where the gradual movement of time is replaced by the simultaneous presence of past, present, and future, while temporality is ontologized through stochastic eventfulness. Thus, Ingarden’s anti-psychologism in the optics of modern and post-modern traditions acquires the features of “empty time” as depersonalized, derationalized reality (here-now-and-so) as a permanent reference point for presence, action, self-awareness, description of oneself and the world, and the identity of the subject. It should be noted that this view on temporality significantly undermines the foundations of the anthropocentric paradigm [Bekhta-Hamanchuk, 2017] of literary and linguistic studies, as it involves reformatting human subjectivity in the context of the challenges of non-anthropocentrism, which further demonstrates the transformative potential of temporality as an ontologizing factor in the human world-view in the context of the digitalization of social communication and cultural space. The metamodern paradigm, while rehabilitating the temporality of narratives, discursive practices, and grand narratives as rational structures,

sees it as conventional, non-predetermined in the view on metaxis as an oscillation between the modern and the postmodern, commemoration and reduction of collective and individual memory to a combination of modern categorization and nomology and a postmodern imitative game mode [Kretov, Kretova, 2020].

Contemporary approaches to the ontology of temporality in fiction assume that the text is a model of the world similar to the modeled object but not identical to it [Shevtsov, 2021] or emphasize the self-observation of text characters as a defining feature of both textual temporality and historicism [Tkachenko, 2018], as well as the transformation of the fiction's time by the author's or physical time [Kapystianska, 2012].

Travel literature has been examined in its genre and thematic diversity [Bohdan, 2018; Rozinkevych, 2019; Shulhun, 2017] from the perspectives of worldview and social issues, as well as stylistic and semantic analysis.

The Cees Nooteboom's works are yet to be systematically studied, though some aspects of them have been in the focus of contemporary scholars [Shy, 2024; Schmidt, 2016; Vanderbes, 2007; Wroe, 2006]. Yet, the temporality issue in the work of the Dutch novelist has not been explored.

It is important to emphasize that we are interested in the phenomenon of temporality not primarily in the grammatical but in the ontological aspect, i.e. the category of linguistics, in addition to literature, captures the structure of functional and semantic fields of the lexicon, that is "the marking of the semantic units by the temporal component" [Barchuk, 2011, p. 3] and "the intrinsic potential of the means of expression and functioning" [Romaniuk, 2012, p. 3]. We believe that the potential reveals the syncretic nature of the temporal identity of the modern speaker, narrator, and finally, cognitive agent, in a fiction narrative (except non-fiction discourses). The point is not the "scatteredness" of the speaker and description, narrative and discourse in the coordinate system "past – present – future" similar to an electron in the electron cloud but a total transformation of human modes of interpreting topos as a locus of temporality, which finds expression in the literary tradition from the modern era (Marcel Proust, James Joyce, Samuel Beckett, Louis-Ferdinand Céline, etc.), the boundaries of modern and post-modern (Thomas Pynchon, Donald Barthelme, Viktor Domontovych, Valerian Pidmohylnyi), post-modern (Julian Barnes, John Fowles, Umberto Eco, Milan Kundera, Haruki Murakami, Kazuo Ishiguro, Yurii Andrukhovych, Oles Ulianenko, Oksana Zabuzhko, etc.), meta-modern (David Foster Wallace, Jonathan Franzen, Dave Eggers, Volodymyr Dibrova, Bohdan Zholdak, etc.). In other words, the temporal can be implicitly or explicitly interpreted as a function of the spatial and vice versa, and as a conventional human ability to control time through space, a classic example is travelogue or the category of travel literature.

We emphasize that in contemporary literature, the actualization of this issue is associated with significant changes in life forms and mechanisms of staying in the information space, interaction with information and its generation, transformations of social communication and culture associated with the digitalization of the human world, the Foucauldian situation where codes become autonomous to referents, and language simulators generate content that challenges the human nature of literature and book publishing.

The *purpose* of the article is to determine the transformation directions of the narrative temporality in the discourse of contemporary travel literature in the context of the transformation of life forms in the human world and the genre specificity of this meta-genre based on Nooteboom's pieces. Moreover, the study *aims* to clarify the content of the ontologizing functionality of travel literature, and its humanistic potential revealed in the existential, axiological, identity, and transcending aspects of the temporal narrative.

The research *methodology* is integrated and interdisciplinary. To achieve the goal, the author incorporates historical and literary, historical and philosophical, hermeneutical, narratological, phenomenological, comparative, and narrative methods.

Visualizing temporality in culture, narrative, and literature

As Kropyvko points out, "the emergence of Homo digitalis took place as a result of a change in the modern thinking... Discourse turns into the subject of comprehension... The decentralization of previously hierarchical phenomena brings about the realization of the relativity of time

that loses its historical specificity and continuity and ceases to determine human life. The only reality of a human being is recognized as the moment of living” [Kropyvko, 2022, p. 18]. Thus, the concept of journey, or the philosophy of journey, in part loses the semantics of continuity and linearity (i.e., a succession, a change in successive situations of self-awareness and self-positioning of a person). In its place, the moment of being at a certain point as presence is enhanced through the cognitive or emotional-affective aspects of human construction of reality [Kretov, Kretova, 2017].

Paradoxically, the emergence of hypertext, content generated by AI language simulators, and blogging as digital alternatives to traditional writing has leveled the fundamental distance between the author or narrator and the topos of one’s narrative or existence, eventually discrediting the subject-object dichotomy and the fundamental principle of Western philosophy and culture, i.e. the Platonic-Hegelian thesis of the identity of thinking and being, while actualizing *tat tvam asi*, the Vedic principle meaning “that you are”. This metaphor of constellations elucidates the argument that travelogues – and travel literature more broadly – assume an **ontologizing function** in response to the transformative and dehumanizing shifts in the picture of the world. These shifts occur at the levels of structure, the configuration of elements, and content. Travel literature, in this context, serves to document Heideggerian existentials of being and being-in-the-world within the subjective temporality of meaning-making. Through this process, it restores to humanity the objective spatiality that has been lost. One might even assume that travel literature creates a specific Umwelt [Schroer, 2019], a syncretic and receptive-synesthetic environment similar to the concept of the space-time continuum in modern theoretical physics. The travel time defines the space of human existence.

In the context of literary discourse and fictional narrative, this suggests a challenge to the *fundamental logical structure of the statement*. Specifically, the predicate no longer necessarily explicates the content, quality, feature, or contextual circumstance of the subject but instead acquires its subjectivity. A notable example of this procedural disintegration as a foundational narrative principle can be observed in Donald Barthelme’s *The Dead Father* and Julian Barnes’s *A History of the World in 10½ Chapters*. Under this interpretation, a journey, wandering, or any form of movement does not produce temporality as a criterion or means of fixation; rather, it emerges as a product of temporality itself. One might argue that this perspective constitutes a paraphrase of the classical Heraclitean dictum πάντα ρεῖ καὶ οὐδὲν μένει (“everything flows, and nothing remains”), in which the terms “everything” and “flows” are effectively interchanged. In this reformulation, “everything” as a static metaphysical absolute – traditionally used to describe the world – becomes merely a special case within the broader, relativistic principle of “flows” as the fundamental condition of change. As the accessibility and instantaneous availability of information, communication tools, audio-visual content, and both original and artificially generated texts render the world increasingly compressed and constrained, travel literature emerges as a vital medium for expanding human perception. It offers not only new horizons of meaning and greater depth but also a renewed capacity for sense-making. This function extends beyond the traditional notions of psychological parallelism or the recreational value of travel literature. Rather, it speaks to a new epistemic power in an era where scientific consensus suggests that the informational reservoirs for AI training have been depleted.

Narratology, as a perspective on text in its broadest sense, functions as an interpretive framework that situates narrative within the wider cultural context of artistic creation. At its core, it emphasizes the semantics of processing, humanization, and interpretation – conceived as the recombination of elements within an existing whole. Ryan’s approach to narrative as a virtual reality being constructed within the existing semiotic code seems important in the context of our topic: “reality – conceived as the sum of the imaginable rather than as the sum of what exists physically” [Ryan, 2013]. In other words, narrative universes are formed by stories that, in principle, reject the differentiation of the factual as real and imaginary. Thus, the temporality of the narrative is conventional and relational to the extent it is determined by the meaning-making mechanisms of the text. Therefore, when distinguishing between the narrative aspects of literary discourse and text – such as cognitive and semiotic dimensions – based on the categories of consciousness, thinking, and artistic speech [Savchuk, 2013], it is essential to recognize that both cognitive and semiotic (speech) activities are preceded by self-awareness. This self-awareness,

understood as the subject's self-identification as a cognitive agent, is contingent upon the differentiation of the author's or narrator's self in both time and space. Moreover, in narrative, the primacy of temporality appears evident, as its continuity and coherence unfold over time, whereas space is typically a derivative construct shaped by the narrative framework of human consciousness.

Narrative temporality, therefore, to some extent, algorithms and structures the perception of reality, a phenomenon that remains relevant even in linguistic constructions lacking explicit temporal markers. This suggests that, even at the syntactic level, the logic of temporality is inherent in any statement, description, or text – a principle exemplified by the structure of the universal grammar of reality description in Wittgenstein's *Tractatus Logico-Philosophicus*. Therefore, when considering narrative production as a conditional social game (Prieto) that integrates imaginary constructions and ideas into concrete reality, it is essential to recognize that narrative is not merely a collection of elements forming a superadditive whole. Rather, it is a structured entity whose configuration is shaped by temporal and semantic architectonics. Furthermore, the temporality of a narrative, unlike its meaning, is immanent in linguistic constructions at the formal level, while meaning, sense, and absurdity involve cognitive operations of understanding and interpretation being secondary to temporality. It can be argued that temporality anchors the narrative, enabling it to be understood as it unfolds in terms of meaning and sense.

Contemporary linguonarratology posits that the analysis of a literary text is not driven by its content (fabula or plot) but rather by an examination of the means and modes through which the author constructs and semiotizes experience and reality within the categories of literary narrative [Savchuk, 2013]. In this regard, the narrative temporality is its defining constant as an artistic and interpretive phenomenon in relation to reality.

Fludernik's typology of narratives [2002] allows us to consider the narrative temporality concerning its macro-genre determined by the communicative goal and discursive forms of its realization. In this typology, travel literature is a narrative macro-genre that includes traditional genres of literature, cinema, and communication and unfolds through the fixation of a narrative sequence in description. The narrative macro-genre has a paradigmatic feature of fixation on events and actions [Nikolaienko, 2002], implying sequence as a configuration, narrative homeostasis (as a violation/restoration of the event and descriptive balance), indicating that temporality determines not only the formation of the plot but also the meaning-making. Thus, Fludernik's concept of macro-genre, which identifies prototypical, idealized types of texts, incorporates temporality not only as a criterion for distinguishing between macro-genres but also as a framework for categorizing the modes of discourse that define traditional literary and artistic genres, grounded in narrative and the semiotic code of language. Hence, the established notion of narrative strategy inherently involves both event and temporal components. Given that both the author and the recipient of the text exist in real time, with which the narrator's time and the overall time of the literary text are challenging to correlate, it becomes evident that it is the temporality of reality perception – recording the changes and sequences of situations and conditions of perception – that shapes the category of space. This temporality enables the creation of linguistic and philosophical pictures of the world, allowing us to transcend experience through the verbal depiction of imaginary realities.

It is worth noting that the alleged obviousness of the fact that narrative discourse endows any described fact with event status [Rymar, 2014] needs to be clarified. For the concept of narrative multi-eventfulness denoting the "step-by-step communication" of the referential events of narrative discourse as the meaning-making events of plotlines within which a sequence of connections and communications between the characters of the textual universe is formed, does not in itself fully reveal the mechanism of the emergence of textual reality, not only as a succession but also as simultaneity, advance, event expectation, etc. Therefore, the very criterion of narrative eventfulness is inherently tied to the principle of temporality. Its defining signs and conditions – including factuality (the event's occurrence within the textual reality), the degree and nature of eventfulness (the event's significance, unpredictability, subjective meaning for the characters, inevitability, irreversibility, and uniqueness), and effectiveness (the event's integration into the narrative's cause-and-effect structure and continuity) – necessitate an additional scaling perspective. This perspective enables an examination of the plot and the narrative structure

of the text as components of a broader semantic system that is explicitly non-linear. The view on the narrative event appeals to the interpretation of the world and human history as a text as well as functions as a principle of the given recurrence of all possible events in the temporal integrity of human reception of reality. This perspective encompasses the Heraclitan dialectic of time, the previously mentioned relationship between the individual and the collective (which becomes historical if history is understood as a compilation of narratives), the principle of “that you are,” and Ecclesiastical notions of the fluidity and cyclical nature of existence. From a formal standpoint, it also entails an endless sequence of allusions and reminiscences. Not surprisingly, this view on temporality at the semantic level is significantly closer to the phenomenon and principle of intertextuality in modern, post-modern, and meta-modern aesthetics. Basically, any semantic unit of speech or text, if forming a narrative, already indicates an event or, in the case of a performative utterance, is itself an event.

Thus, a word, a statement, or a linguistic description of a particular state of affairs – when succeeded by another – functions as an event that establishes and reinforces a complex network of temporal relations, which manifest as semantic relationships. Moreover, this construction is similar to Deleuze’s rhizome or Kristeva’s *khôra* (in Plato’s *Timaeus*, the *khôra* is the possibility of distinguishing between existing entities, their limits, and their transformative power). Meanwhile, the narrative temporality does not determine its orientation toward the conventional past, present, and future since their subjective simultaneity is a defining feature of Husserl’s noesis as a way of adjusting human cognitions. Therefore, viewing the chronotope merely as a component or feature of the narrative appears insufficient, as the very capacity for spatio-temporal deixis is embedded in the semiotic code of language. However, it is not confined to the textual universe but instead serves as a means of transcending reality through human consciousness in the process of engaging with a work of art. Saussure’s *parole* paradoxically embodies the Kantian transcendental subject because the boundary between the knowable and the unknowable is overcome in narrative event sequences through the realization that “I am a small particle in world connections” – not through explanations [Fylypovych, 1989].

It is worth emphasizing that Ricœur’s categories of narrative temporality (real life time, the phenomenological aspect of time, verb forms of the time category, configuration games with time categories) [Lishchuk-Torchynska, 2011] only in part cover the new property of narrative temporality in contemporary digitalized culture transforming not only the textual thesaurus but also, above all, the forms of access and reception of textual reality. Phenomenological time, encompassing noesis and noematic facts, does not transcend the traditional subjectivity outlined by the self-concept, while contemporary practices of text reception, reading, and commemoration involve joining supersubjective communities (e.g. hypertexts, gamebooks, fanfiction literature, text messengers, MMORPGs, social and communication platforms). This leads to transcending the subject, who goes beyond own experience and the boundaries of the imaginary. This way, a new narrative identity is being formed that transcends the practices of reading or creating texts and can form a new life form and level of cultural thesaurus. Therefore, it seems appropriate to formulate a **transcendental dimension of the narrative temporality**.

Integrating phenomenological and hermeneutical approaches entails reinforcing the correlation between the textual thesaurus and the subject’s experiential framework and shaping the existential dimension of cognition and emotion to time. This process unfolds within metanarrative temporality as a broader abstraction of human cultural praxis. By *meta-narrative*, we do not refer to Lyotard’s discursive dominant paradigm, which aligns closely with the concept of ideology. Rather, we understand it as a set of interpretive life practices grounded in temporal narrative – an integration of temporality and eventfulness – resembling the notion of social and cultural habitus.

Thus, we can single out the following areas of transformation of narrative temporality in contemporary literature and the meta-genre of travel literature, in particular:

– *ontologization of the narrative temporality* as a fundamental feature of human existence, imagination, and experience manifested in syncretic visions of the phenomenology of presence and historical and cultural continuity, of man and culture in time;

– development of the *transcending potential* of travel literature following the transformations of the model of the space-time continuum;

– re-ideologization of anthropogenic temporality, implying the rehabilitation of Lyotard’s grand narratives and meta-modern metaxis as well as a shift in the interpretive framework of the existential and ontological dimensions of human temporal perception – from a negative to a positive orientation. This may indicate the emergence of a new humanist view on Homo digitalis and an alternative to non-anthropocentric pejorative discursive practices;

– *reinforcement of the imagological aspect of narrative temporality*, through the visualization of eventfulness, closely aligning narrative and descriptive elements within the newest genres of the meta-genre of travel literature.

Travel literature: time as a spatial metaphor

It is worth considering the phenomenon of temporality to the meta-genre of travel literature. It unites both individual genre forms and semantically accentuated variants (travel literature, literature of relocation, literature of wanderings, literature of asperities, journey, travel literature, travelogue, travelogue) [Bohdan, 2018]. Importantly, contemporary travel literature focuses less on the factual relocation and more on the phenomenological aspects of the experience it causes. It is worth emphasizing that temporality in contemporary travel literature, in our opinion, generates a new view on space as extremely conventional and relational or virtual. (For this reason, multiplayer video game streaming is a popular genre of modern video blogging, where viewers travel through the virtual space as the blogger plays the game, following one’s comments).

When reflecting on narrative identity, Ricœur argues that the latter can be revealed “only in the dialectic of selfhood and sameness” [Ricœur, 2002, p. 169], referring to *configuration* as the term revealing the aforementioned dialectic as a correlation between story being told, narrative and character, subject, self, he points out that “contemporary narrative theory has attempted to give to this correlation the status of semiotic constraint” [Ibid., p. 173]. The understanding of narrative as a series of functions and the formalization of eventfulness are completely impossible because sameness means a certain status quo of a narrative or character, selfhood, though, implies all possible configurations of this status quo. In other words, appealing to Aristotle’s concepts of myth and mimesis, the scholar argues acting models as eventual narrative templates with the full probability of any configurations and transformations.

Thus, the philosopheme of travel pertains to processuality, unfolding between the possible and the actual, experience and imagination. It serves as an extrapolation of human temporality, existentially given, onto the spatiality of the universe, phenomenologically perceived: “Literary fictions differ fundamentally from technological fictions in that they remain imaginative variations around the corporeal variations on the self and its selfhood. Furthermore, in virtue of the mediating function on the body as one’s own in the structure of being in the world, the feature of selfhood belonging to corporeality is extended to that of the world as it is inhabited corporeally. This feature defines the terrestrial condition as such and gives to the Earth the existential signification that was recognized in their way by Nietzsche, Husserl, and Heidegger. The Earth here is something different, and something more, than a planet: it is the mythical name of our corporeal anchoring in the world. This is what is ultimately presupposed in the literary narrative as it is subjected to the constraint making it a *mimesis* of action” [Ricœur, 2002, pp. 180–181].

Thus, human corporeality is the cause and prerequisite for the practice of traveling as leaving the Self to find the Self through the Other and Others. From this perspective, travel literature in the context of contemporary dehumanizing transformations probably seems the only natural *modus operandi* of existential resistance to the technologization of life practices. To paraphrase the title of Eco’s famous essay, humanity should not only abandon the hope of escaping books but should also recognize that, ultimately, all world literature functions as a travelogue – a journey both away from and back to itself, much like Borges’s garden of forking paths. Thus, the narrative temporality in the optics of travel literature can, in addition to its functional and formal features, acquire an ontological dimension.

It is noteworthy that the current debate [Rozinkevych, 2019] on the definition of meta-genre and travel literature genres appeals mainly to the formal feature – the way texts correlate with empirical reality (fictional/non-fictional narratives, documentary/fictional, singular/plural,

etc.). In our opinion, the completeness of the scientific descriptions of texts paradigmatically belonging to travel literature should be based on the appropriate categorical concept. The very notion of travel – encompassing any relocation or shift in locus, whether real or imagined – as one of the oldest human practices and philosophemes enables an interpretation of the meta-genre of travel literature as possessing both ontologizing and transcendent potential. This potential manifests in its role as an artistic interpretation of the crisis-ridden worldview, a reflection on transitional thinking through the reassessment of cultural and historical landmarks, global transformations, the definition of national identity, the reexamination of representations of the “self” and the “other,” the establishment of cultural dialogue, the search for personal existential anchors, and the emphasis on shared meanings [Shulhun, 2017, pp. 2–3].

Moreover, it seems important that the recent travel literature, traditionally combining the real and the imaginary in the journeys of consciousness (Jorge Borges, Italo Calvino, Cees Nooteboom, Yurii Andrukhovych, etc.), is far from the experiential syncretism and realism that bring them extremely close, practically homologating them. A contemporary scholar asserts that “the imagological aspect is becoming increasingly significant in modern travel. The convergence of intentions among writers from different national literary traditions suggests the presence of a broader trend – literature’s engagement with global transformations, the construction of a new worldview, and reflection on meta-geographical and meta-historical dimensions” [Shulhun, 2017, p. 4]. In our view, the emphasis on conveying the figurative dimension of temporal narrative in the contemporary meta-genre of travel literature signifies a shift away from modernist and postmodernist aesthetic and poetic techniques, which are characterized by temporal inversion and various manipulations of temporal markers within the text. One could argue that contemporary travel literature reflects a return from the journeys of Joyce and Meyrink to those of Montaigne or the medieval travelogue, albeit within the framework of digital culture – manifested, for instance, in the memetic dimension of visibility, the practice of network surfing, or virtual travel.

The temporal structure of recent travel literature appears to follow a principle of **non-linear discreteness**, wherein the plot progression and the shifts in the characters’ locations are governed by a sequence of events distinguished by three interrelated dimensions: physical presence, the perception of empirical reality, and the imaginative reconstruction of that reality. One can use the metaphor of a picture made of puzzle elements: a narrative, like an image, implies a certain final integrity, but the addition of individual puzzle elements does not necessarily depend on the semantic or formal algorithms of the text, including the plot. Moreover, the contemplative model of reception – characterized by the perspective of a “God’s spy,” as described by M. Proust – primarily shapes interpretive approaches that emphasize the visibility of images rather than relying on the conventional metaphysical framework of the text. The contemporary travelogue tends to visualize as a silent presence, if silence refers to the avoidance of explanations and didactics, which is quite consistent with the aesthetics of meta-modernism completely denying historical discourse [Kretov, Kretova, 2020] and interpreting temporality mainly as presence and movement as a consistent change of viewpoints on the environment (Nooteboom’s *All Souls’ Day (Allerzielen)*, 1998), *Roads to Santiago (De omweg naar Santiago)*, 1997), *Venetië-de leeuw, de stad en het water (Venice: The Lion, The City and water)*, 2019) and Foer’s *Extremely Loud & Incredibly Close* (2005) are cases in point). The metamodern attitude of *metaxis* – characterized by oscillation between rationality and modernity, and irrationality and post-modernity – shapes the aesthetic principle of “new sincerity” (so-called ironesty). This perspective influences contemporary understandings of narrative temporality, not merely as a formal textual marker, a discourse type, or a semantic feature that defines temporal modality, but more fundamentally as an implicit acknowledgment of temporality as both a mode and a space for human meaning-making.

Notably, the recent Nobel Prize laureate in Literature, Olga Tokarczuk, in her programmatic essay titled *Ognosia*, references Camille Flammarion’s famous engraving, which depicts a traveler “who, having reached the edge of the world, extends his head beyond the earthly sphere to gaze upon a meticulously ordered and harmonious cosmos.” She observes: “Since childhood have I been in love with this amazingly metaphorical painting, which every time opens up new meanings and outlines the human essence in a completely different way compared to

Leonardo da Vinci's well-known drawing, which depicts a static and triumphant Vitruvian Man as a measure of the universe and oneself" [Tokarchuk, 2022]. The contrast between dynamics and statics is significant, as is the attention to sacred symbolism, including the sage traveler's cane and traveling cloak. The author contends that in a world diminished by technological advancements, only the experience of travel can liberate individuals from the catatonic stupor induced by constant technological immersion.

Narrative temporality in Nootboom's pieces

The works of Cornelis Nootboom, one of the most translated contemporary Dutch authors, a multiple Nobel Prize nominee, and winner of many literary awards, are illustrative in the context of the topic of our study. His numerous prose texts and poetry collections are thematically and content-wise related to travel literature, including *Reizen een vorm van mediteren* (Travel as a Form of Meditation, 2008), *Waar de herinnering woont* (Where Memory Lives, 2006), *Berlijn 1989-2009* (Berlin 1989-2009), *De schrijver als hoofdpersoon: lezen als avontuur* (The Writer as Protagonist: Reading as Adventure, 2015), etc. Essentially, most of Nootboom's artistic travelogues are accompanied by visual elements, such as photographs or drawings, reinforcing the idea that the imaginative and figurative dimensions of temporality are integral to human existence and that the metaphor of life as a journey remains relevant.

It is worth remarking that his first novel *Philip and the Others* (*Philip en de anderen*, 1957), which intertwines myth, fairy tale, fantasy and realism in a postmodern manner, creates Emmanuel Vanderley, a young traveler hitchhiking across Europe in search of a Chinese woman who invents games in an imaginary reality. The young man, like Don Quixote of Lamancha, is in love without an object of love and travels without a goal as a destination. The temporality of events in the novel constitutes both its content and meaning. Through this progression, the protagonist – serving as the writer's alter ego – undergoes self-realization, identity formation, and, ultimately, self-discovery.

The second novel, *The Knight Has Died* (*De ridder is gestorven*, 1963) tells about the intention of the narrator, a friend of the deceased Andre Steenkamp, to write a novel about another dead writer and realizes his mission to finish this book based on his friend's drafts as writing the book of own life. The novel employs characteristic post-modern manipulations of time and space, where continuity is not perceived as monolithic or multidimensional but as an open-ended semantic construct. It resembles a sphere with a center at every point and a circumference extending infinitely – an idea reminiscent of late scholastic conceptions of extra-spatiality and timelessness, particularly as articulated by Nicholas of Cusa. Furthermore, an individual does not remain static in time, like an insect trapped in amber, but instead undergoes expansion. This expansion is bounded only by imagined constraints – thought, experience, and the semiotic structures encoded in language. As the character travels, he finds himself on a certain remote island, where he meets people of art, falls in love, experiences existential crises, and dies. Steenkamp, to reconstruct the conventional space of creativity, traverses twenty-one topoi – unnamed sections of the book – that interlock like puzzle pieces to create a unified space of perpetual motion. This dynamic framework encapsulates movement within movement, history within history, and fate as both a reflection of and an interplay with other destinies. Steenkamp remains alive as long as his book remains unfinished. However, the temporal nature of human existence and culture ensures that the book will continue to be written even after his death. As we can see, his early novels employ both modern and postmodern techniques of creating a narrative and interpreting temporality. By and large, the novel lacks a conventional plot driven by a sequential chain of events. Instead, its dynamics emerge from the continuous expansion of context and the scaling of narrative space. This effect is made possible by a conception of temporality as both discrete and syncretic, extending in all directions, where the sequence and distinction of events remain fluid and non-essential. Although real time correlates with the subjective experience of time by the characters in Nootboom's works, the latter has no defined intentionality and can be transformed in any way. Therefore, it may be argued that Nootboom's wandering philosophical prose transcends the classical notion of chronotope developed in the writer's third novel, *Rituals* (*Rituelen*, 1980).

The novel, which can be seen as a coming-of-age novel, portrays Inni Wintrop across different stages of her life as she struggles to impose a schematic order and symmetry on reality. However, her efforts are not driven by a desire to overcome existential alienation or nausea, as seen in Sartre or Camus, but rather by a confrontation with the indifferent inaccessibility of truth itself. The escape from the absurd does not occur within time but rather through time, as the novel presents temporal experience as exceeding the spatial boundaries of self-awareness. Human temporality acquires the features of a *modus vivendi*, a picture of the world, and ethics. These elements prevent Inni from succumbing to the cynicism of her antagonists, the father and son, Arnold and Philip Taads. In the novel, temporality transcends formal text structures and does not serve as a mere sign or marker of narrative. Instead, it takes on the meaning of pleroma – an absolute fullness of possibilities – that eliminates the constraints of time and space. Significantly, the Gnostic tradition refers to pleroma as a combination of aeons as timeless entities reflected in Deleuze's interpretation of temporality in his distinction between Aeon and Chronos. The three parts of the novel correspond to distinct fragments of Wintrop's life: 1963, 1953, and 1973. By disrupting the chronological sequence, the writer emphasizes the incongruity of real time and the subjective existential non-linear experience of time. The tragedy of human existence, contextualized by world history, culture, and personal experience (such as the destruction of Pompeii, the bombing of Nagasaki, and the events in The Hague), arises from the human condition both within and beyond the confines of time. Human beings are bearers of temporality on multiple levels: in cognition and perception, consciousness and imagination, as well as nomologically through their physical existence. On the other hand, humans generate temporality, enabling them to postulate the existence of an external reality and transcend its boundaries. This transcendence occurs, for example, through emotional and affective states, the cathartic surge of creativity, and communication with Others, expressed through modes such as love, hate, and others. Nooteboom's time is simultaneous, combining fragments of different times and spaces into one whole referring to the concept of pleroma, completeness, syncretism, unity before any separation.

It may be assumed that for all its apparent traditionality, Nooteboom's text is meta-modern, combining features of modern and post-modern poetics. Wintrop's imagination lacks a sequence of temporal thinking: the present is a combination of the possible and the impossible, and of what has existed, exists, or will exist. Moreover, any fact upon which attention is focused generates a new temporal model of reality. For instance, the experience of assisting the priest during the Eucharist leads to the realization that it is symbolically linked to the Minotaur. Similarly, the assumption that Chamberlain did not go to Munich is validated by the color of port wine, which corresponds to the moment when the grapes used to make it had not yet been harvested from the vine [Nooteboom, 2000]. Thus, human in the novel is not a part of a whole, history, culture, time, etc., but rather a whole itself, not unfolded. Therefore, it is not history and time that impart meaning to Winthrop's life; rather, he becomes and remains himself by creating his history, shaping the temporality of his environment, and constructing his experiential tunnel, or *Umwelt*. The narrative eventfulness and the characters' experiential development do not fully encompass temporality, which, as a human totality, compresses thousands of lives into one. This evokes Pascal's reflections on human frailty and strength, as well as Donne's assertion that no man is an island. The syncretism of the narrative's temporality ontologizes the human being in existence, generating space as a function of time.

Lost Paradise (Paradijs verloren, 2004) ironically reflects on reading as a means for the writer to return to oneself through one's book in the reader's hands. This initiates a compositional and semantic conflict when the novel's beginning sees a woman on an airplane holding a *Lost Paradise* and the end sees him meeting the same woman on a train, but with Milton's *Paradise Lost*. The motif of travel – the movement of people and objects through space – attains an ontological dimension, paralleling the wanderings of ideas and meanings. The book centers on Australia, exploring the tensions between industrialized society and the archaic traditions of the continent's Indigenous peoples – contrasts readily apparent to contemporary cultures. However, the main semantic conflict is the clash of the native and the new, the alien, sedentarism and nomadism as existential and cultural strategies that form specific tracks, trajectories of human life, where space always seems secondary to time at the

level of the phenomenology of flowing experience and existing. Thus, the exile from paradise and the quest to rediscover it serve as the central symbolic message and overarching metaphor for human life as a journey.

The writer is “playing” with history in the meta-modern tradition, placing the context of his novel in the context of Milton’s *Paradise Lost* (1667), written more than 300 years ago. In the first part of the novel, the young Brazilian woman, Alma, serves as the narrator. She travels to Australia with her friend Almut, envisioning it as a lost paradise – a return to natural origins, pre-industrial harmony, and justice. Reality takes a traumatic turn as signs of globalism, social injustice, and capitalist exploitation undermine naïve notions of a lost paradise. The novel’s temporality does not simply contrast past, present, and future as modes of imaginary reality construction. Instead, following Lyotard’s *le differend* [Taylor, Winquist, 2001, p. 99], it highlights the distinctions between the tenses and discourses (phrasal modes) of Alma and Almut as markers of heterogeneity – an unbalanced system with multiple potential trajectories of development. Moreover, temporality in the novel is shaped by presence within both spatial (objects) and temporal (moments) dimensions of existence. The presence of individuals in Nooteboom’s travelogue aligns closely with Heidegger’s conception of presence [Taylor, Winquist, 2001, pp. 313], which frames the here and now as a dynamic state – neither fully past nor yet future, but a mode of being in continuous becoming. Meanwhile, Derrida’s approach [1991], which deconstructs the Saussurean binary of speech and writing, as well as presence and absence, dissolves the distinction between temporal invariants in discourse. It instead foregrounds language as Plato’s pharmakon (*Phaedrus*) – an ambivalent force that functions simultaneously as both remedy and poison. In other words, the temporal narrative, while fixing an event in time, simultaneously deprives it of chronological certainty and clarity. It may be assumed that Nooteboom’s prose represents both visions of time as presence entirely consistent with meta-modern aesthetics.

The events of the second part take place in Europe, namely in Austria. Alma becomes a traveler, embodying Nooteboom’s metaphor of the traveler as one who carries a desert within the heart. This desert does not signify inner emptiness as an ethical failure but rather represents emptiness as a precondition for meaning-making – where movement and change serve as pathways to self-discovery. Erik Zondag, the antagonist of the second part and a Dutch literary critic, encounters Alma at the resort where she works as a masseuse. He recalls having previously seen her in Perth, Australia, where she took part in an art project, portraying an angel concealed within a closet. Zondag daydreams of angels as symbols of the ideal lost by man, evoking Origen’s well-known metaphor of man as a “frozen angel,” with time serving as the ice in which one is trapped. The motif of concealment and secrecy does not create a cryptic, mystical, or esoteric context in the travelogue but serves to remind a human being of one’s existence, true scale, and a nature different from that of an angel. After all, humans have a choice, unlike angels. Thus, the existential and topographical trajectories of the characters create a complex multi-dimensional structure of meaning-making that unites Aboriginal and contemporary art, medieval philosophy and gender issues, etc., returning to human experience a large-scale vision of reality, an ontological dimension.

Notably, many of Nooteboom’s travel books are illustrated with photographs by his wife Simone Sassen [Sassen, 2016]. Thus, *Tumbas. Graves of Poets and Thinkers (Tumbas: graven van dichters en denkers, 2007)* is not merely a report on visits to the graves of poets and writers around the world (this tradition is not new in world literature) but is practically the establishment of a new genre. The book sees the reception phenomenology not conditioning the receipt and systematization of information on a rational level but an existential presence in a form of timelessness. The phenomenology is shaped by the combination and interweaving of times as meanings, putting a person “above” time, thereby transcending it. The writer draws upon his personal experience in West Berlin to construct a space of temporal culture where multiple elements coexist simultaneously: the ritual symbolism of death in cemeteries, the urban topography of death represented by the Berlin Wall, the rhizomatic continuum of imagination, cultural allusions and reminiscences, and the processes of meaning-making at the level of ideas, ethical frameworks, and identities. Therefore, defining the writer as a Nomadic Writer or literary nomad does not merely refer to the frequency of his travels but rather to

his distinct perception of time through space and vice versa. This perspective underscores the ontological potential of travel literature and the unique ontology of narrative temporality. Presumably, such forms of narrative are close to the concepts of prolepsis and procatalepsis in discourse, as they combine past, present, and future in a single view on a simultaneous whole.

Fenoulhe [2013] argues that the philosophical interpretation of travel in Nootboom's work encompasses the subjective experiences of death, writing, love, sex, and crisis as modes of action that unfold over time, shaping one's perception of temporality. This, in turn, enables individuals to exist and construct their identity through the oscillation between truth and falsehood, external imposition and intrinsic essence. In a 21st-century interview, the author states that after first traveling from the Netherlands to Belgium as a young man, "I have never really stopped since" [Wroe, 2006]. More than 60 years of traveling and numerous travelogues have made the writer both an innovator of transformations and an exemplary classic of the meta-genre of travel literature. Interpretations of Nootboom's work can be broadly categorized into two perspectives. The first views the traveler's detachment as indicative of the meaninglessness and timelessness of travel, reducing it to a mere shift in geographical coordinates (Coetzee, Hainders). The second, by contrast, interprets travel not as an escape from oneself but as a quest for self-discovery (Fenoulhe, Shy). We designate these approaches as **spatial-semiotic and existential-phenomenological**.

Coetzee's famous essay establishes the tradition of interpreting Nootboom's work as a view on the world of a sophisticated, detached stoic who is "too urbane, to be able to commit himself to the grand illusioning of realism, yet too little anguished by this fate—this expulsion from the world of the heartfelt imagination – to work it up into a tragedy of its own" [Coetzee, 2011, p. 6]. An alternative to the critique of literary tourism as a commodified practice within the publishing industry is the following interpretation of his works: "Time stretches away in either direction, suggesting infinite possibility, yes, but at some point, Time measures our limits [...] too" [Shy, 2024]. The key concept is the "frame perspective" – the framing of narrative temporality – which precisely encapsulates the discreteness of time as a form of separation. This very separation, paradoxically, enables the continuity of events.

The writer says, "I [...] found myself writing about a man who wakes up and is astonished about where he is. Because he is in Lisbon, but last night he went to bed in Amsterdam. You surprise yourself" [Štefančič, 2016]. Notably, this emphasis on surprise serves as a marker of transcendence—an expansion beyond personal experience, the flow of perception, and even one's identity. To be oneself, paradoxically, requires a simultaneous distancing from oneself, enabling self-reflection within temporal and spatial dynamics and within the temporal perspective that shapes human space. Moreover, we emphasize that, from this perspective, temporal narrative aligns with the element of surprise inherent in the fluid, ever-changing reality (within symbolic deixis). This sense of wonder, as Aristotle asserts in *Metaphysics*, serves as the foundation of all philosophy.

Notably, in line with the perspectives of Italo Calvino and Vladimir Nabokov, and similarly to Yurii Andrukhovych, Cees Nootboom conceptualizes time as a discursive space rather than merely a collection of practices or techniques. The potential for change within this space arises from the continual reconfiguration and movement of its constituent elements, which are in a constant state of flux or "flickering." Furthermore, the ideological and philosophical dimension of his travelogues is not defined by their content or plot as a mere sequence of events. Instead, it emerges from a perspective that considers events to time – its scale rather than its structured progression within the conventional model of "past-present-future." In this regard, the writer's temporal narrative can be considered **extra-historical**, as history in his works is understood as character formation. This aligns with what Philip Broadbent refers to as the "phenomenology of absence" [Broadbent, 2009]. Without being didactic, the details of everyday experience in the dynamics of time as a permanent change and reconfiguration of elements of reality give rise to philosophy and "sneak up on you, appearing unexpectedly, breathtakingly" [Vanderbes, 2007].

In our view, the implicit metaphysical dimension of Nootboom's texts arises from the function of intertextuality, which serves as a means of unveiling space – whether in the form of literary tradition or a thesaurus. Meanwhile, the carriers of time and temporality, as modes of operation, are embodied by both the characters and the author. As Schmidt considers intertextuality and memory in Nootboom's works notes, "intertextuality is part of the 'memory

in the text', as well as the 'memory of the text'". The text's conceptualization of memory sees pretexts as external repositories for the narrator's recollections, aiding in their organization and structuring. Simultaneously, the concept of memory within the text illustrates how intertextuality itself creates an external intertextual memory space, enabling Nooteboom's novel to engage in dialogue with other texts. Additionally, intertextual references function as a reminder of the author's presence, thereby challenging the postmodernist notion of the "death of the author" [Schmidt, 2016]. Therefore, we highlight a new, to some extent metamodern, form of humanism within travel literature as a whole, and in the works of the Dutch writer in particular.

Nooteboom's *All Souls' Day* utilizes the problem of temporality as a means of deconstructing history within the opposition between amorphous and structure, meaning and absurdity in the human description of reality and discursive practices. For the characters, European history primarily functions as a space of semantic attractors, where the division between East and West Berlin is not merely topographical but fundamentally semantic. The novel's heroine, Elik, the protagonist's lover, engages in the study of Hegel. To quote: "*What on earth were you supposed to do with that enormous mass of words? Every once in a while, a fragment would catch your eye before it swiftly reverted back to rigid dogma or an almost religious attempt at systemization: the Utopian organ notes of an unproved prophecy, a future in which the Weltgeist – whatever that was – would become, it she had understood it correctly, conscious of itself as tree. and then all the contradictions that had plagued the world since time immemorial would be resolved. It sounded ghastly. She felt an innate resistance to Hegel's mile-long sentences [...]*" [Nooteboom, 2001, p. 223]. The characters attempt to align the meanings of world culture with the topography of Berlin but only succeed in experiencing the intense reality of exile within the phenomenological realm of personal time. The novel's characters – Arthur Daane, the cameraman who visualizes twilight as a universal boundary; Arno Tieck, the philosopher; Victor Leven, the sculptor; and Zenobia Stejn, the physicist – each employ their discursive practices in different temporal modes. This does not produce Bakhtin's polyphony within the chronotope. Instead, it creates in the reader's imagination a visual representation of the fractal homeomorphism of time, a concept existing without truly existing and enabling the existence of abstract categories such as history and culture.

To quote: "[...] *as a weaving of the historical and the ahistorical world. No, don't roll your eyes... It's related to what I was just talking about. The historical world is the world of events, the things you've filmed in the course of your career [...] Names, facts, dates, dramas. But that other world, the everyday world of the unseen, of the anonymous – or whatever word you used – he little insignificant things that nobody notices because they're always there...*" [Nooteboom, 2001, p. 277] the philosopher Arno tells Arthur about the fragments of his filming twilight. Thus, the temporal mode of the narrative and the phenomenological time of the reader correlate paradoxically, i.e., not coinciding in dimensionality, they coincide in spatiality as a presence within time.

Time is profoundly subjective in both this novel and *The Knight Has Died*, where clocks – symbols of time – are notably absent, along with memories and images of time. Similarly, *Rituals* represents a rejection of the symbolization and poeticization of time, a characteristic inherent in both classical and, to some extent, modern traditions. The time of a clock is merely a term, a measure; a clock is not a symbol but a sign, an emblem. True time, however, represents a mode of human existence – both being in oneself and searching for oneself. The disconnection between the spatiality of things and the temporality of human presence – fatal yet devoid of tragic connotations – defines Nooteboom's texts. This theme can be compared, for instance, to Yurii Andrukhovych's collection of essays *Disorientation on Location* (1997) or Eugène Ionesco's play *The Bald Soprano*. The plots of his novels consist of one person's journey to another through a series of objects that point to people. This structure equates reading with the experience of a journey. The characters and the author, to paraphrase the title of Dürrenmatt's story, observe the observer who observes the construction of objective space in the subjective experience of human temporality. Therefore, we can assert that the temporality of the narrative in the writer's texts takes on fundamentally ontological characteristics, even though it appears to be shaped by formal features. This is evident, for instance, in the rejection of event simultaneity in the *All Souls' Day* plot, which, while not strictly linear, is complicated by the interweaving of philosophical and historical digressions, memories, and even dreams.

It can also be argued that the *temporal narrative employs the tools of ritual and play: the former captures the procedural aspect of an event's structure* (such as the development of the relationship between Arthur and Elik), while the latter embodies elements of uncertainty, rule changes, and the intervention of chaos (as seen in Arthur's thought games with the Others). To quote: "And we? No opinions, no judgments. That's our mandate. Oh, we do feel an occasional touch of surprise at your incomprehensible ways, though we should be used to them by now. The elusiveness of your actions, the connection between events and emotions. The myths, stories, and theories you devise by way of explanation, your attempts at knowledge, your numerous detours through the absurd, the loose ends, the surprising moment in which you suddenly see someone else standing before you in the mirror" [Nootboom, 2001, p. 314].

Roads to Santiago (De omweg naar Santiago), the collection of travel essays, represents another aspect of the writer's work. The work does not follow a traditional plot. Rather than merely connecting new topoi through a sequence of authorial reflections – a characteristic feature of ancient, medieval, and modern traditions from Xenophon's *Anabasis* to the writings of Cervantes and Swift – it constructs a unified whole from fragmented elements. It serves as a contemporary homo iter, assembling a new perspective on the continuity of the time-space continuum of human culture through a mosaic of travel notes, photographs, and textual visualizations. The author, despite his apparent detachment, not only acknowledges his presence but actively emphasizes it. He presents world culture as a palimpsest, where temporal layers of meaning and semiotic codes intersect and interact. Rather than forming a closed textual chronotope, this structure functions as an open-access program code – a meaning-making model of human experience characterized by fluidity and dynamism, capturing history as it is "frozen" within the continuum of human temporality. To quote: "It is impossible to prove and yet I believe it: there are some places in the world where one is mysteriously magnified on arrival or departure by the emotions of all those who have arrived and departed before. [...] An idea becomes visible in matter: that is always wondrous" [Nootboom, 1997, p. 3] Given that, according to the Christian canon – an idea shared across all Abrahamic religions – human beings embody the divine Plan, the travel literature in Cees Nootboom's work, in the twenty-first century, serves as evidence of the humanistic potential for resisting the challenges posed by technological non-anthropocentrism.

Conclusions

Thus, considering the evolving horizon of meanings for the modern digital human (homo digitalis) and the development of travel literature as a meta-genre, it is essential to highlight the continued relevance of literature's worldview influences. As both an individual and social practice, as well as a segment of social communication and culture, literature plays a crucial role in shaping the identities of contemporary individuals and communities. In this context, one might consider the ontologizing function of travel literature, which, by capturing the existentials of Heidegger's Dasein in the subjective temporality of meaning-making, symbolically restores to humanity the objective space it has lost. Through new modes of information processing, travel literature expands the depicted world, offering a renewed engagement with reality.

In other words, the temporality of the travel literature narrative shapes the space of human self-awareness. This not only problematizes the logical structure of the statement but also paradoxically renders the eventfulness of travel not merely a predicative function of the subject but an autonomous entity in itself.

In travel literature, the narrative temporality serves as an algorithm that structures the perception of reality. This influence extends even to linguistic constructions that lack explicit temporal markers. Moreover, such a narrative demonstrates the capacity to configure and reconfigure the frameworks of understanding and meaning within a work of art, operating on both formal and semantic levels. The humanistic potential of travel literature manifests through the existential, axiological, identity-related, and transcendental dimensions of its temporal narrative.

The transformation of narrative temporality in contemporary literature and the meta-genre of travel literature can be observed in the following key areas: *ontologization of narrative temporality*, establishing it as a fundamental feature of human existence, imagination, and experience; development of the *transcendent potential* of travel literature, aligning with shifts

in the conceptualization of the space-time continuum; *reideologization of anthropogenic temporality*, shifting the interpretive framework of existential and ontological aspects of temporality from a negative to a more positive perspective; *strengthening of the imagological dimension of narrative temporality*, where the visualization of eventfulness increasingly blurs the boundary between narrative and descriptive modes in emerging genres within the travel literature meta-genre.

The temporal narrative in travel literature is fundamentally linked to the concept of intertextuality, establishing specific modes of interaction that function as trigger zones between texts, narratives, and various discursive and linguistic practices. Temporal narrative encompasses the practice of commemoration among the subjects of texts, including the reader. The temporality of contemporary travel literature appears to be structured under the principle of non-linear discreteness, wherein the plot development over time and the shifts in the characters' locations inherently involve a sequence of events differentiated by three dimensions: somatic presence, the perception of empirical reality, and the imaginative construction of that reality. The narrative temporality in contemporary travel literature also emphasizes the growing significance of the imagological aspect – that is, visualization through imagery or detailed description – which contributes to the development of virtual sub-genres within the broader meta-genre.

The contemporary temporal narrative of travel literature is also shaped by the oppositions between syncretic and discrete structures, as well as by the interplay between temporality – as a phenomenological marker of human perception and experience of reality – and spatiality, which serves as a medium for interaction with the Other and Others. Nootboom's work encapsulates the comprehensive optics of travel as a fundamental mode of human existence, inherently tied to transcendental inquiry, meaning-making, and the exploration of identity across multiple dimensions, ranging from cultural to gendered perspectives.

Two primary approaches can be identified in the Nootboom's work, which can be classified as the spatial-semiotic and the existential-phenomenological perspectives. One approach highlights the Nootboom traveler's detachment as a reflection of the meaninglessness and timelessness of travel, reducing it to a mere shift in geographical coordinates (Coetzee, Haiders). The other approach, however, interprets travel not as an escape from oneself but as a quest for self-discovery (Fenoulhe, Shy). The temporal narrative in the writer's texts can be described as extra-historical and transcendental, incorporating elements of ritual and play as key narrative devices.

The ontological dimension of narrative temporality in Nootboom's works is manifested through the application of simultaneous narrative construction techniques, the use of inverse game strategies, and methods characteristic of both modernity and postmodernity. His later works are shaped by the aesthetics of metamodernism, particularly the principle of metaxis. Thus, the key trajectories of transformation in the temporality of travel literature narratives are exemplified in the Nootboom's works. The perception of narrative temporality as the totality of human presence within experiences of change, development, reideologization, and the reconfiguration of actions and events establishes ontologism as a defining characteristic of the writer's work.

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TEMPORALITY OF THE NARRATIVE OF CONTEMPORARY TRAVEL LITERATURE (Based on Cees Nootboom's work)

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-1>

Key words: *temporality, narrative, travel literature, Cees Nootboom, metagenre, interpretation, intertextuality.*

The article examines the temporality of narrative in the discourse of contemporary travel literature in the context of socio-cultural dynamics associated with the digitalization of life forms, socio-cultural interactions and new models of comprehension, description and representations of reality in literary texts. The emergence of a new picture of the world in the transformations of literary discourse and narrative is problematized. The phenomenon of travel prose by the Dutch writer C. Nootboom is considered from the perspective of representing the problems of transformation of the temporality of narrative in the contemporary meta-genre of travel literature.

The aim of the article is to determine the directions of transformation of the temporality of the narrative in the discourse of modern travel literature in the context of the transformation of life forms of human world and the genre specificity of this meta-genre. *The task* of the study is to clarify the content of the ontologizing functional of travel literature and its humanistic potential, which is revealed in the existential, axiological, identity and transcendental aspects of the temporal narrative.

The research methodology is comprehensive and interdisciplinary. To achieve this goal, historical-literary, historical-philosophical, hermeneutic, narratological, phenomenological, comparative, and narrative *methods* were used.

Research results. In connection with the transformations of the horizon of meanings of modern man (*homo digitalis*) and the development of the meta-genre of travel literature, we must emphasize the relevance of the worldview influences of literature as an individual and social practice, a segment of social communication and culture on the formation of the identity of modern man and communities. Perhaps, in this context, we can talk about the ontologizing function of travel literature, which, by recording existentials of being here-here in the subjective time of meaning generation, symbolically returns to man the objective space lost by him, expanding the world depicted by new modes of operating with information. The time, the temporality of the narrative of travel literature determines the space of human self-awareness, which also means the problematization of the logical structure of the statement and paradoxically makes the eventfulness of travel not a predicative function of the subject, but an autonomous entity.

In the case of travel literature, the temporality of the narrative algorithmizes and structures the reception of reality, which is relevant even for such linguistic constructions that do not directly have markers of temporality, and the ability of such a narrative to configure and reconfigure formats of understanding and meanings of a work of art is emphasized both at the formal and at the content levels. The humanistic potential of travel literature is revealed in the existential, axiological, identity and transcendental aspects of the temporal narrative.

The temporal narrative in travel literature is essentially correlated with the principle of intertextuality, fixing modes of interaction, peculiar trigger zones between texts, narratives, discursive and speech practices. The temporal narrative involves the practice of commemoration between the subjects of the texts, including the reader. The temporality of modern travel literature seems to be organized according to the principle of nonlinear discreteness, when the plot unfolding in time and the change of the characters' localization points necessarily implies a sequence of events that is differentiated by the spheres of somatic presence, reception of empirical reality, and imaginary construction of this reality. The temporality of the narrative of modern travel literature also implies an increased role of the imagological aspect, that is, visualization based on images or descriptions, which reflects the emergence of virtual subgenres of the meta-genre.

Also relevant for the modern temporal narrative of travel literature are the oppositions syncretic/discrete and temporality as a phenomenological marker of human perception and experience of reality and spatiality as a medium of interaction with the Other and Others. The work of C. Nootboom represents the total optics of travel as a mode of human existence, indissolubly linked to transcendental inquiry and meaning generation, as well as the discovery of identity at all levels – from cultural to gender.

Regarding the work of C. Nootboom, two main approaches can be distinguished, which we can designate as spatial-semiotic and existential-phenomenological. One of them emphasizes the detachment of the Nootboom traveler as a sign of the meaninglessness and timelessness of travel as a simple change of geographical coordinates, the other interprets travel not as an escape from oneself, but as a

search for oneself. The temporal narrative in the writer's texts can be characterized as extra-historic and transcendent, as well as one that uses the tools of ritual and play. The ontologism of the temporality of narrative in the works of C. Nootboom is represented in the deployment of simultaneous practices of narrative construction, the use of inversive game techniques and methods inherent in modern and postmodernism. In the later works, there is an influence of the aesthetics of metamodernism, in particular the principle of meta-axis.

УДК 821.111(73)

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-2>

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NARRATIVE CODE OF NATHANIEL HAWTHORNE'S NOVEL THE SCARLET LETTER

Мета статті – визначити специфіку нарративного коду роману Натанієля Готорна «Шарлатова літера», спираючись на здобутки західноєвропейської наратології. У процесі дослідження застосовано історико-літературний, рецептивний, порівняльний *методи*, а також прийом «уважного читання».

Установлено, що складна нарративна структура роману оприявнюється вже на рівні апарату видання: твір зчеплено з нарисом, початково задуманим саме як передмова, а не як окремий, самостійний текст. Намагаючись внутрішньо самоусунутись від зображуваних подій, які відбулися понад 100 років тому, письменник створює образ об'єктивного фіксатора інформації від безпосередніх спостерігачів, отож можна говорити про множинного наратора. Дистанціювання автора від викладених подій досягається через два популярних у європейській літературі XIX ст. прийоми: прийом «текст у тексті» і прийом містифікації. У нарисі точкою зору є наратор рамкової історії – *primary diegetic / homodiegetic narrator*, що виявлено на граматичному рівні першою особою однини. Історія життя жінки є текстом у тексті, що належить вторинному наратору (наратору внутрішньої історії), який є персонажем в рамковій історії, але в основній він – *primary non-diegetic / extradiegetic narrator*, оскільки перебуває поза художнім світом і викладає події від третьої особи, рефлексуючи над ними. Зазначено, що, формуюючи образ надійного розповідача, *primary diegetic / homodiegetic narrator* наділяє *primary non-diegetic / extradiegetic narrator* ім'ям, біографічними даними і навіть офіційними документами. Акцентуючи в нарисі свою роль саме як редактора автентичної розповіді, *primary diegetic narrator* одночасно зауважив, що все ж домислив мотиви і почуття, котрими керувалися персонажі. Тому можна говорити про змішування точок зору, читач сам має вирішувати, де чия. Події в романі Готорна подано з точки зору *primary non-diegetic / extradiegetic narrator*, а першу особу множини оявлено в тексті різними конструкціями, відповідно у форму «ми» можемо включити й автора, і нараторів усіх типів, представлених у тексті.

Зазначено, що головна героїня – особистість з винятковим характером, яка, не плануючи цього, інтегрується в новий для неї світ на нових для цього світу засадах. Через позашлюбну дитину жінка опинилася в соціальній ізоляції. У розвитку мотиву психоемоційного терору героїні з боку містян у романі залучено мотиви ірраціональної здатності жінки відчувати інших грішників, позірної набожності і прихованої гріховності всієї громади, включно дітей. З мотивом соціальної ізоляції матері і дитини пов'язаний мотив кола, що на символічному рівні репрезентує замкненість і безвихідь. Підкреслено, що в художній версії Готорна саме соціальна ізоляція матері та дитини уможливила формування людей з новою аксіологією всередині фанатично релігійної громади. З мотивом гріха зчеплений мотив його спокутування.

Акцентовано, що наскрізним для роману є мотив відносності сенсу багряної літери. Якщо взяти до уваги, що «А» (від *adultery*), є першою літерою в алфавіті, то образ Естер Прінн набуває символічного значення – це жінка, з якої почалася історія американської ментальності. З іншого

боку слово «letter» в англійській мові використовується і на позначення листа, послання, відповідно в поєднанні з семантикою слова «шарлатовий» назву «The Scarlet Letter» можна потлумачити і як «Дорогоцінне послання», а твір загалом – як послання і до жінок, і до чоловіків, що оселилися й оселяються в новій країні.

У готорнівському розумінні мотиву спокутування гріха значущим є образ позашлюбної дитини. Через опис поведінки дівчинки, особливості її спілкування з матір'ю в романі послідовно показано, що вже в дитячому віці маленька героїня проявляла свою індивідуальність і могла протистояти жорсткому натовпу. Підкреслено, що Естер Прінн відкидає старозавітну істину, за якою діти мають відповідати за вчинки батьків, тому не нав'язувала доньці аскетичне життя, допускала радощі від дитячих забавок, дозволяла дівчинці керуватися власними пориваннями. Вибудовуючи образи матері і дитини Прінн, оповідач порівнює героїню з Дівою Марією, також згадує про пророка Натана, Давида і Беер-Шеву / Вірсавію. Підкреслено, що через непрямі відсилання до двох знакових для людства постатей, асоціативно зринає думка про те, що маленька Перл – апостол іншого, майбутнього світу, вільного від догм. У такому аспекті значимим є епізод, коли дівчинка танцює на могильній плиті одного з найбільш поважних поселенців. Невинні дії пустунки сприймаються як символічне відкидання / знецінення всього того, що вчорашні європейці намагаються примусово імплантувати в американський світ, воно має померти і дати шлях новому. Неперсоналізоване зауваження, що при появі дівчинки було порушено закон, у поєднанні з подальшою щасливою долею маленької героїні скеровує на думку про те, що своїм жорстоким присудом непомітно для себе колоністи змінили плин життя, у напрямку напрацювання нових принципів суспільного існування.

У сконденсованому вигляді пуританське суспільство в романі «Шарлатова літера» презентує літній науковець Роджер Чиллінгворт / Прінн, якого в сучасному розумінні можна означити як аб'юзера. Образ Чиллінгворта відповідає популярному на час написання роману байронічному типу героя. З одного боку, це наділений внутрішньою силою розумний науковець з широким кругозором і вільною думкою, та з іншого – він похмурий та ображений на світ, у якому його ніхто не покавав через вроджене каліцтво і для якого пошук суперника спочатку перетворюється на психологічну ломиголовку, а потім і жорстоку гру. У тексті розкидано деталі, що так чи інакше скеровують також на архетипний образ Фауста і наскрізний у романі образ диявола. Найбільш неоднозначним у романі Готорна є образ *Артура Димсдейла*.

Змальовування в романі подій як містичних, а героїв як виняткових, наділення їх ірраціональними вміннями, їхня демонізація скеровують на естетику романтизму, що домінувала на той час в літературі. Якщо брати до уваги змістові особливості роману «Шарлатова літера», його можна розглядати як невимушену повчальну історію про нові жіночі цінності на американському континенті. У той же час твір можна класифікувати і як роман про кохання (romance), і як психологічний роман (novel), у якому художньо досліджується, як почуття провини впливає на поведінку людини, її емоції і ставлення до світу. Використання прийому містифікації і гра авторськими масками спонукає читача самому вирішити, чи справді існувала жінка з такою історією, чи її вигадано.

Ключові слова: наратор, архетипний образ, мотив гріха і спокути, кольоровий код, образ диявола, романтичний дискурс, готичний дискурс.

For citation: Kulakevych, L., Haponova, L. (2025). Narrative Code of Nathaniel Hawthorne's Novel *The Scarlet Letter*. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 29-49, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-2>

Introduction

In literary studies, the works of the early 19th-century American writer Nathaniel Hawthorne are traditionally viewed through the lens of romanticism as a literary movement. Still, according to the peculiarities of artistic intentions, his works clearly do not fit into the romantic discourse only. His novel *The Scarlet Letter* (1850) is considered by critics to be among the 100 best novels in the world literature [McCrum, 2014]. As G.S. Gillard noted, the novel *The Scarlet Letter* is the highest expression of Hawthorne's genius in delineating the dark side of human nature: "He had a passion for exploring the crypts and caverns of the soul, or, to state the case more exactly, his genius found congenial employment in painting the struggles of a heart burdened with the weight of a secret and unconfessed sin, and in portraying lives of a double aspect, which are fair and goodly outside, but spotted with guilt and shame within. He is the searcher and analyzer of dark bosoms" [Hillard, 1870, p. 265]. A direct analysis of international publications about this work has shown that researchers have repeatedly focused on its the-

matic features from various perspectives: the factors shaping a dual personality and the distortion of the soul as exemplified by the character of Arthur Dimmesdale [Chen, 2017, pp. 85–89], the relationship between body and gender [Kardiansyah et al., 2017, pp. 58–67], the social consequences of the Puritan law on adultery [Wulansari, 2017, pp. 14–29], topographical space and cultural connotations [Pan, 2021, pp. 90–101], society’s disloyalty to adultery [Kesek et al., 2022, pp. 431–438], morality and ethics, morality and religion, morality and law, immorality [Aristiawan, 2023, pp. 50–59]. For example, Ramtin Noor-Tehrani Mahini and Erin Barth, in their study of Hawthorne’s novel in the context of transcendentalism and anti-transcendentalism, emphasized that while most novelists focused on depicting the external world, Hawthorne delved into the most intimate emotional and intellectual movements of his characters’ psyches [Mahini, Barth, 2018, pp. 474–479]. Xiaohan Mei, studying the work through the lens of 20th-century spatial theories, particularly noted that Nathaniel Hawthorne constructed three spaces in his “romantic novel”: material, spiritual, and social [Mei, 2019, pp. 13–21]. Xingwen Pan, reflecting on the chronotope in Hawthorne’s novel *The Scarlet Letter*, noted that the work artistically depicts open temporality and confined spatiality, represented by the prison, Hester Prynne’s house, Arthur Dimmesdale’s study, and Roger Chillingworth’s laboratory. The researcher emphasized: “One of the important methods he chose was spatial form. In his novels, even the basic time factor is vague. Without mentioning the detailed time of this early period of New England history, he also flickered at the specific time length, and put more energy on the architecture of space rather than the process of time. From the perspective of modern space narratology, the destruction and rejection of time sequence is precisely the most obvious feature of the spatial form” [Pan, 2021, p. 92]. The Albanian scholar Shpëtim Madani explored the dichotomy of individualism/collectivism in Hawthorne’s novel, highlighting the gap between the strict 17th-century Puritan community, which demands complete conformity from its members, and the heroine’s ongoing struggle for individualism [Madani, 2022, pp. 40–50]. Mujtaba Mohammedali Yahya Al-Hilo, Haider Saad Yahya Jubran focus on ideological strategies in Hawthorne’s novel, in particular, they note: “The author deliberately overshadows the text with dark puritan domination over all social and political structures. This type of deliberate exposition of ideological factors hovering above the novel’s events tends to crash the ideology at work with his harsh critique. Hawthorne successfully obliges the reader to experience a sense of disgust, not only his contemporary readers who might take the events and reaction of the character for-granted, or part of the strata of the age, but also today’s model readers who can read the text with its historical and cultural contexts, or a new historical reading of the text” [Mujtaba, Haider, 2022, p. 49].

In the context of our research, the studies by Migara Jayasinghe [Jayasinghe, 2020, p. 38] and Lifeng Zhang are particularly important [Zhang, 2023, pp. 156–158]. Thus, Migara Jayasinghe noted that the novel is written from an “omniscient third-person perspective,” while the researcher emphasized: “The narrator also frequently adds commentaries about characters and their actions, which shapes the reader’s perception” [Jayasinghe, 2020, p. 38]. Drawing on the premises of contemporary narrative theory, which posits that focus is the point of view used by the narrator (the one who observes the story, not the one who speaks), Zhang identifies three types of focus in the novel: zero, external, and internal focus [Zhang, 2023, p. 156]. The zero focus (omniscient narrator / God-like perspective) is realized in the first chapter of the novel, where only what the narrator sees and hears is recorded. Internal focus involves the narrator’s speculations about the heroine’s feelings and thoughts, and her psychological reactions. External focus is presented through “the spatial form of the novel structure” – the “destruction and abandonment of time sequence”: “From the point of view of narrative structure, the narrative of *The Scarlet Letter* breaks the traditional time narrative rules, breaks the linear time flow of the beginning, the development, the climax, and the ending of the general love story. And the cause and effect of the plot take the ending of the extramarital love affair as the beginning of the narrative of the novel. The author enlarges the outcome of the extramarital love affair and the inner struggle of the characters” [Zhang, 2023, p. 157]. It is worth noting that in his analysis, Lifeng Zhang overlooks the essay “The Custom-House. Introductory to *The Scarlet Letter*,” which served as a preface in the first edition of Hawthorne’s *The Scarlet Letter*. We believe this essay is key to understanding the narrative strategy of the work.

A direct review of publications on Nathaniel Hawthorne's novel *The Scarlet Letter* in Ukrainian literary studies reveals that this work only recently became the subject of academic research, and its narrative techniques and artistic features remain largely unexplored. For example, T. Lavrienko, analysing the preface to *The House of the Seven Gables* (1851), determined that Hawthorne differentiated between two types of large prose: the romantic (romance) and the domestic (novel) genres. The researcher incidentally mentioned *The Scarlet Letter*, categorizing it as a romance [Лаврієнко, 2006, p. 168]. This gap underscores the relevance of our study, which aims to identify the textual strategies in Hawthorne's novel. *The purpose* of the article is to determine the specifics of the narrative code of Nathaniel Hawthorne's novel *The Scarlet Letter*, taking into account the achievements of Western European narratology.

The *research methods* used are historical and literary methods, receptive and comparative methods, and close reading techniques. The works on narratology inspired the methodological guidelines of the study by R. Barthes, G. Genette, W. Schmid, T. Kushnirova.

The narrative mode of a literary text: theoretical basis

In contemporary literary studies, the narrative mode of a literary text is traditionally understood in the framework of author–narrator–reader, with the primary question being who is speaking and from whose perspective the events are presented. The narrative approach in literary studies in the latter half of the 20th century was a reaction against attributing the views of the characters to the author and an attempt to establish the degree of the real author's presence through terms like "implied author," "conceptual author," "hidden author," "metaphysical author," "author as active agent," "author-narrator," "author-observer," "authorial voice," "author's viewpoint," "authorial intervention," and "authorial digression". This entire set of categories was fundamentally challenged by Roland Barthes' theory of *The Death of the Author*. Barthes emphasized that, while the relationship between author and work may resemble that of parent and child [Barthes, 1977, p. 148], the author, whom he called "the scribe," essentially "enters into his own death" during the text's creation [Ibid., p. 143]. **Stressing that a text is a "multi-dimensional space in which a variety of writings, none of them original, blend and clash,"** Barthes proposed abandoning the search for a definitive meaning in the text ("an ultimate meaning, to the text (and to ~e world as text") [Ibid., p. 147]) and instead, highlighting the reader's role in uncovering the cultural, biographical, and psychological "traces by which the written text is constituted" [Ibid., p. 148]. Barthes insisted that one must abandon the establishment of a work's meaning through the involvement of the author: "The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author 'confiding' in us" [Ibid., p. 143]. Notably, prior to Barthes' studies, Käthe Auguste Friedemann proposed the first classification of narrative forms: 1) **editorial omniscience**; 2) **neutral omniscience**; 3) **I as witness**; 4) **I as protagonist**; 5) **multiple selective omniscience**; 6) **selective omniscience**; 7) **dramatic mode**; and 8) **the camera** [Friedemann, 1908, pp. 512–561].

Although the term "narratology" was first introduced in scholarship by Bulgarian scholar Tzvetan Todorov in 1969 [Todorov, 1969], Ihor Papusha confidently asserted that "in fact, narratology" was already present in Aristotle's *Poetics* [Papusha, 2013, p. 15]. **He emphasized that "narrative is a type of discourse, and studying it in specific literary examples means inevitably studying these texts as models of certain genres" [Ibid., p. 16]. Discussing the "mechanism of narrative transmission" and narrative agencies (storyteller / narrator, listener / narratee, and character / actor),** he highlighted: "Each agency possesses its own narrative competence, acquired in the process of storytelling: today's listener may become tomorrow's narrator or even protagonist" [Ibid., p. 31].

The establishment of the "narrator" category in literary theory enabled the distinction between the real writer and the textual strategies implemented at the level of the narrative subject as part of the artistic world. Therefore, as Lidiia Matsievko-Bekerska aptly noted, "It is important that the narrator can serve as a point of understanding within the classical oppositional structure between language and speech, between addresser and addressee, and later – between the meaning and the significance of the text" [Matsievko-Bekerska, 2009, p. 280]. At the same time, she pointed out, "The author's speech is carried out within the boundaries permitted

by the historicity of language in its primary meaning, as well as within a context of secondary meanings, which may obscure the reader's perception in subsequent generations. Similarly, the reader is primarily dependent on their intellectual and value-based environment, thus interpreting the proposed text in accordance with their own egoistic need for self-recognition. Thus, differences are clearly articulated between what is narrated (narration) and what is perceived (discourse)" [Ibid.].

For modern narrative theory, Wolf Schmid's research [Schmid, 2010] has become a compendium that, on the one hand, synthesizes the contributions of his predecessors and analyses central narratological categories (such as fiction, mimesis, author, reader, narrator, etc.), while on the other, it reflects deeply on issues of communicative structure, narrative subjects, point of view, the relationship between the narrator's and character's texts, narrativity and eventfulness, and the transformations of narrative events. Specifically, Schmid, in analyzing types of narrators as proposed by Percy Lubbock, Norman Friedman, Wilhelm Füger, and Erwin Leibfried, concluded that "They often confuse the type of narrator with the type of perspective and define the underlying criteria only imprecisely" [Schmid, 2010, p. 66]. He emphasized that "a typology of the narrator must be simple and may be based on only the most elementary criteria, without striving for an exhaustive picture of the phenomenon being modelled" [Ibid., p. 66]. To define *Types of Narrator*, Schmid suggested considering the following: "Mode of representation (explicit – implicit), Diegetic status (diegetic – non-diegetic), Hierarchy (primary – secondary – tertiary), Degree of markedness (strongly marked – weakly marked), Personality (personal – impersonal), Homogeneity of symptoms (compact – diffuse), Evaluative position (objective – subjective)" [Ibid., p. 66].

Schmid found the terminology of Gérard Genette (extradiegetic – heterodiegetic, extradiegetic – homodiegetic, intradiegetic – heterodiegetic, intradiegetic – homodiegetic, metadiegetic – heterodiegetic, metadiegetic – homodiegetic) [Genette, 1972, pp. 227–231] complex and conceptually problematic, so he chose Bertil Romberg's terms, proposing distinctions such as "the primary narrator (the narrator of the frame story), the secondary narrator (the narrator of the inner story, who appears as a character in the frame story), the tertiary narrator (the narrator of an inner story of second degree, who appears as a character in the first inner story), and so on" [Schmid, 2010, p. 67]. Schmid also provided a table correlating his terms with those of Genette [Ibid., p. 70]. Drawing from Genette's terminology, Schmid developed his own classification of narrators, taking perspective into account, and noted that events may be presented from the viewpoint of an impersonal narrator (narratorial) or one or several characters (perceptual or figural point of view). Their intersection with diegetic and non-diegetic storytelling yields four types of narrators:

Type 1: A non-diegetic narrator narrates in a narratorial fashion – referring involves a non-diegetic narrator who presents events from their own perspective, which, in our view, aligns with an omniscient author.

Type 2: "A narrator who appears in the story as the narrated self narrates from the perspective of the 'present,' i.e., the narrating self": the narrator is simultaneously a character, meaning a participant in the events being described, observing themselves from a distance or from the perspective of time.

Type 3: A non-diegetic narrator adopts the standpoint of a character who functions as a reflector – taking the perspective of a character to convey the narrative.

Type 4: A diegetic narrator recounts their experiences from the "earlier" narrated self's perspective [Schmid, 2010, p. 107].

In the glossary of Ukrainian literary studies, two native terms appear alongside the foreign-derived "narrator": *оповідач* / *opovidach* / storyteller and *розповідач* / *rozpovidach* / narrator. Thus, the terms while universal in covering all possible types of narrators in a literary text, fail to account for specific narrative perspectives, as Wayne Booth rightly noted: simply stating that a text is written in the first or third person conveys little without a more precise description of how the narrators' qualities relate to a particular effect [Booth, 1996, p. 146].

In analyzing Hawthorne's novel, Western European narratology insights will be incorporated.

Narrative Structure of Hawthorne's Novel *The Scarlet Letter*

The novel's complex narrative structure is evident even in its apparatus: the work is linked with the introductory essay *The Custom-House. Introductory to 'The Scarlet Letter'* [Hawthorne, 1874, pp. 1–48], originally intended as a preface rather than a separate text.

The specifics of the image of the narrator as a source of sensemaking and an observer are manifested in the fact that, trying to internally distance himself from the depicted events that took place over 100 years ago, the writer creates the image of an impartial fixer of information from direct observers. The author's distancing from events is achieved through two techniques popular in 19th-century European literature: the "text within a text" technique and the technique of mystification. In the essay, the point of view is that of the primary diegetic narrator (Schmid) or homodiegetic narrator (Genette), as revealed by the grammatical first person singular. Considering that this narrator uses details from Nathaniel Hawthorne's biography as elements of his own life, he can be regarded as a double of the author. Thus, he explains that, while working as an inspector at the Customs House in Salem (then a suburb of Boston), and out of boredom sifting through old documents in hopes of uncovering descriptions of ancient customs and forgotten people who left a mark on the city's history, he stumbled upon a bundle among private papers. Inside it was a nearly disintegrated, artistically embroidered letter "A" and notes about a woman named Hester Prynne. Accordingly, the story of this woman's life is a text within the text, and it belongs to the secondary narrator (the narrator of the inner story). This secondary narrator is a character within the framing story, yet in the main narrative, he is the primary non-diegetic narrator (Schmid) / extradiegetic narrator (Genette) (hereafter referred to as the primary non-diegetic / extradiegetic narrator), as he exists outside the fictional world and recounts events in the third person, reflecting upon them.

In crafting the image of a reliable narrator, the primary diegetic / homodiegetic narrator grants the primary non-diegetic / extradiegetic narrator a name, biographical details, and even official documents, including an appointment letter for Jonathan Pue bearing Governor Shirley's signature and seal. The artistic technique of mystification, where in the preface the author deliberately attributed the authorship of his work to another person, allowed for the assertion of the authenticity of the subsequent story. As it is stated, "*it should be borne carefully in mind, that the main facts of that story are authorized and authenticated by the document of Mr. Surveyor Pue*" [Hawthorne, 1874, p. 34], **which was a reaction to the demands of readers who were seeking stories from real life.** Given that the bundle with the letter was among the papers of the inspector, the remnants of which were unearthed during the restoration of the church, the reader may assume that the embroidery was also unearthed along with the remains of the woman during the city's redevelopment. **On the one hand, references to excavated graves as a source of information** subconsciously tune the initiated reader into the Gothic discourse popular in the 19th century, while on the other hand, they give symbolic meaning: the story of the discovery can reveal what the contemporary Massachusetts society of the writer was built upon.

This introductory sketch is invaluable in Hawthorne's understanding of the connection between the author, the fictional world he creates, and the reader, as well as how the writer's life circumstances influence his work. As Stephen Martin noted, Hawthorne had a guilt complex. However, this feeling was rather related to the biblical fall of man than caused not by his personal act: "He was much troubled by his ancestor Judge John Hathorne's role in the Salem witch trials" [Martin, 2023]. Reflecting on his lineage as a descendant of the Boston community's founders, the primary diegetic/homodiegetic narrator notes, with irony, his right to include autobiographical elements in this section of the text. He additionally contemplates the work as an imaginary, trusting dialogue between the writer and a friend-reader, observing, "*unless the speaker stand in some true relation with his audience, it may be pardonable to imagine that a friend, a kind and apprehensive, though not the closest friend, is listening to our talk,*" and that "*we may prate of the circumstances that lie around us, and even of ourself*" [Hawthorne, 1874, p. 2]. The primary diegetic/homodiegetic narrator describes his literary activity as "*my all of lettered intercourse*" [ibid., p. 28], which Iryna Bondarenko aptly translates as "моє літературне спілкування" ("my literary communication") in Ukrainian, to capture the sentiment precisely [Hawthorne, 2017b, p. 29].

As Oleksandr Potebnia noted, "a single work of art or a single image impacts different people in various ways and even one person differently at different times, just as every individual understands the same word differently" [Potebnia, 2002, p. 38]. **Thus, the nuanced term "intercourse,"** which could also be translated as "злягання" (intimate encounter), expresses a subtle irony in the narrator's unfulfilled aspiration to join the ranks of celebrated writers, hindered by

insecurity over his literary merit – evident in a hypothetical dialogue with deceased ancestors, where the primary diegetic / homodiegetic narrator calls himself “*the degenerate*” because “*A writer of story-books*” [Hawthorne, 1874, p. 9]. **Due to his financial obligations, his literary pursuits have deteriorated into fleeting, superficial efforts; he reflects, “I had ceased to be a writer of tolerably poor tales and essays, and had become a tolerably good Surveyor of the Customs”** [Ibid., p. 41], now seeing his name not on a title page but on sacks of taxed goods [Ibid., p. 28]. The regret over the impossibility of balancing the grueling customs job with his literary ambition is also conveyed in his conversation with the ghosts of his characters: “*The characters of the narrative would not be warmed and rendered malleable by any heat that I could kindle at my intellectual forge. They would take neither the glow of passion nor the tenderness of sentiment, but retained all the rigidity of dead corpses, and stared me in the face with a fixed and ghastly grin of contemptuous defiance*” [Ibid., pp. 37–38], **as the primary diegetic / homodiegetic narrator laments having lost “the tribe of unrealities” to the paltry wages of public service (“pittance of the public gold”** [Ibid., p. 38]).

The story of Hester Prynne is narrated by a primary non-diegetic (or extradiegetic) narrator, as defined by theorists Schmid and Genette. This primary narrator is identified within the introductory sketch as Jonathan Pue by the primary diegetic (or homodiegetic) narrator. While the primary non-diegetic narrator offers an internal perspective, the primary diegetic narrator provides an external view, even imagining or describing events in a gothic manner, for instance: “*with his own ghostly hand, the obscurely seen but majestic figure had imparted to me the scarlet symbol, and the little roll of explanatory manuscript*” [Hawthorne, 1874, p. 35], **thus bestowing authority to honor his ancestor’s memory.** Emphasizing his role as the editor of an authentic story, the primary diegetic narrator acknowledges embellishing the characters’ motives and emotions, “*imagining the motives and modes of passion that influenced the characters who figure in it*” [Ibid.]. Therefore, in general, one can talk about the blending of perspectives, and thus the reader will have to decide for themselves where the point of view of Jonathan Pue, the primary non-diegetic / extradiegetic narrator, ends and where the primary diegetic / homodiegetic narrator begins. To some extent, the techniques of using multiple narrative masks and mystification were not an artistic invention of Hawthorne, but rather refer primarily to *Don Quixote* by Miguel de Cervantes, as well as to the writing strategies of Pierre Choderlos de Laclos, James Macpherson, Thomas Chatterton, Horace Walpole, who, in order to stir the reader’s attention, attributed the authorship of their works to someone else. The most notable comparison, however, is to *Vanity Fair: A Novel without a Hero* by William Makepeace Thackeray, where the narrator is represented both as a puppet master and as an omniscient author, as well as a storyteller [Thackeray, 2015].

The ironic remark that the customs inspector was also Robert Burns (a representative of Scottish Romanticism, whose central theme was love) sets the “advanced” reader up for a romantic love story, while the mystical sense of the warmth of the scarlet letter [Hawthorne, 1874, p. 33] **and the contact with the ghost lean towards the gothic discourse.** Artistically contemplating ethical issues in the novel, Hawthorne focused on the psychological analysis of the human soul. As noted by the primary diegetic / homodiegetic narrator in the essay *The Custom-House. Introductory to The Scarlet Letter*, “*Nature, – except it were human nature, – the nature that is developed in earth and sky, was, in one sense, hidden from me; and all the imaginative delight, wherewith it had been spiritualized, passed away out of my mind*” [Ibid., p. 27]. This is perceived as his ironic distancing from the contemporary authors of landscape poetry and prose, who concentrated on describing what was around the person, rather than on their inner world.

System of Images as Points of View in the Novel *The Scarlet Letter*

The events in Hawthorne’s novel are presented from the perspective of a primary non-diegetic / extradiegetic narrator, and the first-person plural is articulated through various constructions in the text, such as “*our story*,” “*that would startle us*,” “*In our nature*,” “*against our common nature*,” and others ([Hawthorne, 1874, pp. 55–62]; “*He looked like the darkly engraved portraits which we see prefixed to old volumes of sermons*”; “*as we have already said*”; “*And we must needs say*”; “*We have as yet hardly spoken of the infant*”; “*The people, in the case of which we speak*”; “*We have thrown all the light we could acquire*” [Hawthorne, 1874, pp. 71, 98,

101,104, 153, 316], etc.). In this way, the “we” form can encompass the author, all narrators in the text, and the reader, who transforms from a passive consumer of information into a co-participant. This involvement allows the reader, on one hand, to share the narrator’s views, while also developing their own understanding of the situation, guided by the characters’ lines. By emotionally engaging the reader in the depicted events, the primary non-diegetic / extradiegetic narrator employs specific syntactic structures characteristic of spoken language, such as rhetorical questions, addresses to an imagined narratee, parenthetical constructions, and logical connectors (e.g., “*To say the truth*”; “*From first to last*”; “*Had Hester sinned alone?*”; “*But – it must now be said*”; “*To sum up the matter, it grew to be*”; “*The reader may choose among these theories*” [Hawthorne, 1874, pp. 80, 98, 100, 152, 153, 316], etc.).

To further engage the audience, the narrator occasionally withholds details of the young woman’s life, prompting the reader to make assumptions (e.g., who is the child’s father, what really happened to Hester Prynne’s husband, what Roger Chillingworth / Prynne actually saw on Arthur Dimmesdale’s chest, if there was a mark, what its origin might be, whether the magistrate’s wife Gibbins, executed in 1636, was truly a witch, and what ultimately became of Pearl). With the appearance of the heroine in the narrative, however, the primary non-diegetic / extradiegetic narrator’s focus shifts to include the narrative of the woman herself, beginning when the narrator mentions the shameful scaffold – a **specific location from which Hester Prynne literally looked down upon the townspeople** (“*the scaffold of the pillory was a point of view that revealed to Hester Prynne*” [Hawthorne, 1874, p. 64]). In the context of punishment for her sin, this spatial “point of view” takes on symbolic meaning, foreshadowing to the reader the heroine’s separation from the community, and signaling her elevated position relative to others.

In analyzing the artistic chronotope, Tetiana Kushnirova noted: “Narrative time is the time of narration, the recounting of the events depicted. The author, witness, or narrator relays events, marking the passage of time within the work. In this way, narrative time serves important functions in the work: recording and informing, and is characterized by subjectivity since it is presented from the narrator’s point of view (e.g., monologue, confession, letters, diary entries, dreams, visions, etc.)” [Kushnirova, 2018, p. 15]. Based on this principle, we can assert that in Hawthorne’s novel, narrative time can be divided into three layers: the time of events, the time of recording events (which does not coincide with the time of the events themselves), and the time when recorded events are disclosed (when the frame story’s narrator processed and published the discovered records).

Although Hawthorne’s text does not provide a direct timeline for the events, a careful reader can discern it through several key details: in June, when the woman stood on the scaffold, the girl was three months old; when Hester sat by the deathbed of John Winthrop, her daughter was seven years old, indicating the child was born in March 1642. Thus, the woman’s arrival on the American continent dates to 1639–1640, and her relationship with the child’s father dates to 1641. The primary diegetic / homodiegetic narrator published the story almost 200 years later (1850), a period long enough to assess the significance or insignificance of the events described. The time when the primary non-diegetic / **extradiegetic narrator recorded the story can be tentatively identified**: the half-decayed artistic letter attached to the papers suggests that Jonathan Pue did so after the woman’s death, as he himself had passed away **80 years before the rediscovery** of his records. Furthermore, the frame story’s narrator’s comment on the ghost’s “century-old” clothing implies that the intervals between the events, their recording from oral tradition, and eventual publication spanned roughly one hundred years each. **We might interpret this narrative time as symbolic**, approaching the mythic and representing an extended socio-historical period, thus imbuing the depicted events with an epic quality. In part, the temporal distancing of the frame story’s narrator from the main story, combined with his remark on the significance of even the smallest details (“*Nothing is too small or too trifling to undergo this change, and acquire dignity thereby*” [Hawthorne, 1874, p. 38]), underscores the idea that if Hester Prynne’s story was retold even after her death, it held importance for people, and thus for American society as it sought to understand the organic principles of existence on the new continent.

The main character, Hester Prynne, is a woman of exceptional character who, without intending to, integrated herself into a new world on terms unfamiliar to it. This young Englishwoman arrived in Boston, fell passionately in love, and gave birth to an illegitimate child. For her adul-

tery, she was imprisoned, where she gave birth, then forced to stand with her infant at the pillory in the town square, and was sentenced to wear the letter "A" (for Adulteress) on her chest for life. The primary non-diegetic / **extradiegetic narrator notes that the moral judges** (magistrates, ministers, and the most fanatical parishioners) angrily believed that Hester Prynne should be branded ("At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead" [Hawthorne, 1874, p. 56]) or even executed. A mitigating factor in choosing this "light" form of punishment (she wasn't even shackled at the pillory!) was that her official husband had been missing for more than two years, his body never recovered after a shipwreck.

The plot and archetypal figure of a woman bearing an illegitimate child were quite popular during the Romantic era and are represented in the literature of various cultures (such as Evchen Humbrecht in Heinrich Leopold Wagner's play *The Child-Murderess* (1776), Gretchen in Goethe's tragedy *Faust* (1800), Paquette Chantefleurie in Victor Hugo's *Notre-Dame de Paris* (1831)). In Ukrainian literature, this archetype is notably represented in the romanticized figures of Kateryna and the servant girl in Taras Shevchenko's poems *Kateryna* (1840) and *The Servant Girl* (1857). However, compared to these heroines, Hawthorne's protagonist neither took her own life nor harmed her child (though such thoughts crossed her mind: "At times, a fearful doubt strove to possess her soul, whether it were not better to send Pearl at once to heaven, and go herself to such futurity as Eternal Justice should provide" [Hawthorne, 1874, p. 201]) and nor did she abandon her child. In constructing the images of Hester and her child, the primary non-diegetic / extradiegetic narrator compares her to the "Divine Maternity – 'that sacred image of sinless motherhood, whose infant was to redeem the world'" [Ibid., p. 62]. The resemblance between the Virgin Mary and Hester Prynne is evident at the narrative level: both gave birth to a child not by a lawful husband but by a holy spirit (for the Reverend Arthur Dimmesdale was almost seen as such by the parishioners). From the moment when the primary diegetic / homodiegetic narrator gifted the reader a rose, signaling that the story would explore human frailty and suffering [Ibid., p. 53], an astute reader might anticipate a story about motherhood and an illegitimate child, as the rose is symbolic of the Virgin Mary. The image of the rose recurs throughout Hawthorne's novel, artistically emphasizing the woman's suffering. At the same time, the name of the main character in *The Scarlet Letter* explicitly alludes to the biblical *Book of Esther*, which tells of a woman who, despite the threat of losing her royal status and even facing death, violated court etiquette but ultimately saved her people [KJV¹, The Book of Esther, 4:16]. Esther's image also evokes associations with the harlot described in the *Book of Proverbs*: "Come, let us take our fill of love until morning; let us delight ourselves with love! / For the man is not at home; he has gone on a long journey" [KJV, Proverbs 7:18–19].

In Hawthorne's novel, the theme of sin is intertwined with the theme of its redemption. The devout Hester herself saw the birth of her illegitimate child as a moral transgression; moreover, she believed "that no fellow-mortal was guilty like herself" [Hawthorne, 1874, p. 103]. Therefore, she chose an ascetic lifestyle with dignity and without coercion, dressing in coarse, gray clothing (evoking associations with monasticism), sewing clothes for the poor, distributing her surplus earnings, caring for the sick, and sitting by deathbeds when needed. "She was patient, a martyr, indeed" [Ibid., p. 98], as she felt that the daily shame, she endured would transform her soul, making it different than before her sin. **Society – both the poor and the wealthy – while accepting her artisanal work, still treated her with malice and contempt** (the poor spat at her, while the wealthy taunted her with words), but Hester ignored this. The narrator's remark that she "stood apart from moral interests, yet close beside them" [Ibid., p. 98] can be interpreted as meaning that Hester did not reject morality as a concept but distanced herself from its Bostonian version.

Legends with dark undertones began to grow around her life. Significantly, not only did rumors surround the woman herself, but even the letter on her chest became the subject of mystical tales, transforming gradually from a sign of oppression to something diabolical, and then finally into a protective charm. At first, ordinary and superstitious people spread rumors that the mark had been forged in an infernal forge, glowing red-hot as she walked at dusk ("the symbol was not mere scarlet cloth, tinged in an earthly dye-pot, but was red-hot with infernal fire, and could be seen glowing all alight" [Hawthorne, 1874, p. 104]; "that the scarlet letter threw a lu-

¹ KJV – King James Version Bible, edited by D. Cogliano [Cogliano, 2004].

rid gleam along the dark passage-way of the interior" [Ibid., p. 79]). Later, it was rumored that a crazed Native American had once shot an arrow at Hester, only for it to strike the letter and break, leaving her unharmed [Ibid., p. 198].

As a result of the ongoing psychological terror, the heroine develops an irrational ability to perceive hidden sins in others, a revelation that leaves her shaken: "*Sometimes the red infamy upon her breast would give a sympathetic throb, as she passed near a venerable minister or magistrate, the model of piety and justice, to whom that age of antique reverence looked up, as to a mortal man in fellowship with angels*" [Ibid., p. 102]. Interpreting her inner turmoil amid the puritan community's relentless harassment, the young mother initially considered it the work of an evil spirit and eventually questioned the virtues of Boston's citizens, perceiving herself as the greatest sinner among them. The motif of a mystical "sisterhood" between the heroine and numerous prominent figures, including matrons and girls of the town (mystic sisterhood [Hawthorne, 1874, p. 102] – translated by I. Bondarenko as "подруга по нещастю" ("a companion in misfortune") [Hawthorn, 2017b, p. 90]), interlocks with the theme of outward piety masking the hidden sinfulness of the entire community, including the children, whose behavior and games mirrored those of adults. It is clear that this portrayal was interpreted as offensive by religious communities who subsequently called for the novel's ban. The colonists' settlement is essentially a "brotherhood in sin" (with some guilty of malice, others of slander, and others still of superstition). Of all the parishioners, only Hester Prynne lived by true Biblical principles. Acknowledging her sin, she accepted her punishment without fleeing or shifting blame onto the child's father (had she revealed his identity, she would not have been sentenced to wear the shameful mark for life). Those who share guilt in the same sin are treated differently by the townspeople: while the man experiences a rise in social and professional status (as the most respected pastor in the province – "for no mark is on the Cossack"), the woman is socially isolated, for her sin bears visible consequences that are undeniable – pregnancy and the birth of a child. Hawthorne links the theme of social isolation of mother and child with the topos of the home (the house the community allowed them was on the town's outskirts, distant from others [Hawthorne, 1874, p. 93]) and the motif of the circle, symbolically representing the entrapment and hopelessness of their situation ("*the destiny that had drawn an inviolable circle round about her [the child]*" [Ibid., p. 109]; "*Mother and daughter stood together in the same circle of seclusion from human society*" [Ibid., p. 110]). Yet, in Hawthorne's artistic vision, it is this social isolation of mother and child that enables the development of individuals with a new value system within a fanatically religious community.

In Hawthorne's presentation of the theme of sin and its atonement, the image of Hester Prynne's illegitimate child carries significant weight. The narrator interprets the birth of the girl in *The Scarlet Letter* as "*the inscrutable decree of Providence*" [Hawthorne, 1874, p. 104], resulting from sinful passion. In our view, I. Bondarenko's otherwise artistic translation of this passage into Ukrainian as "незбагненна примха долі" ("inscrutable whim of fate") [Hawthorne, 2017b, p. 92], loses the connotations of intentionality in the situation and the arrival of the girl with a predestined purpose (as Providence implies divine action), favoring a different meaning – that her conception was a matter of pure chance without broader significance for the world (a whim implies an unplanned desire or something lacking practical purpose).

Supporting our interpretation, *The Scarlet Letter* includes references to the Virgin Mary, the prophet Nathan, David, and Bathsheba [Hawthorne, 1874, p. 152] depicted on a tapestry in the pastor's library. Through indirect references to two iconic figures significant for humanity (Jesus Christ, who introduced new values to humankind, and Solomon, Israel's wisest king), the notion arises that little Pearl represents a messenger of a future world free from dogma. The generalized observation that "*a great law had been broken*" with the child's birth [Hawthorne, 1874, p. 106], along with Dimmesdale's response to the doctor that she embodies "None, save the freedom of a broken law" [Ibid., p. 161], coupled with her eventual happy fate, suggests that the colonists unwittingly altered the course of life on this new continent by their harsh judgment. This life, still "*feeding itself on time-worn materials*" [Ibid., p. 64], would now be directed toward developing new principles of social existence. The narrator's reflections in the frame story also lead us toward this conclusion: "*Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil*" [Ibid.,

p. 11]. Through the lens of the negative consequences of Puritan principles and the methods of imposing them, the image of “worn-out soil” becomes a symbol of exhausted morality, hindering the growth of the human spirit regardless of where it may settle in the world.

The life of the girl, much like her mother’s, is surrounded by mystical legends and rumors about her paternity (she is called “*demon offspring*” [Ibid., p. 117]). Both her mother and other adults see witch-like or supernatural qualities in Pearl. To the devout Hester, who never expected a righteous outcome from her sinful act, it seems as though she “*felt like one who has evoked a spirit, but, by some irregularity in the process of conjuration, has failed to win the master-word that should control this new and incomprehensible intelligence*” [Ibid., p. 109]. Her child is referred to as an “*airy sprite,*” “*the little elf*” [Ibid., p. 108], a “*born outcast,*” “*an imp of evil, emblem and product of sin*”. Pearl “*smiles with sprite-like intelligence,*” and “*it was as if an evil spirit possessed the child*”. Sometimes, her daughter had “*a face, fiend-like, full of smiling malice*”. She would stand still, gazing at Hester, “*with that little, laughing image of a fiend peeping out – or, whether it peeped or no,*” and her childish cries sounded like “*the sound of a witch’s anathemas in some unknown tongue*”. Pearl would laugh and begin to dance “*with the humorsome gesticulation of a little imp, whose next freak might be to fly up the chimney,*” as if influenced by an “*evil spirit*” [Hawthorne, 1874, pp. 108–116]. Reverend John Wilson remarks that “*witchcraft*” is hidden within the girl and adds, “*She needs no old woman’s broomstick to fly withal!*” [Ibid., p. 140].

While recounting the townspeople’s rumors about the girl, the primary non-diegetic / extradiegetic narrator also presents his own view of her. This perspective is encoded in the micro-image of sunlight, which, as noted by the narrator, shines equally on everyone, yet shares a special connection with the girl, as if she were its favorite. A **symbolic episode occurs when Pearl, enchanted by the sun’s reflection on the broken glass embedded in the governor’s house wall, insistently asks her mother to gather all the sunshine from the wall and give it to her.** Through an associative chain linking the sun/sunlight as a symbol of unclouded life, the mother’s response – “*Thou must gather thine own sunshine. I have none to give thee!*” [Ibid., p. 122] – is perceived as an unconscious lesson urging her daughter to create her own happiness.

A unique feature in the artistic rendering of sin and its redemption in Hawthorne’s *The Scarlet Letter* is the heroine’s rejection of the Old Testament principle that children must bear the consequences of their parents’ sins. Unlike Madame Simonin in Denis Diderot’s *La Religieuse* (1760), who confined her illegitimate daughter to a convent in hopes that her prayers might secure forgiveness for the mother, Hester Prynne rejects the Old Testament notion that a child should bear the punishment for her mother’s actions. Instead, she refrains from imposing an ascetic life on her daughter, allows her the joys of childhood play, encourages her to follow her own impulses, sews Pearl the finest clothing in town, and, when the opportunity arises, removes her from Boston so that her mother’s reputation would not dictate her status in society. Hester’s tragic experience also influences her approach to raising her daughter – she forgoes traditional methods like physical punishment and the rigorous memorization of Scripture as a means to cultivate and refine “*the growth and promotion of all childish virtues*” [Hawthorne, 1874, p. 107]. Hester Prynne did not associate with the town gossips, so Pearl never absorbed any “*examples*” of hypocritical behavior. As a result, Pearl did not hold back her emotions or attempt to conceal her feelings toward others; she was impossible to compel into obedience. For instance, although she knew the basics of the Bible, she refused to speak about them on command from the minister, avoided Pastor John Wilson’s attention, but freely kissed Reverend Dimmesdale’s hand. She was unafraid to pick up a stone to defend herself against young Puritans, echoing her mother’s refusal to pray for her enemies, as the Bible commanded (“*She was patient, – a martyr, indeed, – but she forbore to pray for her enemies*” [Hawthorne, 1874, p. 98]). **Through a detailed description of Pearl’s behavior and her interactions with her mother, the novel demonstrates that even in her early years, Pearl exhibited a distinct individuality that defied both local norms and her mother’s principles.** She could stand up to the hostile crowd of children. Hester interpreted her daughter’s behavior and emotions as an embodiment of her own desires during pregnancy. A particularly significant episode occurs when Pearl dances on the tombstone of one of the town’s most esteemed settlers [Ibid., p. 161]. **Key to understanding this moment is the narrator’s comment, while Dimmesdale and Roger Chillingworth watched her from a window: “[Pearl was] skipping, dancing, and frisking fantastically, among the hillocks of the dead people, like a creature**

that had nothing in common with a bygone and buried generation, nor owned herself akin to it. It was as if she had been made afresh, out of new elements, and must perforce be permitted to live her own life, and be a law unto herself, without her eccentricities being reckoned to her for a crime" [Ibid., p. 162]. The young girl's innocent playfulness can be seen as a symbolic rejection or devaluation of the old European traditions that settlers tried to impose upon the American world, traditions that needed to die to allow for the emergence of something new. In *The Scarlet Letter*, Hawthorne repeatedly emphasizes Pearl's organic connection to the American landscape, illustrated when she is in the forest and the animals neither hide from her nor attack. Her interaction with a Native American man, where her childlike curiosity about his face causes him to sense that before him stood a nature even wilder and freer than his own, further underscores her bond with this new, untamed land.

Pearl inherited Roger Chillingworth's estate and became the wealthiest heiress in the Massachusetts colony, yet the people of Boston never learned her whereabouts. They understood only that she had grown into a grateful daughter, a happy woman, and a loving mother. This happy ending fits well within the traditions of didactic literature, an aesthetic that is evident in the way the story is narrated. It can be assumed that, by giving Pearl a new and different life, the frame-story narrator, whom we can identify as the author's double, was, in some sense, realizing his own hopes for a happy life and seeking absolution for his ancestors who had participated in the persecution of women accused of witchcraft. (Let us recall that in the essay, the primary diegetic / homodiegetic narrator states that he humbly accepts the shame of his ancestors, which, in his opinion, caused the impoverishment of the family and his joyless necessity to work as a customs inspector).

In the artistic depiction of Boston life in *The Scarlet Letter*, the pervasive theme of sin as an inherent part of human life is intertwined with the notion that joy itself can be sinful. For instance, Hester forbids herself to feel joy in her favorite craft; the games of the "little Puritans" are associated with pain and death; and in the governor's home, portraits of deceased ancestors appear "as if they were the ghosts, rather than the pictures, of departed worthies, and were gazing with harsh and intolerant criticism at the pursuits and enjoyments of living men" [Hawthorne, 1874, p. 124]. **Most significantly, the novel begins by describing the prison, gallows, and cemetery as the defining places of the town.**

The structure of Boston's world, "the oldest church – the gallows – the cemetery," evokes associations with the medieval triad of "Notre Dame Cathedral – the gallows – the Montfaucon crypt" (undoubtedly familiar to Hawthorne through Victor Hugo's *Notre-Dame de Paris* (1831), as that work was then at the height of global fame). References to Queen Elizabeth, the *Chronicles of England*, the Westminster Catechism, and the settlers' lifestyle (an ale mug as an essential English attribute, armor crafted by a London armorer, etc.), along with the prison's designation as "the black flower of civilized society" [Hawthorne, 1874, p. 52], repeatedly point to the colonists' desire to replicate the old ways on the American continent rather than founding life on new principles.

In Hawthorne's novel, it is consistently shown that, despite presenting themselves as staunch defenders of Christianity, the Puritans were actually quite superstitious. They believed in witches and eagerly commissioned Hester for various sewing projects for adults, children, and even the deceased – but never wedding attire, which might stem from a pagan belief that a woman could pass her unfortunate fate onto a bride. Though they advocated simplicity in dress, lifestyle, and rituals, they did not deny themselves luxury and comfort, illustrated by the description of Governor Bellingham's home. The contrast between Prynne as a representative of the new and different, and the Puritan community of Boston as old, outdated, and harmful, is symbolically highlighted in *The Scarlet Letter* through a juxtaposition of the games played by the Puritan children and Pearl. The former's grim activities mimic the actions of adults ("She saw the children of the settlement, on the grassy margin of the street, or at the domestic thresholds, disporting themselves in such grim fashion as the Puritanic nurture would permit; playing at going to church, perchance; or at scourging Quakers; or taking scalps in a sham-fight with the Indians; or scaring one another with freaks of imitative witchcraft" [Hawthorne, 1874, p. 110]). In contrast, young Pearl's games involved the ruthless destruction of garden weeds, which she imagined as her Puritan peers. Another significant detail is Pearl's habit of stripping the thorns from thistles,

which in her childhood games always represented the young Puritans. This act suggests her ability and readiness to disarm those who might seek to hinder her from building her life as she wishes. The primary non-diegetic / extradiegetic narrator explains to the reader that this young girl, feeling the world's hostility from an early age, is tireless in strengthening her life force to secure victory in her adult life.

In summary, Puritan society in *The Scarlet Letter* is represented by the elderly scholar Roger Chillingworth (Prynne), who, having exploited the dire circumstances of a young girl's family, took her as his wife – **though she was never able to love him. Once a kind man, he became embittered** by her rejection, fully aware that infidelity was inevitable. When it finally occurred, he dedicated himself to identifying her lover and turning both their lives into a psychological and emotional hell. In modern terms, Roger Chillingworth could be described as an abuser. He took pleasure in Hester's public humiliation, openly telling her that leaving her alive to suffer under the weight of her *"burning shame"* was the perfect revenge [Hawthorne, 1874, p. 84]. By living under the same roof as Arthur Dimmesdale and keeping constant surveillance over him, Roger prevented Hester from meeting privately with the pastor, mentally tormenting the young man with his words. The Boston community itself is also abusive, as its leaders poured their energy into identifying sinners and degrading them morally. In Roland Joffé's film adaptation, this is taken to the extreme: each time Hester walked through the town, the city authorities assigned a boy to follow her, beating a drum as he went. The relentless sound made even being near her an acoustic torment, creating a uniquely oppressive experience for anyone around her [Joffé, 1995].

The character of Roger Chillingworth aligns with the Byronic hero type popular when *The Scarlet Letter* was written. On one hand, he is a deeply intelligent scholar, possessing inner strength, broad knowledge, and independent thought – qualities that made his conversations with Arthur Dimmesdale a breath of fresh air amid the oppressive city atmosphere. On the other hand, he is a dark, resentful figure embittered by a world that has never loved him due to his congenital deformity (*"Misshapen from my birth-hour, how could I delude myself with the idea that intellectual gifts might veil physical deformity in a young girl's fantasy!"*) [Hawthorne, 1874, p. 84]. His search for Hester's lover initially becomes a psychological puzzle, which he later turns into a game, as a well-informed cat toying with a morally confused mouse. The scattered details throughout the text also subtly evoke the archetype of Faust, especially in Goethe's interpretation, which has become the *"motto of European culture"* [Кулакевич, Ковальова, 2023]. Hawthorne portrays Roger as *"a man of thought," "the bookworm of great libraries,"* and *"a man already in decay, having given my best years to feed the hungry dream of knowledge"* [Hawthorne, 1874, p. 84]. **He practiced alchemy**, was rumored to have connections with English occultist Simon Forman (1552–1611), participated in Native American black magic rituals, and, like Faust, possessed knowledge of medicine and the healing properties of wild herbs without being a doctor. Most significantly, he indirectly caused Hester, much like Goethe's Gretchen, to bear an illegitimate child. In his prison conversation with Hester, Roger acknowledges his own fault (*"It was my folly! I have said it"*) [Ibid., p. 84], **having foreseen** the inevitability of her infidelity as early as their wedding day: *"Nay, from the moment when we came down the old church steps together, a married pair, I might have beheld the bale-fire of that scarlet letter blazing at the end of our path!"* [Ibid., p. 84].

The character of Roger Chillingworth also aligns with the recurring image of the devil throughout *The Scarlet Letter*. The primary extradiegetic narrator often remarks on the townspeople's superstitious tales of a *"Black Man"* walking among them, luring Christian souls astray – Hester Prynne is suggested to be one such seduced soul. Hester herself tells Roger that he resembles the Black Man who tempts her soul, and when he touches the scarlet letter on her chest, it feels as if his finger is burning, *"as if it had been red-hot"* [Ibid., p. 83], evoking associations with hellfire. Later, even little Pearl refers to the Black Man. Roger is frequently portrayed as the devil, the Black Man, an evil spirit, or a tempter. For Hester, his secrets are *"like a serpent from its hole,"* while he is described as one who *"thrust this idea upon Hester's soul, like the tempter"* [Ibid., p. 92], and townsfolk believe that *"the fire in his laboratory had been brought from the lower regions, and was fed with infernal fuel"* [Ibid., p. 154]. They even say that Reverend Dimmesdale may be haunted *"either by Satan himself, or Satan's emissary, in the guise of old Roger Chillingworth"* [Ibid., p. 154]. Chillingworth acts *"as Satan comports himself when a precious human soul is lost to heaven, and won into his kingdom"* [Ibid., p. 167].

His demonic nature is also suggested by his surname, "Chillingworth," evoking a sense of cold terror, and it connects to Gothic themes, which were spreading internationally at the time. His physical description is equally unsettling; his posture is slightly deformed, with "*one shoulder higher than the other*" [Hawthorne, 1874, p. 68], and **superstitious Christians believed congenital deformities indicated a connection to the devil**. This infernal association is further highlighted by the fact that his higher shoulder is on his left side, traditionally viewed as sinister. He is later likened to a grave-robber, secretly unearthing the soul of the reverend, and he claims ownership of Dimmesdale's soul, declaring, "*Sooner or later, he must needs be mine!*" [Ibid., p. 86]. The devil motif in Hawthorne's novel is further emphasized through the theme of a pact. Hester and Roger seem to make a pact with each other, with Hester asking, "*Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will prove the ruin of my soul?*" to which Roger responds with a sly smile, "*Not thy soul...No, not thine!*" [Ibid., p. 89]. Roger also ironically refers to Dimmesdale's hand covering his heart as a mark of their own devilish agreement.

The character of Roger Chillingworth, in his psychological torment of his wife and the father of her child, is somewhat comparable to Heathcliff Earnshaw from Emily Brontë's novel *Wuthering Heights* (1848). Notably, both reclusive and vengeful figures meet death after carrying out their revenge. Chillingworth's death is depicted in the Gothic tradition: first, the narrator mentions the mysterious disappearance of this demonic physician, and later notes that he left a will bequeathing all his possessions to Hester and Pearl.

As Xingwen Pan stated, "The protagonists in most of Hawthorne's works struggled in the abyss of sin and cannot escape" [Pan, 2021, p. 92]. In *The Scarlet Letter*, the fates of Hester and Arthur Dimmesdale illustrate how the Puritans' repressive measures, intended to maintain high moral standards, led community members to become disingenuous in their emotions and to live double lives – as if not being caught in the act meant they were not sinners. (It is likely that had Hester's lawful husband been present in Boston at the time of the child's conception, the community would have eagerly overlooked the adultery, maintaining appearances). It is no coincidence that the role of father is ascribed to the man whom the Puritan community regarded as its moral icon. **Arthur Dimmesdale vividly represents a believer whose facade of social success conceals a deeply unhappy person, one who dies young due to psychological self-torment**. Although he sincerely believes in God and is aware of his sin, he is forced to hide his paternity without a chance to atone, for the community would destroy him otherwise.

Arthur Dimmesdale is the most ambiguous figure in Hawthorne's novel. This spiritual leader of the Puritan community, educated at England's top university, brought with him to the wilderness the latest knowledge of the time, was genuinely devout, and became a minister by vocation. Yet, out of fear of the community's repressive measures, Arthur did not dare to publicly acknowledge his complicity in sin with Hester Prynne. Dimmesdale's character development features the motif of physical illness as a result of inner turmoil: while Hester endured the community's scorn and gradually regained its respect through her impeccable conduct, thus maintaining her emotional balance, the young and handsome man with whom she was bound by "*the iron link of mutual crime*" [Hawthorne, 1874, p. 194] **deteriorated into a physical ruin, a troubled creature with an anxious, frightened look** ("*an apprehensive, a startled, a half-frightened look*" [Ibid., p. 75]). These destructive changes became especially evident to the townspeople once a doctor took up residence under the same roof as the minister; Dimmesdale's once serene and thoughtful face began to show signs of something dark and hideous. This further convinced the townspeople that Roger Chillingworth was Satan – or at least his emissary – who had gained the Reverend Arthur Dimmesdale's trust in order to corrupt him. **The minister's final psychological breakdown, resulting from his long years of silence, is symbolized by the lost glove at the scaffold, traditionally regarded by believers as a symbol of the minister's high office and purity from sin** [Braun, 1909]. As Roger Chillingworth aptly observed, Dimmesdale lacked Hester's inner strength and could not bear the weight of the scarlet letter as a marker of social disgrace.

Arthur's character development of is marked by the micro-symbol of the forest and the code of the number seven. Across various mythologies, the forest symbolized spiritual wilderness, as well as what psychologists in the 20th century would define as the subconscious. This is why mythic and folktale heroes, when facing a life dilemma or seeking something or someone,

often find themselves in a forest. In the spiritual world, the number 7 is not tied to a specific religion but symbolizes the search for truth; according to Christian mythology, the seventh day is marked by God's rest after the creation of the world. In Hawthorne's novel, the scene of the parents' meeting in the forest takes on symbolic significance: through a conversation with a woman who has managed to resist spiritual decay, the morally devastated man finally decides to publicly confess and lift the burden that has weighed on his soul for seven years, ever since Hester Prynne stood alone with her infant by the shame post. The Puritans' latent reluctance to acknowledge their inconsistency in punishing both participants in a single sin is evident in their varied interpretations of the pastor's confession, ultimately elevating his act to the level of martyrdom. According to legend, this pious man is not truly the girl's biological father; rather, he claimed the role to share the heavy burden of his parishioner.

When analyzing the specifics of the narrative code, Rudolph von Abele's remarks on the image of the pastor proves especially insightful: "Dimmesdale, a cloistered, childlike person in the tradition of Fanshawe, Warland, Coverdale, has 'written a book' by having begotten a child; and has anonymously 'published' it in that the identity of the child's father is unknown. This parallels in sexual terms Hawthorne's own experience with the stories of Twice-Told Tales, anonymously issued in the periodicals and not officially ascribed to him until their collected publication in 1837. By that collection Hawthorne, as it were, assumed 'paternity' for them, just as Dimmesdale, by ascending the scaffold with Hester and Pearl, assumed his – after an interval of years during which he had not only refused to make the confession, but had indulged, in the privacy of his study, in heterodox modes of self-punishment" [Abele, 1955, p. 47].

The symbolism of the Title

As Xingwen Pan rightly noted, "metaphor is a major feature of Hawthorne's narrative" [Pan, 2021, p. 92]. In our view, the word "letter" in the novel's title serves as a key to understanding the text. The punitive sign chosen was the first letter of the word "adulteress," yet this word is seldom used in the novel (with the town gossips preferring terms like "sinner" or "harlot"). Instead, "scarlet letter" appears 45 times, including in the title itself, alongside phrases like "scarlet symbol," "ignominious letter," "letter of infamy," and "curiously embroidered letter". Migara Jayasinghe highlighted the appearance of the sign: The physical image of the letter A has a triangular shape. When inverted, it can resemble the outline of a heart [Jayasinghe, 2020, p. 40]. Considering that "A" is the first letter of the English alphabet (and, broadly, of European alphabets), Hester Prynne's character acquires a symbolic meaning – **she is the woman with whom the story of American consciousness begins**. This idea is further suggested by an indirect reference in *The Custom-House. Introductory to 'The Scarlet Letter'* to one of Nathaniel Hawthorne's most famous essays, *A Rill from the Town Pump* (1835): "when the antiquary of days to come, among the sites memorable in the town's history, shall point out the locality of *The Town Pump!*" [Hawthorne, 1874, p. 48]. Thus, in an allusive sense, Hester Prynne is the stream from which flows the river of the American woman's spirit. **This interpretation of Hester's character is also supported by Robert McCrum, who observed:** "The most memorable and original aspect of *The Scarlet Letter* lies in Hawthorne's portrait of Hester Prynne, who has been described as 'the first true heroine of American fiction', a woman whose experience evokes the biblical story of Eve. Hawthorne's achievement is to make her passion noble, her defiance heartbreaking, and her frailty inspiring. She becomes the archetype of the free-thinking American woman grappling with herself and her sexuality in a cold, patriarchal society" [McCrumb, 2014]. Ramtin Noor-Tehrani Mahini and Erin Barth share a similar view. In exploring this "dark romantic story," the authors of their article called Hawthorne the first writer to present an American point of view and experience [Mahini, Barth, 2018, pp. 474–479].

As Oleksandr Potebnia observed, a good work evokes thoughts in the recipient rather than delivering them ready-made: "Art is the artist's language, and just as with words, one cannot transmit one's thoughts to another but can only awaken theirs. Similarly, meaning cannot be conveyed in a work of art; its essence (when completed) develops not within the art itself but within those who understand" [Potebnia, 2002, p. 40]. Thus, we believe that the color of the symbol is crucial to the work's meaning. In translating into Ukrainian, there is a variety of synonyms that could convey the adjective "Scarlet" – "шарлатний", "шарлатовий", "багряний", "пурпурний", "черлений", "червоний". For example, in V. Merenkova's Ukrainian version,

Hawthorne's title is rendered as *Червона літера* [Hawthorne, 2017a], which would be fitting if the original had been *The Red Letter*. Throughout the English text, the adjective "red" is used 24 times, while terms like "red letter," "red symbol," "red ignominy," and "red stigma" are rare, as when the symbol is referred to as "red letter" [Hawthorne, 1874, p. 60] by an old woman who suggests sewing it onto a scrap of flannel from her rheumatic knee to inspire not just shame but revulsion in its wearer. This was a spiteful reaction to the letter, which had been skillfully embroidered on high-quality fabric in stark contrast to the rough and cheap material of Hester's dress, acting as a conscious challenge to the Puritan community, which allowed no luxury for its members (later, the narrator mentions that sewing for Hester Prynne was a way to express her passion: "*Women derive a pleasure, incomprehensible to the other sex, from the delicate toil of the needle. To Hester Prynne it might have been a mode of expressing, and therefore soothing, the passion of her life*" [Hawthorne, 1874, p. 97]). Therefore, Iryna Bondarenko's choice of the Ukrainian title *Шарлатова літера* [Hawthorne, 2017b] is entirely justified. We believe that in Ukrainian, the adjective *шарлатовий / шарлатний* best conveys the original title's semantics and the novel's meaning, as it emphasizes not only the color but also the fabric quality. The term *шарлат*, sharing roots with the English "scarlet," was used in Ukrainian territories to denote high-quality fabric of a crimson or bright red color, while *червоний* mainly reflects a visual aspect but can contextually imply shame, disgrace, as well as pain and courage, which aligns with the associations of the English "red". M. Dudchenko and A. Medvid understood the color similarly: "The red color, for Puritans, signifies the fires of hell that cleanse sins, and it is also the color of Hester's courage and spiritual resilience. Thus, the letter 'A,' embroidered on her garment, is bright red" [Dudchenko, Medvid, 2013, p. 41].

On the other hand, the word "letter" in English also refers to a written message or epistle. Consequently, combined with the semantics of the word "scarlet," the title *The Scarlet Letter* can be interpreted as "The Precious Message," which, in turn, evokes associations with the Gospel. According to the Gospel, anyone can save their soul through faith in God and sincere repentance for their sins – something Hawthorne's heroine herself hoped for. This sense is also suggested by the primary non-diegetic / extradiegetic narrator's remark that "*the scarlet letter had the effect of the cross on a nun's bosom*" [Hawthorne, 1874, p. 198]. The average reader may interpret the novel as a story of sin and redemption. **However, when coupled with later reflections from Hawthorne's narrator, such as "Men of the sword had overthrown nobles and kings," "The world's law was no law for her mind"** [Ibid., p. 199], and the observation that the heroine cast off "*the fragments of a broken chain*" [Ibid.], Hester Prynne's image can be seen as emblematic of a European woman who broke free from societal expectations, thus becoming the first on the American continent to carve out a life based on her own principles and values and her personal relationship with God. Viewed in this light, the novel can be seen as a message to both women and men, who settled and continue to settle in a new land.

A central theme of Hawthorne's novel is the relativity of the meaning of the scarlet letter, even within the Boston community. Not everyone who had some connection with Hester Prynne interpreted the letter as a mark of shame, despite Governor Bellingham publicly obligating her to wear it. For example, a servant in the governor's house perceives the letter as a symbol of high status and therefore readily admits Hester into the parlor, considering her a "*great lady in the land*" [Hawthorne, 1874, p. 123]. For little Pearl, the letter was an adornment and an inseparable element of her mother's appearance, making her recognizable to her child (recall that initially Pearl made herself a green letter from seaweed on her chest, and later in the forest, she refused to approach her mother until she picked up the letter and pinned it to her own chest). For the Native Americans, the letter worn by the woman was something between the white collars of the pastor and the church – things that were both inaccessible and unnecessary for their understanding of the world. Two hundred years later, for the customs inspector, it was simply an embroidery of fine work, an artistic object. The motif of the relativity of the meaning of the scarlet letter is also evident in the episode with the meteor: while the guilt-ridden Dimmesdale saw in the A-shaped glow of the celestial body a reminder of the letter on the woman's chest and the shared sin, the average townsman interpreted the event as a divine sign that a righteous soul had ascended to heaven: "*But did your reverence hear of the portent that was seen last night? – a great red*

letter in the sky, – the letter A, which we interpret to stand for Angel. For, as our good Governor Winthrop was made an angel this past night, it was doubtless held fit that there should be some notice thereof!" [Hawthorne, 1874, p. 192].

Scattered throughout Hawthorne's text are remarks by the primary non-diegetic / extradiegetic narrator about how the scarlet letter removed its bearer from ordinary relations with humanity and enclosed her in a sphere of her own: "*It had the effect of a spell, taking her out of the ordinary relations with humanity, and enclosing her in a sphere by herself*" [Ibid., p. 60]. In Boston, the heroine experienced a symbolic rebirth: "*It was as if a new birth, with stronger assimilations than the first*" [Ibid., p. 92]. Despite the shame, Hester Prynne found her niche in society: "*Hester Prynne came to have a part to perform in the world*" [Ibid., p. 97]. These observations lead to the idea that it was this very sign that made the creation of a new society possible, founded by a woman with the manners and appearance of a true aristocrat, even though she did not consciously seek this. **An important point for us is that the heroine carves out a place for herself in the world precisely through traditionally feminine activities: caring for the sick, helping the needy, and, most importantly, needlework.** On one hand, this can be interpreted as a subtle sexist reaction from the primary non-diegetic / extradiegetic narrator to women's aspirations to engage in non-feminine pursuits, like Queen Elizabeth, who is described in the novel as "man-like," as she "*had been the not altogether unsuitable representative of the sex*" [Ibid., p. 56] (recall that Queen Elizabeth I of Tudor (1533–1603) was a political leader who successfully ruled England for 45 years, consciously refusing marriage and childbearing). On the other hand, this very type of activity manifested the Puritans' focus on the visible aspect of a deed / event (one could not wear jewelry, but it can be replaced with exquisite embroidery, even if they are not comparable in value; Arthur Dimmesdale bore a mark of shame on his chest, just like Hester Prynne, but since it was not visible, the pastor was accorded respect). **The narrator's remark that Hester Prynne's designer creations established local fashion ("her handiwork became what would now be termed the fashion" [Hawthorne, 1874, p. 95]) and that Pearl inherited the gift of sewing ("She inherited her mother's gift for devising drapery and costume" [Ibid., p. 218]) can be interpreted as an indication that both the heroine and her daughter began to influence the behavior of the townspeople, even though the latter were likely unaware of this influence.** We can assume that to some extent, the image of Hester Prynne contributed to the creation of the archetype of fashionable heroines in literature and film, particularly in Remarque's novel *Arch of Triumph* (1945), the Mexican series *Simplemente María* (1989), as well as in Elizabeth Gilbert's novel *City of Girls* (2019). These characters, having suffered moral downfall in the eyes of society, also found fulfillment through clothing design and raised children without a husband (although María López does marry, as this is portrayed in the version by producer Valentín Pimstein as the goal of every woman's life, for the heroine of Elizabeth Gilbert, m rejects the notion of marriage as the only path to a successful life.)

Overall, the depiction of events in Hawthorne's novel *The Scarlet Letter* as mystical, and the characters as exceptional, endowing them with irrational abilities and their demonization, undoubtedly points to the aesthetics of Romanticism, which dominated literature at the time. Life in the colony appears as a gloomy swamp, society as merciless, and the scarlet letter as a visualization of the harsh and cruel spirit of Puritan legality. The text notes that the sentence did not force the heroine to remain in Boston; she could have left for her homeland or any European country and there, concealing her name, begun a new life. The fact that Esther stayed, the primary non-diegetic / extradiegetic narrator explains, was because her life had fundamentally changed here, and she wanted to at least see her beloved. However, it seems more plausible that the woman's choice is primarily determined by her understanding of the sinfulness of her actions and the impossibility of escaping from herself (which is why she wore the sign until the end of her life, even though the community no longer demanded it, as for her it was an object that in no way defined her relationships with people; rather, it presented her professional skills but defined her relationship with God). The use of the mystification technique and the play of authorial masks prompts the reader to decide for themselves whether there really was a woman with such a story or if she was invented.

Conclusions

The complex narrative structure of Hawthorne's novel *The Scarlet Letter* is evident even at the compositional level: **the work is intertwined with an essay originally conceived as a preface** rather than as a standalone, independent text. Internally distance himself from the events depicted, the writer creates the image of an impartial fixer of information that he gets from direct observers, which allows us to speak of multiple narrators. The author's distancing from the events is achieved through two techniques common: the "text within a text" approach and the technique of mystification. The essay is presented from the perspective of the narrator of the frame narrative – **the primary diegetic / homodiegetic narrator – who is expressed grammatically in the first-person singular**. The woman's life story functions as a text within a text, attributed to the secondary narrator (the narrator of the internal story), who is a character in the framing narrative but serves as a primary non-diegetic / **extradiegetic narrator in the main narrative**, positioned outside the fictional world and recounting events from a third-person perspective. In establishing a reliable narrator, the primary diegetic / homodiegetic narrator assigns the primary non-diegetic / **extradiegetic narrator a name, biographical details, and even official documents**. By emphasizing his role as the editor of an authentic story, the primary diegetic narrator acknowledges having invented the characters' motives and emotions, indicating a blending of perspectives and leaving it to the reader to determine whose viewpoint is being presented.

It is noted that the main character possesses a remarkable personality and unintentionally integrates into a world foreign to her by new principles unfamiliar to that society. Due to her out-of-wedlock child, she finds herself socially isolated. Hawthorne's fictional portrayal underscores that the social isolation of the mother and child enabled the emergence of individuals with a new value system within a fanatically religious community. The novel emphasizes the theme of the relativity of the meaning behind the scarlet letter. If we consider that "A" is the first letter of the alphabet, Hester Prynne's character gains symbolic significance as the woman from whom the story of American identity begins. On the other hand, the word "letter" in English can also mean "message," so combined with the semantics of "scarlet," the title *The Scarlet Letter* could be interpreted as "The Precious Message," with the novel itself serving as a message to both women and men settling in a new country.

In Hawthorne's interpretation of the theme of sin's atonement, the portrayal of the illegitimate child becomes particularly significant. Through the behavior of the girl and her unique interactions with her mother, the novel consistently shows that, even at a young age, the heroine displayed individuality and was capable of standing up to a harsh crowd. Subtle references to two figures born outside of marriage yet symbolic for humanity suggestively evoke the idea that young Pearl is an apostle of a new, future world free from dogma. In this light, the episode in which the girl dances on the gravestone of one of the most respected settlers becomes significant. Her innocent playfulness is perceived as a symbolic rejection or devaluation of everything that the former Europeans are trying to forcibly implant in American society – a past that must fade away to make room for something new. The impersonal note that the law was broken with the girl's birth, combined with her ultimately fortunate fate, suggests that through their severe judgment, the colonists unknowingly altered the course of life, paving the way for the development of new principles of social existence. Considering the thematic features of the novel *The Scarlet Letter*, it can be characterized as a subtle moral tale about new female values on the American continent. At the same time, the work can also be classified as a romance and as a psychological novel, in which the impact of guilt on a person's behavior, emotions, and attitudes toward the world is artistically explored.

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NARRATIVE CODE OF NATHANIEL HAWTHORNE'S NOVEL THE SCARLET LETTER

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-2>

Key words: *narrator, archetypal image, theme of sin and redemption, color code, image of the devil, Romantic discourse, Gothic discourse.*

The purpose of the article is to identify the distinctive features of the narrative code of Nathaniel Hawthorne's novel *The Scarlet Letter*. The research methods include historical and literary methods, receptive and comparative methods, and close reading techniques. The study draws on narratological frameworks developed by R. Barthes, G. Genette, W. Schmid.

It has been established that the complex narrative structure of the novel is evident even at the level of its framing apparatus: the work is intertwined with an essay originally conceived as a preface rather than as a separate, independent text. Trying to internally distance himself from the depicted events that took place more than 100 years ago, the writer creates the image of an impartial fixer of information that he gets from direct observers, which allows us to speak of multiple narrators. The author's distancing from the events is achieved through two techniques common in 19th-century European literature: the "text within a text" approach and the technique of mystification. The essay is presented from the perspective of the narrator of the framing story – the primary diegetic / homodiegetic narrator – who is expressed grammatically in the first-person singular. The woman's life story functions as a text within a text, attributed to the secondary narrator (the narrator of the internal story), who is a character in the framing narrative but serves as a primary non-diegetic / extradiegetic narrator in the main narrative, positioned outside the fictional world and recounting events from a third-person perspective. It is noted that, in establishing a reliable narrator, the primary diegetic / homodiegetic narrator assigns the primary non-diegetic / extradiegetic narrator a name, biographical details, and even official documents. By emphasizing his role as the editor

of an authentic story, the primary diegetic narrator acknowledges having invented the characters' motives and emotions, indicating a blending of perspectives and leaving it to the reader to determine whose viewpoint is being presented. The events in Hawthorne's novel are presented from the perspective of a primary non-diegetic / extradiegetic narrator, while the first-person plural appears in the text through various constructions. Consequently, the form "we" can encompass the author as well as narrators of all types represented in the text.

It is highlighted that the main character, Hester Prynne, possesses a remarkable personality and unintentionally integrates into a world foreign to her with new principles unfamiliar to that society. Because she bears a child out of wedlock, she finds herself socially isolated. In developing the theme of the townsfolk's psychological and emotional torment of Hester, motifs of her uncanny ability to perceive the sin of others, the ostensible piety, and hidden sinfulness of the entire community – **including children – are employed**. The theme of social isolation of mother and child is linked to the motif of the circle, symbolizing entrapment and hopelessness. Hawthorne's fictional portrayal underscores that the social isolation of mother and child enabled the emergence of individuals with a new value system within a fanatically religious community. The motif of sin is further intertwined with that of atonement.

The novel emphasizes the theme of the relativity of the meaning behind the scarlet letter. If we consider that "A" is the first letter of the alphabet, Hester Prynne's character gains symbolic significance as the woman from whom the story of American identity begins. On the other hand, the word English "letter" can also mean "message," so combined with the semantics of "scarlet," the title *The Scarlet Letter* may be interpreted as "The Precious Message," with the novel itself serving as a message to both women and men settling in a new country.

In Hawthorne's interpretation of the theme of sin's atonement, the portrayal of the illegitimate child becomes particularly significant. Through the behavior of the girl and her unique interactions with her mother, the novel consistently shows that, even at a young age, the heroine displayed individuality and was capable of standing up to a harsh crowd. It is emphasized that Hester Prynne rejects the Old Testament notion that children should bear the consequences of their parents' actions. She refrains from imposing an ascetic lifestyle on her daughter, allows her the joys of childhood play, and lets her follow her own impulses. In building the images of Prynne as mother and child, the narrator compares the heroine to Divine Maternity, referencing the prophet Nathan, David, and Bathsheba. **Subtle references to two figures born outside of marriage yet symbolic for humanity suggestively evoke the idea that young Pearl is an apostle of a new, future world free from dogma**. In this light, the episode where the girl dances on the gravestone of one of the most respected settlers becomes significant. Her innocent playfulness is perceived as a symbolic rejection or devaluation of everything that the former Europeans are trying to forcibly implant in American society – a past that must fade away to make room for something new. The impersonal note that the law was broken with the girl's birth, combined with her ultimately fortunate fate, suggests that through their severe judgment, the colonists unknowingly altered the course of life, paving the way for the development of new principles of social existence.

Puritan society in *The Scarlet Letter* is, in part, embodied by the elderly scholar Roger Chillingworth / Prynne, who could be described in modern terms as an abuser. Chillingworth's character aligns with the Byronic hero type, popular at the time the novel was written. On one hand, he is a knowledgeable scientist with a broad perspective and a free-thinking mind; on the other, he is somber and resentful toward a world in which he believes he is unloved due to his physical deformity. His pursuit of a rival begins as a psychological puzzle and eventually turns into a cruel game. Scattered throughout the text are details pointing toward the archetypal image of Faust and the recurring motif of the devil in the novel. **The character of Arthur Dimmesdale is perhaps the most complex in *The Scarlet Letter***.

The novel's depiction of events as mystical and characters as extraordinary, endowed with irrational abilities and even demonic qualities, directs us toward the aesthetics of Romanticism, which dominated literature at that time. Considering the thematic elements of *The Scarlet Letter*, it can be interpreted as an effortless didactic story about new feminine values on the American continent. At the same time, the work can be classified as both a romance and a psychological novel that artistically examines how guilt influences a person's behavior, emotions, and worldview. The use of mystification and the play of authorial masks invite the reader to decide whether such a woman truly existed or if she was fictional.

УДК 821.111(73):312.6.09

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-3>

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EXISTENTIAL PERSPECTIVE OF THE LOST GENERATION IN J. OKADA'S NOVEL *NO-NO BOY*

В американській літературі після Другої світової війни відбувається активне становлення азійсько-американської літератури, одним із найвідоміших представників якої є Джон Окада. Письменник, який на власні очі бачив жахи війни і примусову політику країни, що ламала долі людей, створює роман, який віддзеркалює розгубленість представників покоління «нісей», які знаходяться на роздоріжжі власної долі. Опублікований у 1957 р. **єдиний роман американського письменника японського походження «Хлопець Ні-Ні»**, приписаний до «відомства» постколоніального дискурсу, азійсько-американських студій та етнічних/пост-етнічних розвідок в американському літературознавстві, дотепер так і залишається недослідженим. *Мета* цієї статті – спростувати цей усталений постулат і продемонструвати, що роман слід розглядати не у вузькому зв'язку зі становленням та розвитком американської літератури, створеної письменниками азійського походження, а у зв'язку з подоланням тенденції до «гіперканонізації» обмеженої кількості творів, написаних WASP-американцями (White Anglo-Saxon Protestant). *Методи* дослідження – історико-літературний, порівняльний. В результаті дослідження з'ясовано, що роман Дж. Окади важливий тим, що в ньому, з одного боку, присутня екзистенціалістська проєкція одного з ключових для європейської та американської літератур другої третини ХХ ст. образу «втраченого покоління», а з іншого абсолютно нові, не характерні цього образу риси. З огляду на них, цей роман виглядає не просто як азійсько-американська версія західного літературно-напряму, своєрідне «повторення пройденого» і завершенням певного етапу розвитку американської літератури, написаної письменниками азійського походження. Запропонований у статті підхід до аналізу цього роману з наголосом на його естетико-поетологічних особливостях виявляє значний вплив на них класичних естетичних принципів японського мистецтва, що при всій позірній «повторюваності» робить цей твір унікальним прикладом поєднання американських і японських літературних традицій.

Ключові слова: Дж. Окада, японсько-американська література, екзистенціалізм, абсурд, втрачене покоління, хлопець ні-ні, канон, філософсько-естетичні принципи, японське мистецтво

For citation: Mashchenko, O. (2025). Existential Perspective of the Lost Generation in J. Okada's Novel *No-No Boy*. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 50-60, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-3>

It is widely known that Jean-Paul Sartre as an iconic figure of his generation more than anyone else set the tone for intellectual activity both in post-war France and beyond. J.P. Sartre writings are traditionally studied in connection with his direct involvement in the flow of literary criticism and theory that was seething in post-war Europe and North America [Forrest, 2002; Bloom, 2001]. At the same time, J.-P. Sartre's philosophical ideas about the absence of a god as the Creator of human nature crystallized some theories widely discussed at

the beginning of the 21st century, in particular, postcolonialism¹ and, chronologically, more distant multiculturalism. We are of the opinion that this largely explains the appreciable quantity of works in contemporary American literary discourse in which existentialism as a philosophical and literary phenomenon is widely discussed.

It is believed that existentialist literature was well studied in the second half of the 20th century. The still non-established opinion that unites scholars in the field of existentialism in American literary is that, despite the fact that among a number of existentialist writers the names of J.-P. Sartre and A. Camus are the first to be proclaimed, the literary and aesthetic foundations of European existential literature were formed under the significant influence of American literature of the first third of the 20th century [Lehan, 1973]. Starting from the publication of the constitutive monographs of I. Hassan, S. Finkelstein, R. Lehan and a number of other American literary critics in the mid-20th century and until the revival of this issue in the works of literary critics of the 21st century [Spencer, 2021], this concept has not undergone significant adjustments.

Jean Bruneau, comparing the writings of French existentialists A. Camus, J.P. Sartre, S. de Beauvoir and American novels by U. Faulkner, J. Dos Passos, E. Hemingway, reveals a number of common features and calls existentialism the first literary movement in France, formed in response of the strong and outstanding influence of modern American novel [Bruneau, 1948, p. 66]. The author draws attention to the fact that existentialists were looking for literary means to express their philosophy, because the way of depicting reality inherent in a classic French or English novel did not satisfy their needs, as such a novel depicted a protagonist either by various forms of psychologism (Stendhal), or material details (Balzac). The American novel emphasizes action, portraying life in its original complexity and sometimes confusion [Ibid., p. 67]. The second feature of an American novel that attracts existentialists, J. Bruneau considers the author's pure objectivity towards his characters as well as characters to each other: if life is a series of meaningless actions, even the author cannot understand them, as well as the characters do not understand each other. The critic notes that for Sartre, protagonists must remain mysterious and incomprehensible, "to analyze them means to kill them" [Ibid., p. 68]. After all, the third distinguishing feature of the American novel, according to J. Bruneau, lies in the means of solving one of the most difficult problems of the novelist – representation of time, developed by Faulkner and Dos Passos. To depict an entire epoch, Dos Passos in the trilogy *U.S.A.* uses an experimental technique that allows him to create an infinite number of characters. Following this, Sartre in *The Reprieve* describes the germ of war in the lives of different people: Frenchmen, Czechs, workers, prime ministers, Mathieu, etc. The scholar finds tragedy as the second common element, but in Faulkner's writings it is connected with the impending doom of human life, and those of Sartre's with the rigors of freedom. Returning to the objectivity of the author, J. Bruno clarifies that it can be characteristic of an existentialist writer only partially, because the protagonist is increasingly aware of his existence and can express it only with the help of introspection; therefore, Sartre still describes thoughts, but not events, that is, he resorts to the means of a psychological novel. Thus, the literary critic decides that the existentialist writings obtained significant differences from the American novel of the early 20th century [Bruneau 1948, pp. 69–71].

One of the most authoritative contemporary American literary theorists Ihab Hassan, in his article "The Existential Novel" (1962) also notes that the trend popular in Europe originated in American literature of the previous century [Hassan, 1962, p. 795]. With regard to the existential novel itself, he deploys three main "basic propositions" regarding the literary foundations, hero, and form of the writing. The foundation, or world, of the existential novel, according to I. Hassan, is devoid of any assumptions about values, traditions, or beliefs. Offering an example from Walker Percy's novel *The Movie-Goer*, the scholar illustrates the assertion that the artistic world of many American writers, such as N.N. Mailer, J. Kerouac, P. Bowles, etc., is characterized by "universal mendacity" [Ibid., pp. 795–796].

¹ In this aspect, theorists analyze the importance of the programs of J.P. Sartre, enunciated by Frantz Fanon [1963], one of the founders of postcolonial theory, in his "The Wretched of the Earth" (1961) and reconceived as a tool of support against colonialism, and an influx on postcolonial theorists, including in particular, G.Ch. Spivak and H. Bhabha.

I. Hassan's assumption about the function of the hero in the existential novel is as follows: "to create, like Sisyphus, meaning out of meaningless, being out of nothingness, dignity out of humiliation" [Hassan, 1962, p. 796]. However, he is, or rather seems to be, an anti-hero, and the scholar considers his main problem to be the problem of identity. In his opinion, this is the problem of freedom, since a person is faced not only with the choice of who to be now, but also how to exist in the future [Ibid.]. According to I. Hassan, the artistic form of the existential novel is mainly characterized by irony. He connects modern literature with the grotesque, and, citing the works of F. Dostoevsky as an example, notes that it is characterized by both terror and spiteful laughter. Similar to tragic and comic catharsis, the author introduces the concept of ironic catharsis, which implies the awareness of not only an irreconcilable conflict, but also the absurdity [Ibid., pp. 796–797].

However, the most frequently cited contributor into American literature of the existentialist era studies is Sidney Walter Finkelstein. The national features of American existentialism are presented in his monograph, most fully: aimless revolt, a subjective view of the problems facing the hero, a generation gap. Due to his thorough, comprehensive, conceptually succinct and, at the same time, expressive (Saul Bellow as the "self-appointed clown of American existentialist movement") analysis of many previously unnoticed aspects of American existential prose, he defined the direction of modern studies of existentialist literature; [Kilicci, 2010; Sanders, 2007; Wilcox, 2010]. In the monograph "Existentialism and Alienation in American Literature" (1965), the scholar examines the problem of alienation in American literature of the twentieth century as exemplified in the writings of F.S. Fitzgerald, W. Faulkner, H. Miller and other American authors of the second quarter of the 20th century. Analyzing T.S. Eliot's poetry, he considers the depiction of the acute horror of death, the meaninglessness of life, an approximation to an existential situation. However, he notes that the poet's philosophical views are rather "pre-existential", since they are distinguished by total alienation, allured to Classicism rather than Romanticism, a complete lack of desire for the joy of being [Finkelstein, 1965, pp. 190–193].

As S. Finkelstein sees it, John Dos Passos's style in the trilogy *U.S.A.* is also characterized by detachment, an approach to the depiction of characters that interested the French existentialists and influenced the novel *The Roads to Freedom* by J.-P. Sartre. In H. Miller's writings S. Finkelstein emphasizes the motif of man's loneliness in the world, rebellion without a goal and the desire for freedom inherent in animals, which, as Finkelstein points out, coincides with the existentialist interpretation of freedom. He believes that H. Miller is led to the camp of existentialists by the desire to find a human foundation on which one could build life and which could be opposed to a hostile and absurd world, but he does not recognize himself as an existentialist because existentialism is an expanded and established philosophy, and he is not interested in this [Finkelstein, 1965, pp. 205–209].

The literature of existentialism of the 1950s is characterized by S. Finkelstein as imbued with the intense feeling of crisis. According to the scholar, alienation manifested in family and social relations becomes much more acute and becomes more widespread, the idea that a person cannot know another is cultivated as an eternal truth of life; Existentialist literature of this period shows how people torment each other in a chaotic, absurd world of violence, the dominant themes being sexual crime, physical cruelty, murder or suicide. An example of this in the monograph is the play *Cat on a Hot Tin Roof*, in which, as he believes, Tennessee Williams, although he does not utter it directly, understands that his characters and their problems are the product of a certain social and historical situation. In this, in turn, another tendency inherent in the existentialist writers of the 1950s shines through: they become more and more subjective, consider the problems facing their characters also in a purely subjective context, and see in their alienation a reflection of an "eternal human condition", or, in other words, "the existentialist predicament" [Finkelstein, 1965, p. 215].

S. Finkelstein compares the character of captain Mannix in William Styron's short novel *The Long March* with Camus's Sisyphus and declares the statement that reflects the opinion that in the world of madness and tragedy a person is faced with a choice: being and nothingness to be absolutely existentialist. The statement is contained in the letter written by Cass Kinsolving, the protagonist in Styron's psychological major novel *Set This House on Fire*. For the protagonist, this choice is clear, he decides to live, asserting his contempt for the world, and if his bet on freedom

requires him to kill another person, he must do it. This novel, as S. Finkelstein sees it, implies that in order to preserve oneself, one's individuality at least partially inviolable, one should withdraw into a private life, while protecting it if possible, from the interference of public life. In the situation when the world is a jungle an individual frees himself from it by an act of violence determined by the law of the jungle [Ibid., p. 219].

Another specific feature of existentialism literature, as explained by S. Finkelstein, is vividly manifested through the problem of J. Salinger's *The Catcher in the Rye* protagonist and consists in his perception of the world as such, created and appropriated by adults, and the refusal to live in such a world. In the literature of previous decades, the reflection of alienation in the family and the initiation of a gap between children and parents had to show a complex tangle of tense relations and grievances that arise in parents and trace the consequences of these discrepancies in children. J. Salinger, according to the critic, introduces a new element – the alienation he portrays in children is in no way connected with any family relationships. The origins of this alienation are in empirical reality, and it already appears as a gap between two generations representing two stages of social development. As a result, Salinger's young characters develop the conviction that the broader world into which they must enter when they become adults is terrible, they do not believe the arguments of their elders, accumulated in the "education" of social experience. S. Finkelstein draws our attention to the fact that the youngest of them seek communication with their siblings, to them, and not to their parents, they approach with trust, they learn from them, because the elders are already quite experienced, they can analyze both their parents and themselves, they know that society is hopelessly spoiled, and desperately they are looking for a way out [Finkelstein, 1965, p. 223]. Alienation, as he asserts, has largely become not only the subject of American authors' oeuvre, but also the manner, the style of writing: the writer, so to speak, is alienated from his own essence. He cites John Updike's novel *Rabbit, Run* as an example and points out that the novel as a whole, although it is written in the third person singular, allows us to see that the difference between the alienation of the protagonist Harry and the alienation of the author lies only in the fact that J. Updike realizes his fortune. According to the scholar, the novel is detached from the problems of social life, the connection with which would help shed light on the questions posed by him, so we learn that the world is harsh, only because of the very manner of narration [Ibid., p. 245].

It is commonly agreed that the impact of philosophical-aesthetic existential thought in the literature of the United States is most clearly manifested in the works of Saul Bellow (*Dangling Man* (1944), *The Victim* (1947)) [Pifer, 1991; Flanzbaum, 2016], as well as in the later writings of the beat generation authors [Mailer, 1957; Ihde, 1967; Murmis, 1964]. Despite the fact that the list of American existentialist writers by the end of the 20th century was finally approved by Western literary studies, it cannot in any way be considered complete without the American writer of Japanese origin John Okada, the author of the novel *No-No Boy* (1957). The objective of the study is to refute this established postulate and demonstrate that the novel should be considered not in a narrow connection with the formation and development of American literature written by authors of Asian origin, but in connection with overcoming the tendency to "hypercanonization" of a limited number of works written by WASP Americans. Research designs are historic-literary and comparative. Since the 1980s and up to the present day, this landmark novel has been studied exclusively as one of the milestones in the formation of the Asian American literary tradition, in a way of cultivating its "otherness," "incompletely-Americanness." In this way, Gayle K. Fujita Sato in "*Momotaro's Exile: John Okada's No-No Boy*" [Sato, 1992], in particular, sees in the image of Ichiro Yamada a Japanese-American version of the most famous fairy-tale hero in Japan and beyond, the boy Momotaro, and believes that "Momotaro's ogres, in contrast, were always clearly visible, undisguised adversaries, but this does not invalidate an application of the folk tale to Ichiro's situation. Between birth and battle, where the 'fairy tale' elements in here, is the world of human time and space where Momotaro is prepared for battle through the experience of family, and even the tale's extraordinary elements are more relevant than they first appear" [Sato, 1992, p. 244]. In early 21st century research, as can be seen in the monograph Rody C. "Imagination. Roots and Passages in Contemporary Asian American Fiction" this belief is transformed into an indisputable fact. In the second decade of the 21st century, Ozeki Ruth, a famous American writer, still evaluates his work in this aspect: "When you died

in 1971 of a heart attack, at the age of forty-seven, you still thought your novel was a failure, and I'm truly sorry about that, and I'm writing this now to tell you that it wasn't. *No-No Boy* has the honor of being the first Japanese American novel, and among the first of what has become an entire literary canon of Asian American literature. You broke the ground for us, John Okada, and now, in 2014, we're celebrating you again. I just wish you were alive to enjoy this moment" [Ozeki, 2014].

One of the main reasons why Okada's interpretation of the intellectual, problematic and thematic content of existentialist literature did not receive a substantive analysis is that American literature written by authors of Asian origin was, in general, perceived by literary critics as marginal and secondary for a long time. Indeed, early Asian American literature, with its sometimes almost documentary autobiography, with its focus exclusively on the depiction of the life of the Asian community in the United States, with the artistic construction of characters that were perceived by Western literary discourse as flattened² and incomplete and the specificity of the narrative, did not fit in the canons of the literary mainstream.

One cannot fail to see that in J. Okada's novel, on the one hand, there is a reflection, or even a direct iteration of ideas, problems, images, story lines of existentialist literature. On the other hand, as it will be further illustrated, we can see completely groundbreaking, unconventional for this literature features appear in this text.

According to the strict generational classification of people of Japanese ancestry who lived in North America developed by Japanese Americans and adopted by socio-historical studies, the term *nikkei* refers to the first generation of Japanese immigrants who lived in North and South America, *issei* refers to immigrants who arrived in the Hawaiian Islands and the American continent at the end of the 19th – the first quarter of the 20th century. These generations remained strongly connected to their homeland and its traditions, since emigration to the USA was mainly assessed as a passing phase caused by the difficult financial standing of the family. In contrast to the *issei*, who felt like being a connecting link between countries and epochs, the second generation – *nisei* – suffered their role in American society much more tragically. Their representatives had a strong reason for this – Pearl Harbor. The most famous battle of WWII in North America, in which the US army was defeated by Japan, had a devastating effect on both the mentality of Americans and on the fate and fortunes of Japanese communities in the United States, which burst into the tide of anti-Japanese sentiments, the violent mass relocation of Japanese Americans into internment camps and the emergence of a social phenomenon called "No-No Boy". The "No-No Boys" were young American citizens of Japanese descent who answered "no" to two so-called "loyalty questions" asked of them during World War II: "Are you willing to serve in the armed forces of the United States on combat duty, wherever ordered?" and "Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any and all attacks by foreign and domestic forces, and forswear any form of allegiance or disobedience to the Japanese Emperor, or any other foreign government, power, or organization?"

The twenty-five-year-old *nisei* protagonist of John Okada's novel *No-No Boy* returns home after two years in an internment camp and consecutive two years in prison, which he was sentenced to as a result of the fact that he, like many other Japanese-backgrounded citizens of the United States, answered negatively to both questions. This novel is not autobiographical. John Okada himself served in the US Air Force and left military service after World War II as a sergeant. His novel, revealing the tragedy of the Japanese population of the United States, that were deported en masse to camps and prisons during the war, was, however, negatively perceived by the Japanese American community. Apparently, the Japanese, who just got the opportunity to return from the camps, were not ready either to press on with the investigation of the causes of the tragedy, and even more so to demand justice from the United States government, nor to recall that not by all Japanese the USA was treated like the motherland they were ready to protect. As a result, the novel fell into oblivion among John Okada's contemporaries and was rediscovered only in the 1970s of the 20th century on the wave of resonant post-colonial debates that

² Unlike modernist artists, for whom flattening became a special artistic technique developed under the influence of Japanese and Chinese art, Euro-Atlantic literary critics neglected the suggestive scope of what seemed to them to be an ordinary two-dimensional image.

explored the issues of culture, migration, race, gender, and identity. Contemporary Asian American literary studies recognize *No-No Boy* as a classic Asian American novel that created a “painful and disturbing portrait of postwar Japanese American life” [Yogi, 1997 p. 137]. We believe that it was recognized as such first and foremost because it was the first book questioning matters painful for an entire generation of *nisei*, both those who fought on the side of the United States and those who refused. Question one: does “*a big country with a big heart*” [Okada, 1976, p. 95], as one of the female characters portrays it, have the right to turn the lives of a large part of its inhabitants into a tragedy? Question two: is it enough to defend it from enemies and give it your leg in parts (or your life in its entirety) so that it will finally recognize you and your family as its law-abiding citizens?

The first deep and convincing analysis of J. Okada’s novel was made by Elaine Kim, a professor at the University of California, a renowned expert in the field of Asian American studies. In her famous 1982 monograph “Asian American Literature. An Introduction to the Writings and their Social Context”, that has become the forerunner of an impartial systemic literary analysis of Asian American literature, the author argues that, first and foremost, *No-No Boy* is a novel about the rebellion of the *nisei* against the *issei* generation [Kim, 1982, p. 148]. In it, the critic highlights weakness as a key feature of all the images in the novel. The Japanese community is weak and divided, “torn apart by the almost hysterical desire of its members to be accepted as genuine Americans, no matter what the cost” [Ibid., p. 149], the brothers Ichiro and Taro Yamada, who inherited their father’s weakness [Ibid., p. 151], Ichiro’s friend, war veteran Kenji Kanno, who is losing his leg inch by inch, America itself in the novel is disjointed and unhealthy [Ibid., p. 153]. The disunity and destructive impact of American racism on Japanese American community and its members are depicted through the incompleteness of each individual character: what Ichiro lacks is compensated for by Kenji, Freddy, and Bull [Ibid., p. 156]. However, it is hard to fully accept the critic’s belief that most of the characters in the novel are not fully developed. In our opinion, this statement is only partially true – when it comes to some secondary figures (Emi, Ichiro’s father and younger brother). To a large extent, it is attributed to the fact that the emphasis of the study of the novel *No-No Boy* above all is made on the fact that this is the first Japanese American novel, which defined a new stage in the development of Asian American literature, depicting the young generation of Japanese Americans, who fully embody the conflict of both components of their double identity. However, it is worth shifting the perspective away from such an obvious and tempting national and cultural problems involved in the novel. In this case, firstly, the theme of the Lost Generation that became the leitmotif of the writings of early 20th century European and American modernist authors seen through the prism of existentialism philosophy, comes to the fore. Secondly, the specificity of revealing the characters of Kenji, Freddy and Ichiro manifests itself much brighter in the existentialist philosophical and literary projection.

The direct impact of J.-P. Sartre’s and A. Camus’s artistic and aesthetic world on the poetics of J. Okada’s novel is both in the direct definition of Ichiro Yamada as “the intruder”, given to him already on the first pages of the novel, in the replication of story lines (Ichiro’s escape from his mother’s funeral to go dancing with a girl instead of a memorial service is a turpitude for a Japanese son, even the protagonist of A. Camus’s novel *The Outsider* does not violate public norms so defiantly), and in the everlasting sense of utter absurdity of the surrounding reality. Absurd is the behavior of Ichiro’s mother, stubbornly unwilling to admit Japan’s defeat in World War II. It is difficult to explain Eto Minato’s ostentatious hatred towards Ichiro (“*Rotten bastard. Shit on you*” – Etocoughed up a mouthful of sputum, and rolled his words around it: “*Rotten, no-good bastard*” [Okada, 1976, p. 4]) solely because Eto agreed to fight against Japan, and Ichiro did not. Absurd and senseless is Ichiro’s mobbing and stalking by drunken African Americans, who finally vented their insult for their own eternal oppression (“*persecution in the drawl of the persecuted*”) on those who found themselves in an even more humiliating circumstances: “*Go back to Tokyo, boy. ...Jap-boy, To-ki-yo, Jap-boy, To-ki-yo...*” [Ibid., p. 5]. The selective attitude of the American administration towards its citizens also cannot be explained logically, that is why there is no answer to the question addressed to the judge: “*... you couldn’t have loyal Japanese when Japan is the country you’re fighting and, if so, how about the Germans and Italians, that must be just as questionable as the Japanese, or we wouldn’t be fighting Germany and Italy?*” [Ibid., p. 31].

Ichiro, who is trying to understand himself in his countless interior monologues, recalls with bitter irony these court proceedings, which determined fates of people like him. In these memories, not only the judge, who “*looked like Italian and had a German name*” looks senseless [Ibid., p. 32], but also his own fellow citizens who, in a desperate desire to escape prison and internment, agreed to renounce their ethnic background: “*Maybe I look Japanese and my father and mother and brothers and sisters look Japanese, but we’re better Americans than the regular ones because that’s the way it has to be when one looks Japanese but is really a good American. We’re not like the other Japanese who aren’t good Americans like us. We’re more like you and the other, regular Americans. All you have to do is give us back our home and grocery store and let my kid brother be all-city like me. Nobody has to know. We can be Chinese. We’ll call ourselves Chin or Yang or something like that and it’ll be the best thing you’ve ever done, sir*” [Ibid., p. 33].

The sense of absurdity is heightened when the reader is shown a short scene of President Roosevelt visiting a Japanese internment camp (“concentration camp” according to Japanese Americans), during which the American military was officially divided into “security risk” (Japanese Americans) and “loyal” (all the rest), and the latter kept the former at gunpoint to avoid assassination. Despite the fact that a reader observes this scene through the eyes of Ichiro’s interned father, it lacks evaluative judgments and is entirely built on syntactic parallelism, where the repetition of the anaphoric “and” and the saturation of verbs (“had gone”, “had come”, “had been present”, “spoke”, “departed”) record the sequence of actions, imitating black-and-white frames of a wartime actuality shots. The conciseness of the figurative figures of speech gives a reader the opportunity to independently assess the atmosphere permeated with fear and hatred in the USA after Pearl Harbor, which bereft the Americans of their common sense, “*...when the president named Roosevelt had come to the camp in Kansas and all the American soldiers in the camp who were Japanese had been herded into a warehouse and guarded by other American soldiers with machine guns until the president named Roosevelt had departed*” [Okada, 1976, p. 121]. And in this it can be traced a genetic connection with the Japanese artistic canon, in particular, with the embodiment of the aesthetic principles of “kansō” (“simplicity”) “yūgen” (“*subtle, elusive depth of things*”), which exclude the subjective experience of the character and are intended to generate in the reader not an individually defined emotion, but insight. It is this black-and-white scene that gives depth to the ostensibly decoratively prosperous Kenji Kanno’s family story and explains why Ichiro is not the only one who feels like an outsider in post-war American society. The friend of him Kenji, a respected war veteran who lost a leg in action, feels no more American than the protagonist. He is as discombobulated and lonely as Ichiro himself: “*Kenji sipped his coffee gingerly. ‘So, what are your plans?’ – ‘Haven’t got any.’ – ‘That makes it nice’ – ‘Does it?’ – ‘Sure’ – ‘Why?’ – ‘I haven’t any either’*” [Okada, 1976, p. 59].

The traditional characteristics of American existentialist literature described by S. Finkelstein – aimless revolt, a subjective view of the problems facing the hero, a generational gap – are fully represented in D. Okada’s novel. The depiction of a generation gap between children and parents as a distinctive feature of existentialist literature in J. Okada’s novel is localized on Ichiro’s family. Kenji’s family is seemingly quite healthy and prosperous. His father, unlike Ichiro’s parents, does not dream of leaving for Japan and has adapted to the American way of life. Kenji’s family is generally so similar to the American one. In the evenings, his father watches baseball on TV, his entire large family gathers for weekends, and his oldest grandchildren are named one of the most common American names – Tom and Eddy. But copying the external side of the American model of behavior, the elder Kanno no less than his parents realizes that he is Japanese. That is why, during the war, the news that his son did not fight with the Japanese turned out to be the greatest happiness for the old man: “*But with training over, Kenji had written that he was going to Europe, and the next letter was from Italy, where the Americans were fighting the Germans, and he found relief in the knowledge, partly because Kenji was fighting and he knew that was what his son wished and partly because the enemy was German, not Japanese*” [Ibid., p. 122]. The detached attitude of the head of the family to both warring parties – the Americans and the Germans – is seen through the simplified and generalized wording “*the Americans fought the Germans*”, and in this we can read the suggestively present meaning of the arguments of the Kanno family members: “*as long as Kenji does not shoot at his people (the Japanese), this is someone else’s war*”.

The image of the Lost Generation in J. Okada's novel is replenished not only with the image of Kenji, the veteran who, like E.M. Remarque's, E. Hemingway's, and R. Aldington's characters, was mutilated and devastated by the war physically and morally so much that already meeting Ichiro for the first time in the university campus, he shares his thoughts about committing suicide: *"No, it's not painful at all. Talking about it (leg – O.M.) doesn't hurt. Not having it doesn't hurt. But it hurts where it ought to be. Sometimes I think about killing myself"* [Okada, 1976, p. 61]. Despite the fact that his exceptional heroism was fully celebrated by the American government – he was awarded the "Gold Star", one of the highest military awards of the USA, he was given a new car and ensured the opportunity to continue his education – he is tormented by the fact that neither his bravery, nor even the lost leg helped protect his large family from internment. His resentment towards the country in which he was born, but was never recognized as a full-fledged citizen, is manifested as an ironic reduction of his military merits: *"A medal, a car, a pension and even an education. Just for packing a rifle. Is that good?"* [Ibid., p. 60], as well as in the emphatically contemptuous attitude towards Americans, which can be read both in the use of the ironic personified image "Uncle Sam" when explaining to Ichiro who gave him a car [Ibid., p. 59] and in the pronoun "they" in relation to their WASP-compatriots (*"they gave me a medal"*).

Ichiro's friend "no-no boy" Freddie Akimoto, who pursues a debauched life after being released from prison, can also be attributed to the Lost Generation. Unable to find a job and his place in a life full of hatred of people, he unconsciously, unlike the noble and sensitive Kenji, is looking for ways to settle scores with it, embodying the above-noted by S. Finkelstein haphazard rebellion by provoking the already embittered environment into endless conflicts. In the end, he dies in a car accident, fleeing from a drunken brawl. Ichiro's brother Taro, who was not mobilized for the war because of his youth, also becomes a representative of the Lost Generation in this novel. He hates his mother for the fact that all her years of life in the United States she did not make the slightest effort to understand and begin respecting this country, his brother for his weakness of will, and his father for his lack of character. Hatred and despair force him to join the army and thus correct Ichiro's mistake: *"'It's been nice', he said and he might have been on the verge of tears. 'I got things to do'. He stood and looked down at Ichiro, wanting to speak but not finding the words in himself to tell his brother that he had to go in the army because of his brother whose weakness made it impossible for him to do otherwise and because he did not understand what it was about his mother that haunted him day and night and pulled his insides into meaningless bits and was slowly destroying him. And it was because of these things and because he was furiously mixed up that he had to cut himself free and spare himself the anguish of his brother which he knew must be there even if he was a stranger to him, and maybe that was still another reason why he was going"* [Okada, 1976, p. 67].

Along with the fact that the image of the Lost Generation in the novel is significantly elaborated and complicated, in the theme of the Lost Generation J. Okada places new accents related to the racial bias of American society and discrimination, showing that whatever the military merits of Japanese Americans, they will not help them become "insiders" in America. Freddy says about this: *"Before the war, the Japs got what the white guys didn't want. Now, if we want work, we take the jobs the good Japs don't want"* [Ibid., p. 203]. His remark is full of bitter sarcasm, and the disparaging meaning of the word "Japs" is only emphasized by the mocking definition "good" and explains the main thing – the disdainful attitude towards the Japanese in America is unchanged, while the division of the Japanese in the mind of the white American into "good" and "bad" only strengthens it.

Asian American literature of the first half of the 20th century, as we have seen, is characterized by attempts to develop essential components of traditional Asian culture within the framework of new artistic forms and methods. In this aspect, the iteration of A. Camus's funeral episode, driven by the Japanese American author J. Okada to the extreme (the escape from Ichiro's mother funeral ceremony in a Buddhist temple and invitation Emi to the dancing club) looks not only as an Asian American version of the Western literary school, a kind of a "carriage return" and the completion of a certain stage of the development of American literature written by the authors of Asian origin. This novel is not a "carriage return" because the protagonist, who survived the loss of his closest friends (physically) and brother (spiritually), did not just escape his own destruction. The finale of the novel, in which Ichiro, deprived of all

family, friendship, and love ties, feels the limitlessness of his freedom due to the realization of the immensity of the world around him, much more convincingly than the previous literature of the Existentialism, acts as a projection of the author's break with both the Asian American canon and reinterpretation of the classical artistic tradition in general.

However, this is neither the only nor the exclusive point. The Japanese literary canon as an artistic unconscious guides the poetics of Okada's text. Its foundation is largely formed by the philosophical and aesthetic principles of traditional Japanese art, among which fidelity to tradition, respect for ancientness, classics, etc. are one of the main ones. This is clearly seen in the writing of the Japanese author Kōbō Abe immensely influenced by existential philosophy as well. Scholars have repeatedly pointed out not only the consonance of the artistic manifestation of the ideas of existentialism. For example, when comparing the writings of J.-P. Sartre's *Nausea* and Kōbō Abe's *The Woman in the Dunes* (1962), one can see how freedom is born through the process of thinking, and this process is conditioned by the rejection of the past. Of course, the final concept of freedom in the writings is built on different philosophical and aesthetic traditions, but the idea that a person isolates itself from the world around it, realizing his non-involvement and alienation from it, obviously resonates. Critics also found direct correspondences of images, counterpoints, artistic details, etc. It is sufficient to pay attention to the minor characters, deprived of proper names. Jumpei Niki calls his friend from the real world nothing other than Möbius strip, and the woman who embars him, just Woman. Antoine Roquentin in *Nausea* by J.-P. Sartre calls one of the secondary characters The Autodidact. What is also important is that the mentioned minor characters are antagonists of the philosophy, the bearers of which are the protagonists, representing socialist ideology. And in general, Kōbō Abe's Möbius strip is an image identical to The Autodidact of the novel *Nausea* by the French writer.

These are two just briefly represented instances. There are other identities as well. It is important to understand here that for a Western artist, originality, unhackneyed artistic vision, and creative freedom are of key importance (in this regard, we should recall how these virtues of an artistic endeavor are conveyed through the Gospel parable "*And no man putteth new wine into old bottles; else the new wine will burst the bottles, and be spilled, and the bottles shall perish. But the new wine must be put into new bottles; and both are preserved*"). For a Japanese artist, the "traces" of previous texts are one of the forms of implementing the aesthetic principle of *sabi* (respect for tradition, veneration of previous masters, admiration for antiquity) and demonstrating his artistry. The same is when it comes to J. Okada's novel. We are neither dealing with replication and iteration the Euro-Atlantic literary tradition, nor with literary "mimicry," but with the emergence of that artistic and aesthetic unconscious that in literary studies is called the canon. His novel, like Kobo Abe's *Woman in the Dunes*, is the quintessence of the idea proclaimed by the medieval poetess Li Qingzhao in her *Essay on Ci* about artistic form as "an old bowl for new wine" [Dashchenko, 2015], that is, about the artist's ability to fill the well-known, long-familiar with new senses. The substantial presence of Japanese aesthetics in Western literature is not a new phenomenon and was most distinctively manifested in the work of Imagist poets. This aspect has been deeply studied in contemporary national literary studies. Thus, Japanologist G. Lipin in one of his works "*Japaneseness Versus Japonism: Modernization In Anglo-American Poetry Of The Early Twentieth Century*" [2018], devoted to the study of this issue, emphasizes that in an effort to distance themselves from the "mimetic-expressive principle," modernist poets sought ways to change and renew the nature of verse: "In search of a new poetic language, a new system of images, they developed ways of interiorizing the artistic form of Japanese haiku, a genre that became a kind of artistic matrix for them. ... They paved the way for new poetry. This was caused by the cumulative effect of numerous implantations of Japanese poetics and aesthetics, the development on new literary soil of the characteristic possibilities of these poetic forms." [Lipin, 2018, p. 48]. And he further explains the poetics and nature of the presence in the poems of the Imagists of both the aesthetic category of *satori* and the poetic integration into English-language poetry of the simplicity and precision of language characteristic of haiku: "These were the features that they openly declared in their manifestos (prefaces to poetry collections and in individual essays) and in their innovative work they sought to instill in English-language poetry the quintessence of artistic truth that they saw in the genre of Japanese haiku" [Ibid., p. 49]. In his another publication "'Walden' by Henry Thoreau and

Japanese aesthetics of transcendence" (2019), the scholar examines the influence of Japanese culture on the book "Walden" by the American writer and transcendentalist philosopher H.D. Thoreau and comes to the conclusion that the aesthetic and poetic basis inherent in the haiku genre (sabi, wabi, kurumi, hosomi, shibumi, etc.) is uniquely revealed in the chapter *Sounds*, which is an artistic synthesis of prose, poetry and philosophy [Lipin, 2019].

Thus, for English-language literature, the aesthetic principles that formed the Japanese artistic tradition were a conscious borrowing, a search for paths to a new sophisticated literature through the "inoculation" of Japaneseness. In J. Okada's novel, the Japanese artistic and aesthetic canon is revealed unconsciously, it shines through the existential aesthetics. It not only reflects a reconsideration of the Lost Generation in American existentialist literature, it is the first to read that the nature of existentialist literature can have its origins in the Japanese artistic and aesthetic canon as well. And this makes J. Okada's novel an absolutely unique phenomenon in American literature. And only with this in mind can one truly read the novel *No-No Boy* anew.

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EXISTENTIAL PERSPECTIVE OF THE LOST GENERATION IN J. OKADA'S NOVEL *NO-NO BOY*

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-3>

Key words: *J. Okada, Japanese American literature, existentialism, absurdity, the Lost Generation, no-no boy, canon, philosophic-aesthetic principles, Japanese art*

John Okada is one of the most famous representatives of Asian American literature, that received a powerful impetus for development after World War II. The writer was one of the first to depict the premises and consequences of the complex self-identification that Japanese Americans had to go through during and after World War II. The writer, who saw the horrors of war and the forced policy that broke the fates of people of the country with his own eyes, creates a novel that reflects the confusion of the representatives of the "nisei" generation, who find themselves at a crossroads in their own destinies. Published in 1957 *No-No Boy*, the only novel by an American writer of Japanese descent, is now attributed to the "jurisdiction" of postcolonial discourse, Asian American studies and ethnic/post-ethnic studies in American literary criticism, remain unexplored. Today, this is the writer bearing incontestable status of one of the forebears of Japanese American literature, fathers of the Asian American literary canon. *The objective* of the study is to refute this established postulate and demonstrate that the novel should be considered not in a narrow connection with the formation and development of American literature written by authors of Asian origin, but in connection with overcoming the tendency to "hypercanonization" of a limited number of works written by WASP Americans. Research *methods* are historic-literary and comparative. As a result of the research, it has been found out that J. Okada's novel is important not only because it contains an existentialist projection of the Lost Generation, one of the key images for the European and American literatures of the second third of the 20th century. But it adds completely new features that are not characteristic of this image. Its significance lies in the fact that its poetics reveals a genetic cohesion with the classical Japanese philosophical and aesthetic tradition. Taking this into account, J. Okada's novel is presented not simply as an Asian American version of the Western literary school, a kind of "carriage return" and the milestone of a certain stage in the development of American literature written by authors of Asian origin. The study of this novel with an emphasis on its aesthetic and poetic features reveals a significant influence of the classical aesthetic principles of Japanese art, which, despite its apparent replication, makes this writing a unique example of the penetration of a new artistic construing of the philosophical framework of existentialism into the American existential literary canon.

UDC 821.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-4>

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IN SEARCH OF ONE'S OWN IDENTITY: ANGELA CARTER'S SHORT STORY COLLECTION *FIREWORKS*

Стаття присвячена дослідженню ключової для творчого доробку Анджели Картер концепції жіночої ідентичності. *Об'єктом дослідження* є шість оповідань письменниці, що належать до малодослідженої і в західному, і українському літературознавстві ранньої збірки малої прози письменниці "Феєрверки" ("Fireworks", 1974): "Усмішка зими" ("The Smile of Winter"), "Японський сувенір" ("A Souvenir of Japan"), "Тіло і дзеркало" ("Flesh and the Mirror"), "Господар" ("Master"), "Любощі Багряної Пані" ("The Loves of Lady Purple") і "Віддзеркалення" ("Reflections"). *Мета статті* полягає в розкритті механізмів функціонування ідентичності персонажів, зокрема процесів її творення і руйнації, що формуються на перетині персонажного і читацького досвіду їх сприйняття. Новизну наукового дослідження становить обрана перспектива аналізу ідентичності, а саме сфера тілесності, у вимірі якої відбувається протиставлення позитивного і негативного сексуального досвіду чоловічих і жіночих персонажів у порівняльній площині художніх текстів. Обраний ракурс аналізу передбачає застосування відповідної *методології дослідження*, яка ґрунтується на засадах феміністичної критики і деконструктивізму.

У результаті дослідження вибраної малої прози А. Картер було виявлено два аспекти функціонування ідентичності: 1) *творення*, показано в дискурсі автобіографічної рефлексії безіменної протагоністки-нараторки ("Усмішка зими", "Японський сувенір", "Тіло і дзеркало"); 2) *руйнації*, відтвореного в дискурсі сексуального насильства ("Господар", "Любощі Багряної Пані", "Віддзеркалення"). Особливістю художнього світу авторки є те, що пошуки власної ідентичності, перенесені у площину *тілесності*, здійснюються крізь призму *жіночої суб'єктивності*, позначеної внутрішньою суперечливістю, плинністю і мінливістю її автентичності. Множинність і різноманітність індивідуального "я" протагоністок / протагоністів творів виражені двома наскрізними для поетики авторки тропами – маріонетки і дзеркала.

Образ *ляльки* відіграє центральну роль у розкритті сутності персонажів, підважуючи цілісність здебільшого жіночої, меншою мірою чоловічої особистості, відтак закладаючи сумніви щодо справжності й правдивості їхнього ества. Цей образ розширює межі інтелектуальної дискусії, переносючи її з художнього виміру в простір свідомості потенційного читача п'ятьох із шести аналізованих творів: "Японський сувенір", "Тіло і дзеркало", "Усмішка зими", "Любощі Багряної Пані" і "Віддзеркалення".

Своєю чергою, *дзеркало* як вихідний принцип ідентифікаційного процесу в прозі А. Картер, чия подвійна природа виявляє одночасну тотожність і відмінність відображення, із концептуального поняття поетики авторки трансформується в структуротворчий чинник її письма, реалізуючи внутрішню засаду дзеркальної асиметрії на різних рівнях текстуральної структури. В автобіографічному дискурсі жіночої ідентичності, властивому, зокрема, оповіданням "Японський сувенір" і "Тіло і дзеркало", пошуки власної сутності протагоністок подані крізь призму їхніх взаємин з Іншими – чоловіками й мегаполісом, які протиставляються між собою за принципом *наративної присутності / відсутності* коханця ("Тіло і дзеркало" / "Японський сувенір") та *об'єктності / суб'єктності* міста ("Японський сувенір" / "Тіло і дзеркало"). Натомість в оповіданнях "Господар", "Любощі Багряної Пані" та "Віддзеркалення" дискурс сексуального насильства розкриває процес руйнації (жіночої / чоловічої) ідентичності у парадигмі персонажних стосунків "володар"- "раба" // "кат"- "жертва", дзеркальну асиметрію котрих визначають

гендерні відмінності: чоловіча агресія домінує у текстах “Господар” і “Любощі Багряної Пані”; жіноча – у творах “Любощі Багряної Пані” і “Віддзеркаленні”.

Ключові слова: дискурс ідентичності, жіноча суб’єктивність, тілесність, сексуальність, маріонетка, дзеркало.

For citation: Polishchuk, N. (2025). In Search of One’s Own Identity: Angela Carter’s Short Story Collection “Fireworks”. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 61-77, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-4>

Angela Carter is a renowned figure in late 20th-century British literature whose contributions to the literary process are of seminal importance, particularly within the context of contemporary women’s writings. The aesthetic palette of the author’s works is characterized by a depth and complexity that surpasses the conventional limits of imaginative expression. In the case of A. Carter, whose prose undoubtedly belongs to postmodern literature, is about “the politics of ambidexterity”, according to which “...postmodernist artistic practices both use and abuse history, tradition, representation, humanist ideology, and so on. Through parody, the texts of postmodernism *inscribe* in order to *subvert* the master narratives of Western culture...” [Robinson, 1991, p. 103]¹. Therefore, numerous literary studies devoted to the British writer’s heritage seem naturally multidimensional in the research areas. Among many of them, special attention should be paid to those that analyze the poetic features of her writings in the field of literary Gothic, surrealism, magical realism, postmodernism, particularly intertextuality [Kendrick, 1993; Munford, 2006; Pearson, 2006; Sage, 2007; Tonkin, 2012] with the approach of intermediality, namely theater and cinema arts [Crofts, 2022; Maio, 2020; Mitchell, 2016; Sauvage, 2008; Snaith, 2018], or the intellectual discourse at the intersection of poststructuralism by R. Barthes, M. Foucault, J. Lacan, J. Derrida’s deconstruction, and feminist criticism by L. Irigaray and H. Cixous [Alban, 2017; Crofts, 2006; Özüm, 2010; Robinson, 1991; Rubinson, 2005; Sage, 1994; Tonkin, 2012]. These studies emphasize key concepts such as identity, corporeality, sexuality, the multiplicity of meanings, “death of the author,” and “women’s writing” for the literary studies of the late twentieth and early twenty-first centuries [Cavallaro, 2011; Jordan, 2012; Juschka, 2009; Sage, 1994].

Remarkably, the vast majority of research is focused on the writer’s novels, such as *The Magic Toyshop* (1967), *The Infernal Desire Machines of Doctor Hoffman* (1972), *The Passion of New Eve* (1977), *Nights at the Circus* (1984); concerning short fiction her acclaimed collection *The Bloody Chamber* (1979) is primarily the subject of analysis.

In contrast to the extensive critical attention given to Carter’s novels and literary fairy tales, her first collection of short stories, *Fireworks: Nine Profane Pieces* (1974), has received comparatively little scholarly analysis. The most comprehensive studies, in my view, are those by E. Benson [2001], Ch. Crofts [2006, 2022], Ch. Crofts, I. Mulvey-Roberts [2022], I. Ermida [2004], M. Murai [2007], A. Pasolini [2012], O. Derikoz [2013], M. Ryan-Sautour [2007, 2014, 2018], H. Snaith [2018]. Thus, the relative neglect of this collection in both Western and Ukrainian literary criticism allows us to assert the relevance of the present paper.

Amongst the central problems of Carter’s early short fiction, researchers have identified the issues of Otherness, alienation, loneliness, female sensuality, and the blurred boundaries between the real and the unreal. Even so, in the context of her undeniably multifaceted and diverse creative heritage, including novels and short stories, identity has become one of the fundamental principles of a writer’s artistic universe. Presented through the prism of female subjectivity, it is based on three notions cross-cutting in her works – the category of corporeality and two dominant tropes of poetics: the images of a mirror and a puppet. They fully reveal the complexity, variability, internal contradictions, and multiplicity of the essence of the female self, which is in tune with the constants of the worldview of postmodern aesthetics: “The days when a looking-glass reflected just one wicked witch, one absolute image of otherness, are gone.

¹ On the internal contradictions of the British author’s writing, follow: [Jordan, 2012, p. 123; Kendrick, 1993, p. 67].

Now we have cinema, television, radio and video splintering the world ‘in a gallery of mirrors’, a glasshouse of perpetual reproduction” [Sage, 1994, p. 291].

Nearly all scholars emphasize the pervasiveness of those notions in A. Carter’s prose. In particular, the image of the marionette and, more broadly, the theatricality of the author’s writing, which echoes the traditions of puppet theater, whether European or Japanese, are the subject of analysis in the studies of Ch. Crofts [2022], C.D. Maio [2020], D. Mitchell [2016], J. Sauvage [2008], and H. Snaith [2018]; different aspects of corporeality were pointed out by D. Oramus [2023, p. 56], A. Pasolini [2016, pp. 50, 62, 65], L. Peach [2009, p. 167]; the dominant role of the mirror, functioning as the key device of the identity discourse in her prose, was noted, in particular by Ch. Crofts [2022], I. Ermida [2004], M. Murai [2007], J. Mydla [2008], A. Pasolini [2012]. It is worth noting that the image of the mirror functions not only as a fundamental criterion of the artist’s outlook; it often appears as a structural element underlying the composite organization of the prose [Murai, 2007]. It also determines the textual interactions of the collection’s stories characterized both by holistic reflection on independent storylines or characters and by fragmentary manifestation of the individual motifs or episodes.

The object of this study comprises six stories from *Fireworks* that center on the concept of identity: *The Smile of Winter*, *A Souvenir of Japan*, *Flesh and the Mirror*, *Master*, *The Loves of Lady Purple*, and *Reflections*. My scientific interest is the literary analysis of the discourse of female identity. It significantly expands the boundaries of A. Carter’s studies focused mainly on the problems of the autobiographical Japanese cycle of her short prose [Crofts, 2022; Ermida, 2004; Murai, 2007; Oramus, 2007; Pasolini, 2012; Ryan-Sautour, 2007], to a lesser extent on the puppet figure in the story “The Loves of Lady Purple” [Maio, 2020; Mitchell, 2016; Snaith, 2018] and on the artistic world of the “Reflections” [Ermida, 2004].

Rooted in the achievements of Western literary critics, this study offers a close reading of the texts *aiming* to reveal the mechanisms of the protagonists’ identity functioning, in particular, the processes of creation and destruction as the primary forms of its realization, which arise at the intersection of the character’s and the reader’s perception experience. The perspective of analysis determines the novelty of the research, that is, the sphere of corporeality, where the positive and negative sexual experiences of male and female characters are contrasted in the comparative plane of literary texts. This, in turn, implies an appropriate *literary methodology* grounded in the principles of feminist criticism and deconstructionism.

The mirroring principle of the structure of A. Carter’s *Fireworks* collection, chosen as the basis of the literary analysis of the present paper, allows us to distinguish two aspects of the functioning of the concept of female identity: at the level of creation and destruction, its affirmation and negation. A number of the writer’s works are grouped around these two aspects: 1) the formation of female identity and slipping out of its boundaries is realized in the form of an analytical reflection of autobiographical discourse; it combines the stories *The Smile of Winter*, *A Souvenir of Japan*, and *Flesh and the Mirror*; 2) the destruction of female identity is observed in the discourse of sexual violence inherent in the works *Master*, *The Loves of Lady Purple*, and *Reflections*. The singularity of each group of the stories is that their internal textual interaction draws up a kind of triangle. Asymmetrically mirroring one another, the texts conditionally construct the base of the geometric figure (*A Souvenir of Japan / Flesh and the Mirror :: Master / The Loves of Lady Purple*) and are opposed to the text that forms its apex (*The Smile of Winter :: Reflections*)².

Three invisibly linked short stories – *A Souvenir of Japan*, *Flesh and the Mirror*, and *The Smile of Winter* – reveal one of the most striking examples of mutual intra-textual mirroring, through which the concept of female identity is realized. These stories form a quasi-triptych of autobiographical writing, as several literary critics have and at the same time have not rightly argued [Crofts, 2006; Ryan-Sautour, 2007, 2014, 2020; Sage, 2007; Snaith, 2018]. These scholars are justified insofar as the stories reflect Carter’s lived experience during her time in Japan. And

² The three other stories of the collection – *The Executioner’s Beautiful Daughter*, *Penetrating to the Heart of the Forest*, and *Elegy for a Freelancer* – seem natural to drop out of the paradigm of identity discourse as a subject of literary analysis and are not included in the scope of scientific research, although the first two of them are closely related to each other by the principle of intra-textual reflection: both works feature the same pair of characters – a father and his twin children; an isolated area is reproduced (the city in its ugliness / the forest in its beauty); the theme of incest is raised.

they have been not correct since we are looking at a fictional text that repeatedly emphasizes its fictitiousness at the initiative of the very writer, who constantly points out the fragility of the boundaries between literature and reality, between fiction and actuality, in the dimensions of which the narrative “self” balances, expanding the parameters of textual relations to the text/reader paradigm.

A distinctive feature of these works is that the discourse of female identity is presented in self-reflection by an unnamed protagonist narrator, with the only difference: in the story *The Smile of Winter*, the cognition of a woman’s essence is carried out alone with herself against the background of nature descriptions; in two other stories, *A Souvenir of Japan* and *Flesh and the Mirror*, it is displayed through her relationship with the Other.

The confessional and lyrical tone, as well as profoundly analytical introspection into the deepness of a female personality that appears in the story *The Smile of Winter*, acquires the features of a concise and capacious, insightful story of the narrative “self” in search of her essence.

The female protagonist, having voluntarily chosen self-isolation and solitude, finds herself at the intersection of two axes of the conventional coordinate plane of the nature she is surrounded with: *the vertical* one with the vast expanse of sky and the ocean, which either merge sometimes into a single whole: “*the ocean has turned into the sky*” [Carter, 2017, p. 48], or reflect each other: “*an excess of sky bears down with an intolerable weight <...> intensified by the perpetual abrasive clamor of the sea*” [Ibid., p. 42], and *horizontal* – with the immensity time of the night: “*The winter moon is surrounded by an extraordinary darkness <...> in this darkness, the dogs in every household howl together at the sight of a star, as if the stars were unnatural things*” [Ibid.]. By creating a spatio-temporal continuum of *sea* and *night*: “*... the sea, which is just as mysterious as the night, even, and also its perfect image, for the sea, is an inversion of the known and occupies half, or more, of the world, just as night does*” [Carter, 2017, p. 48] (my emphasis), they capture the emotional states of the narrator, which she experiences in their fullness and acuity.

The unbearably painful feelings of despair and loneliness of the female “self” are marked by a tinge of tragic worldview. The leitmotif expression: “*The winter moon pierces my heart. I weep*” [Ibid., p. 45], having been syntactically modified at least three times in the text whenever breaking into the self-sufficient, complete, and enclosed world of the grandeur and beauty of the eternal nature, considerably contrasts with it. The inner world of the female character, overwhelmed with sadness, loneliness, longing, and emptiness, is opposed to the world of nature – a uniquely beautiful, incomprehensible, and mysterious area whose inaccessibility and enigma reveal the smallness, fragility and, ultimately, the vulnerability of human being, affected by feelings of hollowness and solitude. The senses of alienation and abandonment experienced by a foreign European woman while temporarily staying in a Japanese village are in tune with the oppressive atmosphere of the settlement with its signs of desertion and fading life: lonely, closed old huts embodying the grief of their inhabitants; rusty water pumps; wilted chrysanthemums in the yards; abandoned and doomed to rot fishing boats [Carter, 2017, p. 45]; everything is marked with traces of oblivion.

Moreover, observations of nature’s shallowness, its boundlessness and multiplicity, and the constant fluidity of its elements, which pass smoothly into each other every time, are associated with various forms of classical and avant-garde art.³ Whether it takes the shape of the strings of the Aeolian harp: “*But the storms themselves are a raucous music and turn my house into an Aeolian xylophone*” [Ibid., p. 48]; or the sculptures of Jean Arp: “*The waves leave behind them glinting striations of salt and forcibly mould the foreshore into the curvilinear abstractions of cliffs, bays, inlets, curvilinear tumuli like the sculpture of Arp*” [Ibid., p. 48]; or the elegant glass in the Art Nouveau style: “*When the sun is low in the west, the beams <...> seem to penetrate to the very hearts of the incoming waves which look, then, as if they were lit from within. Before they topple forward, they bulge outward in the swollen shapes and artfully flawed incandescence of Art Nouveau glass, as if the translucent bodies of the images they contain within them were*

³ M. Ryan-Sautour considers the protagonist’s reflections on art, which are closely intertwined with reflections on life, as a basis for undermining the authenticity of identity [Ryan-Sautour, 2007, p. 3]; more precisely, it is said further in the article.

trying to erupt..." [Ibid., p. 49], she gradually realizes that her estrangement, getting lost, and solitude define the constants of her substance. They constitute the existential essence of her female being, which is as mysterious, complex, and unknowable as nature itself.

Unlike *The Smile of Winter*, two further stories – *A Souvenir of Japan* and *Flesh and the Mirror* – as though reflecting on each other, manifest the crystallization of the female identity through self-discovery mediated by the Other. It takes place in the plane of personages' intercourse between the nameless narrator, her partner (her lover), and the city: the last two represent the individual and socio-cultural aspects of a woman's essence.

The female protagonist's intimate and sensual sphere, full of passionate and concurrently dramatic relationships with her partners, is the starting point for the search for her identity. The narrator's reflections on her unusual relationship with a Japanese boy named Taro, marked by mutual feelings of love and suffering that determine the couple's cultural and gender differences, are at the center of the story *A Souvenir of Japan*. Taro treats the girl as an object of his passion, dependent and subordinate to his masculinity. He frequently abandons her without explanation, dooming her to heartache and loneliness, thus asserting his mannish superiority and causing her to feel subjected to his presence. It fits into the cultural code of the Japanese patriarchal tradition, such as the dependent status of a woman deprived of any right to equality in relations with a man. The cultural code of the European narrator denotes the traits of a strong, independent woman who breaks established stereotypes, contradicts them, and, therefore, makes her feel like an outsider and an exile among the Japanese. In the story *Flesh and the Mirror*, the protagonist's complex, ambiguous progress of her essence cognition is also based on her intimate experience of relationships with men. Her memories of a past romance – with a lover who left her despite his promise – are superimposed on a description of a love affair with a random passerby, which becomes a substitute for passionate love between a man and a woman.

The concurrent similarity and distinction, cognition, and coordination of two inextricably interconnected components, the "self" and the "other" of oneself, are prerequisites for fulfilling the identification process of individuality. A. Carter transfers the action of identification, or rather self-identification, of the female protagonist to the plane of corporeality. She reveals it through the prism of sexuality – the intimacy between the female narrator and the male Other – the beloved or the lover (*A Souvenir of Japan* and *Flesh and the Mirror*); there, her female self has been crystallized. However, the peculiarity of the identification process is that the cognition and thus the perception of the Other, immersed in the dimension of her consciousness, takes place from the position of her subjectivized vision of the Other, like somebody who has been seen by herself.

The dominance of the female projection onto the male Other is emphasized by a peculiar dynamic of the lovers' "presence" / "absence" in the female protagonist's experience. It is built on the principle of mirror asymmetry. In the story *A Souvenir of Japan*, Taro appears *physically absent*. On the other hand, he is still constantly present in the narrator's discursive reflections on their relationship. However, her perspective is characterized by the features of overt feminization of the male partner. It is evident in the description of his appearance: "his elegant body which had such curious, androgynous grace with its svelte, elongated spine, wide shoulders and unusually well developed pectorals, almost like the breasts of a girl approaching puberty" [Carter, 2017, p. 6], as well as in the act of their intimacy: "He was so delicately put together that I thought his skeleton must have the airy elegance of a bird's and I was sometimes afraid that I might smash him. He told me that when he was in bed with me, he felt like a small boat upon a wide, stormy sea" [Ibid., p. 8], or in his character endowed with distinct masochistic attributes, which, according to the protagonist, are a distinctive female trait. On the contrary, in the story *Flesh and the Mirror*, despite his short-lived yet real *physical presence*, the nameless male personage disappears unnoticed from the female narrator's long and voluminous self-reflexive discourse of self-identification, which utterly absorbs the narrative space of the text.

Such an unstable and uncertain way of existence of the male "Other"⁴ eliminates the protagonist's need to recognize his distinction from her own self. Still, instead, it leads to a com-

⁴ According to M. Ryan-Sotur, the "absence" of the male character (the story *A Souvenir of Japan*) indicates the elusiveness of his identity [Ryan-Sautour, 2007, p. 14].

plete identification with herself in the Other. In both texts, the female narrator discovers and thus accepts her partners only as a continuation, or rather as a re-finding of herself, intrinsically relating to the Other. At the same time, she was consciously rejecting everything being new and unknown in men, alien to her feminine perception, which, after all, represented the essence of a male – a singularity, self-sufficiency, and independence from a female. The entire identification of the protagonist's female self with a recognizable part of herself in the Other appears as a reflection of her own nature⁵. It is evident in the utterance of the female narrator: the fictional character of her male partners turns out to be just the embodiment of her dreams, a figment of imagination, where the creative and life-giving elements of her feminine essence are intertwined. Her beloved, named "Taro", appears in her imagination by analogy with the peach boy Momotaro from a famous Japanese fairy tale (*A Souvenir of Japan*). At the same time, an unexpected passerby on the street gets the position of the nameless lover (*Flesh and the Mirror*). The visions of male hypostases being nurtured in the protagonist's thoughts become a reflection of herself, her own emotions, and feelings experienced in a painful but happy (*A Souvenir of Japan*) and, on the contrary, tragic (*Flesh and the Mirror*) relationships with her loved ones. That is why Taro, despite the suffering he caused, is endowed with features of harmonious, perfect beauty; instead, the face of the nameless lover shows the outlines of the protagonist's mangled, destroyed entity, as out of a disaster or shipwreck, which led her to the awareness of the beloved's loss: "I was astonished to find the situation I wanted was disaster, shipwreck. I saw his face as though it were in ruins <...> It had seemed, in some way, to correspond to my idea of my own face. It had seemed a face long known and well remembered, a face that had always been imminent in my consciousness as an idea that now found its first visual expression" [Carter, 2017, p. 74]⁶.

Thus, sexual intimacy, which was intended to give an idea of the integrity of the protagonist's female self and its alteration dependent on her various male lovers, reveals the differences that occur in her self-identification process. In the story *A Souvenir of Japan*, refusing to plunge into the world of the unknowable, unknown, and different substance of the male self but, on the contrary, remaining on the surface of penetrating her female entity, she stops halfway, leaving the progress of identity comprehension incomplete and unfinished. It is fixed in Taro's gaze (as a substitute for a mirror), in the reflection of a young man and a girl being in love with each other were searching for and finding themselves altogether: "But the most moving of these images were the intangible reflections of ourselves we saw in one another's eyes, reflections of nothing but appearances..." [Carter, 2017, p. 13].

In the story *Flesh and the Mirror*, the female protagonist continues searching for an authentic self, penetrating the depths of her being. The key image that reveals the narrator's complex identification action is a mirror. The reflection in the mirror of an accidental stranger's body, when the protagonist finds herself in his loving embrace despite lasting but futile search for her lover in the bustling streets of Tokyo, destroys her vision of herself, bringing to light a hitherto unknown but inherent essence. Overwhelmed by pain and despair because of the unexpected loss of her beloved, she plunges into a whirlpool of sexual pleasure with a stranger whom she accidentally crossed paths with on the street. Surprising comprehension of the truth – the revelation of herself as the Other, paves the way to the entire awareness of her identity. It emerges at the intersection of conflicting emotions that rage in the protagonist's heart – both those that are natural and expected: mixed feelings of sadness, loneliness, loss, and pain, as well as those that turn out to be startling ones: feelings of passion, pleasure, betrayal, guilt, which she discovers and accepts as the true nature of herself.

The fragment of a close examination of one's own reflection in a hotel room with an unnamed lover, followed by an act of internal self-knowledge of the narrator, might be read as a

⁵ In the aspect of self-knowledge, A. Carter organically fits into the tradition of women's literature with the reproduction of a female perspective of life, where, according to Gillian M.E. Alban, "Women shown through a female lens are not objectified, nor do they seek a male ideal ego. Rather, a female ego is the goal of a woman's quest for a positive sense of her own identity" [Alban, 2017, p. 24].

⁶ Due to the narrator's vision of lovers, we may compare the different forms of male corporeality reception in the texts. The image of a glass coffin allows the beauty of the Taro's body to be preserved intact (*A Souvenir of Japan*), and the doll image disassembled into parts is a reflection of the Japanese youth's deformed body (*Flesh and the Mirror*).

transparent allusion to the well-known conception of identity by J. Lacan, metaphorically defined as the “mirror stage.” A. Carter refutes the French scientist’s claim, denying the impossibility of absolutely knowing one’s self⁷. Destroying the original method of identity perception, according to J. Lacan, based on the principle of *contemplation* by the individual of his/her mirror image, the British author postulates the identification process through the reflection of the *action* (my emphasis), mainly, the act of the narrator’s character, which reveals her genuine substance: “*The magic mirror presented me with a hitherto unconsidered notion of myself as I. Without any intention of mine, I had been defined by the action reflected in the mirror. I beset me. I was the subject of the sentence written on the mirror. I was not watching it. There was nothing whatsoever beyond the surface of the glass. Nothing kept me from the fact, the act; I had been precipitated into knowledge of the real conditions of living*” [Carter, 2017, p. 71].

The progress of self-awareness becomes a painful personal experience for the protagonist, as it exposes her true self, hidden behind her female self’s outer shell. The question constantly bubbling in the narrator’s mind was when *exactly* she was herself. And then, realizing the betrayal of her lover and, at the same time, the deception of her own sense of love, the second question was: when *truly* did she feel guilty before or after having her sexual pleasure with a stranger? Parallel to uncovering the feminine protagonist’s true nature, A. Carter manifests the existential essence of the worldview, equally painful and cruel for the heroine. That is why she was trying to avoid it at all costs, playing for a long time a social role chosen voluntarily that conformed to the demands of the outer world. The deceptive posture consciously adopted by the girl to be able to coexist in the complex system of the outside world served as a defense practice, as a saving behavior in preserving her vulnerable self of the discrepancy between the cruel life and her idea of it. The world filled with pain, suffering, injustice, and inevitable bitterness of disappointment, behind which the fear of life’s brutal, ruthless truth has loomed, always frightened her: “*I always used to suffer a great deal if I let myself get too close to reality since the definitive world of the everyday with its hard edges and harsh light did not have enough resonance to echo the demands I made upon experience*” [Ibid., p. 69].

The city is another character emphasizing the substantial difference in the protagonist’s self-identification process⁸. Its appearance as a figure of the Other is available in both stories. Endowed with the function of a metaphorical mirror, at which the protagonist constantly has been gazing, trying to recognize her actual self, it reflects two views directed at herself: a) *outer*, represented in the story *A Souvenir of Japan* and b) *inner*, shown in the text of *Flesh and the Mirror*. In the story *A Souvenir of Japan*, the city comes out a simulacrum of truth, masking the reality behind a deceptive shell of a visible sense of happiness, a false illusion of widespread joy and pleasure: “*...they seemed to have made the entire city into a cold hall of mirrors which continually proliferated whole galleries of constantly changing appearances, all marvellous but none tangible*” [Carter, 2017, p. 10]. Accusing the city of superficiality, pretense, and, to some extent, insincerity, the female protagonist denounces its deceitfulness and inauthenticity and thus consciously dissociates herself from it and seems to master a situation in which the incompleteness of her own identity is justified. Moreover, she feels superior in an environment full of hypocrisy and lies because she remains frank. On the contrary, in the story *Flesh and the Mirror*, she chooses a different strategy of “conquering” the city. Trying to adapt to its false shell, “*I was always rummaging in the dressing-up box of the heart for suitable appearances to adopt in the city*” [Ibid., p. 69], the female narrator, unnoticed for herself, falls into a trap and is defeated. The appearance of a stranger on one of the city’s streets, with whom she experiences a passionate outburst of love while suffering from an attack of longing and pain for her loss of a lover, is a challenge thrown by the city at her established role has been exposing the deceitfulness of her essence. Thus, the image of the city embodies a dual nature of mirror reflection, according to the poetics of A. Carter’s

⁷ Ch. Crofts quotes S. Dimovits, who has made a similar observation about comprehending oneself as the Other, which creates a new space of possibilities, as opposed to Lacan’s vision of the mirror as an illusion [Crofts, 2022, p. 16].

⁸ Let’s take a look at H. Snaith’s statement in this context: “Carter’s experiments with the image of the metropolis is a conscious rejection of realism, allowing her to explore the binaries between passion (a literary representation of Japan) and reason (civilization and the West)” [Snaith, 2018, p. 54].

fiction in general. It has been transformed from a background character in the story *A Souvenir of Japan* to a full-fledged player in *Flesh and the Mirror*. Even more, being on equal terms with the self-reflective intellectual discourse of the female narrator, the city “enters the game” of determining the essence of a woman’s personality, changing itself from an object into the subject of feminine self-identification.

On the other hand, the notion of the role the protagonist reflects on in her life finds its artistic expression in another metaphor pervasive in A. Carter’s works – that of a puppet⁹: “*But all the time I was pulling the strings of my own puppet; it was this puppet who was moving about on the other side of the glass. And I eyed the most marvellous adventures with the bored eye of the agent with the cigar watching another audition. I tapped out the ash and asked of events: ‘What else can you do?’*” [Carter, 2017, p. 69]. It deepens the theme of female identity, transposing it into the space between textual and extra-textual reality, the sphere of the reader’s consciousness, providing its significance with much more complexity.

Over a long time, A. Carter creates an identity discourse that encompasses all three stories: *The Smile of Winter*, *A Souvenir of Japan*, and *Flesh and the Mirror*. Being in constant dialogue with the readers via her characters, the British writer actively involves the readers in tracking the complex progress of establishing and developing the protagonists’ female selves. Thus, she indirectly invites them to co-creation¹⁰. The split of the narrators’ consciousness into two hypotheses, separated by the narrative “I” / “she,” allows them to exist in two planes simultaneously: the textual one, in which they continue to function as a personage: “*There I was, walking up and down, eating meals, having conversations, in love, indifferent, and so on*” [Ibid., p. 69], and the extra-textual one, where they identify themselves with the readers, observing their personality all together: “*And I moved through these expressionist perspectives in my black dress as though I was the creator of all and of myself, too, in a black dress, in love, crying, walking through the city in the third person singular, my own heroine...*” [Ibid., p. 68].

Notably, the linguistic stratification used by A. Carter, embodied in the characters’ separation into the narrative “I” / “she”, is built on the same rules of mirroring that underlie the concept of her holistic artistic world. It helps to create a double, and therefore expanded perspective of seeing the female identity: external and internal, superficial and deep, direct and inverse, expressed straight in the text: “*Mirrors are ambiguous things <...> Women and mirrors are in complicity with one another to evade the action I/she performs that she/I cannot watch, the action with which I break out of the mirror, with which I assume my appearance*” [Ibid., p. 71]¹¹ (my emphasis).

The narrator’s relationship with the reader is highly individual and diverse in each story. For instance, in *Flesh and the Mirror*, the internal distancing of the female self is revealed when both the collapse of the imaginary is acknowledged and the protagonist’s true identity begins to emerge, as reflected in her encounter with a street lover. It evokes the character’s association with a performance director whose script went wrong: “*And was I in character when I felt guilty or in character when I did not? I was perplexed. I no longer understood the logic of my own performance. My script had been scrambled behind my back. The cameraman was drunk. The director had a crise de nerfs and been taken away to a sanatorium...*” [Ibid., p. 75] (the author’s emphasis). In the story *A Souvenir of Japan*, the trustful relationship between the text and the readers is based on their mutual parity, provided that the readers accept the rules of the game presented by the author/narrator. It is achieved due to their *status quo* in a conditionally concluded “pact” on accepting the female identity incompleteness, which has been set as a cursory and vague reflection of the narrator’s self in the looking glass: “*But I do not want to paint our circum-*

⁹ Among others, C.D. Maio and K. Mitchell mentioned the doll’s ubiquity in Carter’s fiction [Maio, 2020; Mitchell, 2016].

¹⁰ P. Munford quotes the writer’s words about the purpose of her work: “When I write fiction, I try to present a series of propositions, diverse in their different manifestations, and leave readers to create for themselves their fiction from the elements of my fiction (Reading is as much a creative activity as writing, and much of intellectual development depends on re-reading old books...)” [Munford, 2006, p. 12].

¹¹ Mirroring as a key notion of A. Carter’s writing that multiplies otherness was acknowledged by M. Murai: “The self-reflexive and fractured narrative structure is correlated with the themes of reflection, looking and reversal, so that a doubled mirror effect multiplies the otherness” [Murai, 2007, p. 5].

stantial portraits so that we both emerge with enough well-rounded, spuriously detailed actuality that you are forced to believe in us. I do not want to practise such sleight of hand. You must be content only with glimpses of our outlines, as if you had caught sight of our reflections in the looking-glass of somebody else's house as you passed by the window" [Ibid., p. 10]. Instead, in the story *The Smile of Winter*, the female protagonist directly emphasizes the creation of her personality substance as a conscious artistic act: "Do not think I do not realize what I am doing. I am making a composition using the following elements: the winter beach; the winter moon; the ocean; the women; the pine trees; the riders; the driftwood; the shells; the shapes of darkness and the shapes of water; and the refuse <...> Out of these pieces of inimical indifference, I intend to represent the desolate smile of winter which, as you must have gathered, is the smile I wear" [Carter, 2017, p. 50].

Regardless of the forms of dialogue with the readers the writer chooses, her primary goal is to undermine or even to destroy the certainty in the cognition of female essence, to sow doubt about the unambiguity, definiteness of truth or falsity of her inner self, thus leaving the readers by themselves with the questions of their own existence. The depiction of fragility, uncertainty, and fluidity of the boundaries between text and reality, fiction and imagination raise questions of what the essence of the human personality is, how authentic it is, where the line between who we are and are not is drawn, where the border between the rejected real and the acceptable imaginary of our self is, and the last one: is it ever possible to discover the truth?¹²

In parallel with the construction of female identity in the autobiographical discourse of the stories *The Smile of Winter*, *A Souvenir of Japan*, and *Flesh and the Mirror*, A. Carter continues to resort to the destruction of identity. This is manifested through the discourse of sexual violence and aggression – the "violent sexual parabolas" [Oramus, p. 59] – that characterizes three other stories: *Master*, *The Loves of Lady Purple*, and *Reflections*. Together, the earlier and later stories form a textual triangle grounded on the principle of looking-glass reflection: *Master* and *The Loves of Lady Purple* form its base while the *Reflections* compose its apex. However, the sophisticated themes of the stories and profound symbolism of the author's writing, expanding the semantic connotations of key characters and plot twists, reveal a far deeper complexity and ambiguity of their intra-textual connections. Shifted to the subconscious, they are shown in the context of the confrontation between the male and female primordial elements, the essential principles of life and death, which overcome each other reciprocally.

A. Carter's short story *Master* is a horrifying vision of absolute denial, or rather abnegation of female identity, embodied in the image of an innocent girl who has been acquired by the male protagonist from a local Indian tribe as his property. The Master's sadistic instinct, traceable to his early crimes against school peers and girls during puberty, evolves into increasingly brutal acts of violence, culminating in the slaughter of wildlife during his adult hunting expeditions in the African savannah and the Amazon rainforest. His unrestrained desire for destruction, filled with fierce rage and hatred of life: "...he was death itself <...> death had glorified itself to become the principle of his life" [Carter, 2017, p. 82], as well as the unbridled sexual licentiousness, intensifies as he becomes increasingly immersed in the impenetrable, mysterious realm of nature: "in the middle of a metaphor for desolation, the place where time runs back on itself... an invariable terrain of architectonic vegetation... no motion nor sound did more than ripple the surface of the profound, inhuman introspection of the place" [Ibid., 2017, p. 80]. Imbued with animal instincts of both power and fear, he reveals the wild, willful nature of his essence, thirsty for absolutized lust for total submission and domination. It reaches its paroxysmal brutality in the protagonist's sexual assault with a young Indian woman, a mute, powerless victim of the ruthless, im-

¹² The opposition between reality and fiction as a peculiar feature of the *Fireworks* was highlighted by E. Benson and M. Murai [Benson, 2001; Murai, 2007]. The theme of the authenticity of human existence, mainly the internal contradiction of identity or even the elusiveness of its nature, has been the subject of analysis in many literary studies, including Carter's novels. While S. Crofts underlined the deconstruction, the destruction of the modernist notion of identity [Crofts, 2022, p. 5], S. Andermahr, E. Gordan, F. Forcatho and M. Ryan-Sautour questioned the very essence of the authentic self in general [Andermahr, 2014, p. 18; Forcatho, 2019, p. 84; Gordan, 2016, p. xiii; Ryan-Sautour, 2018].

moral master. His sexual intimacy with Friday,¹³ a name the man assigns the girl to mark the day of her purchase, causes terrible pain and suffering, resulting in brutal violence against her virgin flesh: "...he mounted her in a frenzy, forcing apart her genital lips so roughly the crimson skin on the inside bruised and festered while the bites on her throat and shoulders oozed diseased pearls of pus that brought the blowflies buzzing about her in a cloud" [Ibid., p. 86].

Brutally raped, the girl's mutilated body, like the beauty of nature, desecrated in its pristine and untouched state, symbolizes the dependent, defenseless prey of the total and unrestrained power of a man, leaving only emptiness and death in its wake. At the same time, the girl's feminine essence uncovers an inseparable, organic part of nature, with which she perceives herself as one: "*The beliefs of her tribe had taught her to regard herself as a sentient abstraction, an intermediary between the ghosts and the fauna... her cosmogony admitted no essential difference between herself and the beasts and the spirits, it was so sophisticated*" [Ibid., pp. 81–82]. Drawing her strength and energy from there, she is endowed with an irresistible thirst for life, which results in justifiable revenge on her perpetrator. Merging with the spirits of the ancestral totems of her tribe, she undergoes a phantasmagoric transformation into a jaguar and, paradoxically, due to the greatest but unattainable goal of the master's hunt for the jaguar, kills her oppressor with cruelty and condemns his dead, torn body to miserable isolation, loneliness, and rotting among flies.

In contrast to the dominant sphere of sexuality and the subconscious of the male self in *Master*, the action of destroying the female substance in the story *The Loves of Lady Purple* is transferred to the intellectually refined plane of theater, where a marionette in a puppet theater of an old Japanese master becomes a symbol of the subordinate, enslaved feminine identity. The reader is exposed to a discourse of perverse violence with filigree, skillfully and playfully ambiguous elaboration. On one hand, it is presented from a female perspective. It unfolds in the way of a stage play by a puppet named Lady Purple, a beautiful, seductive, cruel, and powerful whore possessed with brutality and aggressiveness, prone to perverse forms of sadism towards men who fall into the trap of her sexual or psycho-emotional violence: "...a monstrous goddess, at once preposterous and magnificent..."; "...the petrification of a universal whore and had once been a woman in whom too much life had negated life itself, whose kisses had withered like acids and whose embrace blasted like lightning" [Ibid., pp. 28, 30]. On the other hand, it is shown from the perspective of a man as a vision of a beautiful and, at the same time, a sexually seductive female prostitute created by himself, designed as a figment of his subconscious morbid erotic imagination, and symbolized with the darkness constantly accompanying the puppeteer: "*Inside the pink-striped booth of the Asiatic Professor only the marvellous existed and there was no such thing as daylight. The puppet-master is always dusted with a little darkness*" [Ibid., p. 24]. In his distorted imagination, she appears as a symbol of female lust, destructive passion, and sinful essence, embodied in the images of the Queen of the Night, the shameless Venus of the East – Lady Purple: "...the nameless essence of the idea of woman, a metaphysical abstraction of the female which could [on payment of a specific fee], be instantly translated into an oblivion either sweet or terrible, depending on the nature of her talents" [Ibid., p. 32].

The discourse of the enslavement of the female personality is not just limited to the life story of the puppeteer's idealized, favorite, and imprisoned victim-doll, who is forced to play it continuously according to the rules arbitrarily established by himself. Japanese master's complete and explicit dominance over the marionette is manifested primarily in his total control over the Lady Purple's body, including the appearance he endows on her: ferocious teeth, bloody lips with a permanent smile, a heavy wig of hair, clothes of deep, dark colors, profound pinks, crimson, or purple – the color of the blood in a love suicide, or jewelry that he carefully selected. The puppet's dependence on the old puppeteer's whims is also evident in the forms of love imposed on her. These are revealed through his manner of behavior, reminiscent of a devoted lover: his pas-

¹³ The girl's name evokes a transparent allusion to the novel D. Defoe, where Robinson Crusoe's friend, <Friday>, shares with the protagonist his ordeal after a shipwreck on a desert island. The horrific scenes of savage destruction and devastation of the tribe's life reproduced in Carter's story of the late twentieth century undermine the civilizing mission of Europeans toward native people, which has been inscribed to the Enlightenment discourse by D. Defoe.

sionate heart-to-heart conversations alone with the puppet, ritual kisses before going to bed, falling asleep only if she is present, as well as the leading role he assigned her in his theater. The limitlessness of the Japanese master's power over a woman also lies in the fact that Lady Purple is deprived of any influence from the outside on the course or changes in her life story, manifested in the silence, or rather the stillness of his assistants: the deafness of the young nephew and the dumbness of the girl foundling.

Finally, the definition of the male protagonist as the Japanese 'master puppeteer' evokes an unambiguous intratextual allusion to a master hunter in Carter's story *Master*, who likewise imperiously owns his prey, the Indian girl, 'Friday.' The ending of the two works is also related. Like the hunter's victim in the story *Master*, the Japanese master's favorite puppet is phantasmagorically freed from the shackles of her wooden body, and eager for revenge, she kills the puppet maker¹⁴. Then, releasing from a painful smile, she presses her lips together, removes her artificially styled hair, makes her body come to life, and breaks and pulls out the threads that have been imprisoning her for a long time on stage. Hence, by reclaiming her *appearance*, her *body*, and her *will*, Lady Purple, however briefly, still creates a discourse of selfhood: "... she might perform the forms of life not so much by the skill of another as by her desire <...> she was now manifestly a woman, young and extravagantly beautiful..." [Carter, 2017, p. 40]. Yet, as usual in the case of the British writer, A. Carter mocks both the literary text and the reader's expectations. Against the logic of releasing the role of a whore imposed on her by the puppeteer, the woman... paradoxically returns to the city's central brothel, once again leaving her devoted readers open to the question of the true nature of her protagonist's being: "...had the marionette all the time parodied the living or was she, now living, to parody her own performance as a marionette" [ibid., p. 40]. In that way, she seems to be trapped in the vicious circle of authenticity and fiction, outlined by its creator, the old Japanese puppeteer, at the very beginning of the story: "*The puppeteer speculates in a no-man's-land between the real and that which, although we know very well it is not, nevertheless seems to be real*" [ibid., p. 24].

In comparison to the two-dimensional male/female discourse inherent in *The Loves of Lady Purple*, and in contrast to the dominant male discourse in *Master*, the reproduction of identity destruction through the discourse of violence in the *Reflections* is characterized by gender asymmetry in which the roles of the abuser and the victim are replaced. The act of aggression and subjugation is performed by a female character (in this aspect, the story is identical to the female form of the discourse of violence in *The Loves of Lady Purple*), while the loss of identity threatens a man. At the same time, the scope of the discourse is changed by itself. It overcomes both the dimensions of art (*The Loves of Lady Purple*) and of nature (*Master*), entering the area of profound mythopoetic existence, where the categories of life and death, eternity and temporariness, the real and the unreal worlds acquire the characteristics of philosophical universals.

In the story *Reflections*, A. Carter creates an original vision of the universe, a sacred space where the feminine principle dominates. Endowed with an ancient life-giving force, it absorbs the primordial sexual energy, unbridled nature, and creative impulse, symbolically represented by Anna, the world of the looking-glass, the Sea of Fertility, and the androgyne. The unique world of nature as an exclusively female space of existence¹⁵, separated from the familiar, real world by a symbolic boundary of transition, a mirror¹⁶: "...the symbolic matrix of this and that, hither and thither, outside and inside" [Carter, 2017, p. 101], differs radically in its structure, laws, the transformation of the organs of perception and sensation. There, the sky becomes the black color of

¹⁴ Linked by the discourse of violence, both female protagonists of the mentioned stories, in my opinion, are artistic representations of the A. Carter's concept of de Sade's woman. The British writer analyzes de Sade's images of sisters who embody extreme stereotypes of women's sexual behavior: the virgin Justine and the wicked whore Juliette – more details in [Rubinson, 2005, pp. 160–161]. Thus, the Indian girl of the *Master* is the embodiment of Justine's archetype of male violence, and the puppet in *The Loves of Lady Purple* is the embodiment of Juliet's prostitute archetype. Although A. Carter herself refuted and rejected the features of femininity attributed to women by the culture.

¹⁵ The Sea of Fertility is associated with the image of a woman [Ermida, 2004, p. 97].

¹⁶ It is noteworthy that the mirror's image once again undermines the truth of the perception of the visible and invisible: "I could not, for the life of me, make up my mind which world was which" [Carter, 2017, p. 107].

the earth, time and motion flow in the opposite direction; space becomes impenetrable, objects freeze, sounds are perceived by sight, and smells are perceived by the ear. The strange, unusual structure of the country/nature of the Sea of Fertility, which makes it impossible to characterize or describe it in any way according to the laws of logic, systematics, and order, can serve as a metaphor for the peculiarly female language as a means of expressing female subjectivity, consonant with the literary concepts of J. Kristeva [2008] and L. Irigaray [1985].

The universe of the female wonderland is based on the rule of absolute symmetry, the balance of opposites, and synthesis. Its representative, and at the same time, its creator is a hermaphrodite, a deeply symbolic, to some extent, iconic figure for A. Carter's text. In their dual nature, characterized by a combination of equally beautiful male and female profiles, opposite genitals, and contrary concepts of strength and exhaustion, movement and paralysis, the beginning and the end, one can read the archetypal image of the androgyne, has been symbolizing the initial integrity, completeness, an ideal sublimity of the primordial being, embodying the concept of the eternal principle of *coincidentia oppositorum* – “a paradoxical state in which opposites coexist but do not fight, and in which multiplicities become aspects of a mysterious wholeness” [Eliade, 1965, p. 122]¹⁷. In *Reflections*, the image of the androgynous hermaphrodite functions as a bridge between the visible and invisible, the outer and inner worlds, the reality and the supernatural.

At the same time, he/she exemplifies the creative essence of the female self, which is evident in a transparent allusion to Arachne. The image is directly associated with the androgyne, whose continuous history of verbal (textual) weaving reproduces the history of the female world. The geometric patterns of the cobwebs abundantly enveloping the interior of the androgyne's house are naturally intertwined in the openwork lace of the scarf, constantly knitted by the dualistic creature, without any interruptions of his work. The ambivalent nature of Arachne, whose story serves as a “parabola of women's writing” [Miller, 1988, p. 94], echoes in the figure of the androgyne. Consequently, it reveals the internal connection between the work and its creator¹⁸ and, simultaneously, between the text and a body, creating the text and herself at once [Świerkosz, 2017, pp. 9–10]: “...she had put on a female garment, a loose *négligé* of spider-coloured lace, unless she, like the spiders, spun and wove her own thread and so had become clothed, for her shadowy hair was also the colour of the stuff she knitted and so evanescent in texture it seemed to move of its own accord on the air around her” [Carter, 2017, pp. 95–96].

The androgyne's niece, Anna, embodying the sexual essence, the sexual nature of the female entity, is the guardian of the otherworldly mirror realm and upholds its inviolable order. She is a powerful, strong-willed, brave girl, lovely and mysteriously enigmatic, granted absolute body symmetry; she is also a warrior full of fervor and threat: “...she looked as beautiful as a Roman soldier plundering a North African city, with her rapist's eyes and her perfume of murder” [ibid., p. 100].

The autonomous and self-contained realm of female domination, filled with sacred and mysterious knowledge, remains inaccessible and hostile to any strangers who dare to approach or penetrate its enclosed space, exposing themselves to irreversible danger. Therefore, a nameless male protagonist-narrator, who inadvertently or accidentally has touched the sacred world, by stumbling upon a fragment of it—a seashell—while walking through the forest, becomes a captive of the woman and turns out into her hostage. The hidden knowledge of the universe's substance encoded in the shell's bizarre curls¹⁹ fascinates the man with its weird, exotic beau-

¹⁷ As an integral part of the human drama, according to M. Eliade, the mystery of wholeness manifests itself in various forms and at all levels of cultural life—in mystical theology and philosophy, in world mythologies and folklore, in the dreams and fantasies of modern people and artistic works [Eliade, 1965, p. 122].

¹⁸ A. Carter, once again, in the context of the analyzed short fiction, resorts to creating a holistic concept of the female nature in its heterogeneity, expressed by identifying the protagonists with the narrators, with the female component emphasized this time.

¹⁹ The shell is inherently endowed with deep symbolism because it is a contradiction where “inside and outside seem to revolve on a single axis” [Kuberski, 2022, p. 79]; it is a space where the present and the past, appearance and disappearance, death and discovery, revealing intersect; “an empty tomb <...> and a sign of a life”, “the memory of natural world, both the great waters of the first and the last deluge” [Kuberski, 2022, p. 84]; “...is both a departure and a return to its own nature...” [Kuberski, 2022, p. 88].

ty and, at the same time, fills him with mortal dread, which is fraught with threat. Becoming an unbearable burden in the hands of an ignorant disciple²⁰: "...it was so very, very heavy <...> it seemed to me it might contain all the distilled heaviness of gravity itself within it" [Ibid., p. 89], it is at risk of being profaned. This, in turn, imperils the integrity of the universe since, acclaimed by the mythopoetic laws, the violation of the unity's sacred inviolability leads to the disintegration of the whole structure. Thus, man's indirect touch to the world of female sacrum, making him involved in it unwittingly, is transformed into a fatal trap for the protagonist and becomes its life-long captivity that threatens him with identity loss.

The disintegration of male identity occurs within the realm of corporeality, already familiar to the author and proper to her female characters; it is distorted in the act of sexual violence. Anna, leading her captive through the marvelous land of the Sea of Fertility, empowered by her absolute dominance, she rapes him: "*Her rape, her violation of me, caused me atrocious physical and mental pain. My being leaked away from me under the visitation of her aggressive flesh. My self grew less in agony under the piston thrust of her slender loins, as if she were a hammer and were forging me into some other substance than flesh and spirit*" [Ibid., p. 108]. The paroxysmal frenzy of Anna's female nature, on the one hand, and the devastating desolation of the protagonist's male nature, on the other one, mirror the brutal, thoroughly aggressive sexual assault of the hunter and, hence, the shocking pain and suffering of an Indian girl from the *Master* story, though with mirror asymmetry of gender roles of the rapist and the victim; and, as a result, the final denouement of the text, the murdering of the perpetrator. Experiencing the dissolution like a mortal danger that threatens his life, the man kills Anna and abandons the female space of existence, alien to him.

The intrusion of death into the expanse of the Sea of Fertility, disrupting the established system, provokes the destruction of the integral female microcosm. It culminates in the protagonist's clash with the androgyne, who tries in vain to save the rest of the world. Its chaotic fall apart is symbolically reproduced in the out-of-control skipped stitches of his continuous lace weaving. We may trace a straight similarity to the single violation of the universe at the very beginning of the story when the shell fell out of the Sea of Fertility and landed in the forest; simultaneously, the androgyne skipped one stitch. The apocalyptic vision of the demise of the solid, balanced, and coherent world order of the looking-glass sphere marks the protagonist's final release from the snare of female power. He is left alone with the fragmented, split, multifaceted "self" of his masculine nature, reflected in the mirror of the androgyne's ruined house: "*Proud as a man, I once again advanced to meet my image in the mirror. Full of self-confidence, I held out my hands to embrace my self, my anti-self, my self not-self, my assassin, my death, the world's death*" [Carter, 2017, p. 112].

Based on the literary analysis of the six short stories from A. Carter's collection *Fireworks*, such as *The Smile of Winter*, *A Souvenir of Japan*, *Flesh and the Mirror*, *Master*, *The Loves of Lady Purple*, and *Reflections*, the paper examines one of the key issues of the author's *conception of identity*. It comprises the fundamental principle of the writer's complex, holistic, and interconnected artistic world of fiction, centered on her understanding of the essence of the female "self." *The notion of corporeality*, viewed from the perspective of *female subjectivity* with its characteristic features of ambivalence, variability, and fluidity of her authenticity, was chosen as the study angle of the protagonist's individuality.

Through detailed textual analysis of the character's search for identity, the mechanisms of its functioning were identified and revealed in two distinct processes: a) of *creation* and b) of *destruction*; each of them is separately displayed in two distinguished discourses of the author's writing. Notably, *the process of creating the identity* was demonstrated in *the discourse of autobiographical reflections* provided by the nameless female narrator and presented in the stories *The Smile of Winter*, *A Souvenir of Japan*, and *Flesh and the Mirror*. In contrast, *the process of destruction* was shown in *the discourse of sexual violence* manifested in the stories *Master*, *The Loves of Lady Purple*, and *Reflections*.

A distinctive feature of the British author's identity writing is the multiple and diverse nature of the individual self of her female/male protagonists, being thoroughly analyzed in the context of two tropes central to Carter's poetics: *the images of the puppet and the mirror*.

²⁰ Unlike the protagonist, Anna quickly picked up the shell, which only confirms her natural, holistic connection with the Sea of Fertility.

The *marionette's* role as a central figure in *The Loves of Lady Purple* and its resonance in the hypostases of nameless characters in the other stories undermines the integrity of the seemingly female/male personality of the protagonists, causing doubts about the authenticity of their nature. It allowed us to expand the boundaries of intellectual discussion, transferring it from the dimension of the literary text to the space of hypothetical readers' consciousness available in five of the six analyzed texts: *A Souvenir of Japan*, *Flesh and the Mirror*, *The Smile of Winter*, *The Loves of Lady Purple*, and *Reflections*.

In turn, given the dual nature of *the mirror*, which reveals the simultaneous sameness and difference of the reflection, the looking-glass image is considered the initial principle of the identification process in A. Carter's prose. Its transformation from a conceptual notion of the author's poetics into a structuring factor of her writing enabled us to trace the realization of the mirror asymmetry formula at different levels of textual structure. Thus, in the autobiographical discourse of female identity inherent in the stories *A Souvenir of Japan* and *Flesh and the Mirror*, the protagonists' search for their own essence is mirrored in the context of their relationships with the Others – male lovers and the metropolis. They are contrasted owing to the narrative *presence/absence* of a lover (*Flesh and the Mirror* / *A Souvenir of Japan*) and the *objectivity/subjectivity* of the city (*A Souvenir of Japan* / *Flesh and the Mirror*). Instead, in the stories *Master*, *The Loves of Lady Purple*, and *Reflections*, the mirror asymmetry determines the gender differences in the discourse of sexual violence represented in the paradigm of characters relationships of “master” – “slave” // “perpetrator” – “prey”: the male aggression dominates in the *Master* and *The Loves of Lady Purple*; the female aggression prevails in *The Loves of Lady Purple* and *Reflections*. Finally, the mirroring concept characterizes the plot structure of two other stories of the writer's collection, *The Executioner's Beautiful Daughter* and *Penetrating the Heart of the Forest*, which might become the subject of new promising research.

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IN SEARCH OF ONE'S OWN IDENTITY: ANGELA CARTER'S SHORT STORY COLLECTION FIREWORKS

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-4>

Key words: *identity discourse, female subjectivity, corporeality, sexuality, puppet, mirror.*

The article examines the first collection of short stories by the esteemed British literary figure Angela Carter, titled *Fireworks* (1974), which has received limited attention in Western and Ukrainian literary studies. The focus of the study is the literary analysis of six stories by A. Carter: *The Smile of Winter*, *A Souvenir of Japan*, *Flesh and the Mirror*, *Master*, *The Loves of Lady Purple*, and *Reflections*.

The topic of the study is the concept of feminine identity, which is crucial in the writer's worldview. *The paper aims* to explore the mechanisms of functioning the characters' identity, in particular, two distinct processes of its representation within the prose collection: a) the creation and b) the destruction. Both have been revealed at the intersection of the essence of the characters and their perception in the reader's consciousness. The novelty of the research is determined by the sphere of corporeality, in the dimension of which the positive and negative sexual experience of male and female characters is contrasted in the literary texts. The chosen perspective of identity analysis incorporates an appropriate *methodology* grounded in feminist criticism and deconstruction.

Through the literary analysis of Carter's selected short prose, two aspects of the identity concept were identified: creation and destruction. The first one is realized in the discourse of the nameless protagonist-narrator's autobiographical reflection (*The Smile of Winter*, *A Souvenir of Japan*, *Flesh and the Mirror*); meantime, the second one is reproduced in the discourse of sexual violence (*Master*, *The Loves of Lady Purple*, and *Reflections*). The characters' identity transferred into the plane of corporeality is displayed from the vantage point of female subjectivity and is characterized by internal contradiction, fluidity, and the variability of authenticity. The multiplicity and diversity of the protagonists' selves in the works are conveyed through two overarching tropes in Carter's poetics – puppets and mirrors.

The motif of puppets plays a pivotal role in revealing the essence of literary characters by undermining the integrity of the female/male personality and casting doubt on their authenticity, thereby extending the boundaries of the artistic text into the realm of the reader's consciousness. This characteristic is present in five of the six narratives under analysis: *A Souvenir of Japan*, *Flesh and the Mirror*, *The Smile of Winter*, *The Loves of Purple Lady*, and *Reflections*.

Conversely, the mirror, with its dual nature revealing simultaneous sameness and difference of reflection, evolves into a structurally formative element in Carter's writing, embodying the internal principle of mirror asymmetry across various levels of textual structure. In the autobiographical discourse

of feminine identity, namely, in *A Souvenir of Japan* and *Flesh and the Mirror*, the essence of the female protagonist is presented in the context of her relationship with the Others – a male lover and the metropolis – which are opposed to each other according to the principle of narrative presence / absence of a lover (*Flesh and the Mirror* / *A Souvenir of Japan*) and objectivity / subjectivity of the city (*A Souvenir of Japan* / *Flesh and the Mirror*). Instead, in *Master*, *The Loves of Purple Lady*, and *Reflections*, where the discourse of sexual violence shows the character relations through the paradigm of the *master :: slave* or *executioner :: victim*, the mirror asymmetry is determined by gender differences: male aggression dominates in the texts of *Master* and *The Loves of Lady Purple*, and female – in the stories *The Loves of Lady Purple* and *Reflections*.

LITERARY TEXT FROM THE LINGUOPOETIC PERSPECTIVE

ХУДОЖНІЙ ТЕКСТ В АСПЕКТІ ЛІНГВОПОЕТИКИ

UDC 811'111.43:28

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-5>

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STYLISTIC NEOLOGISMS IN ENGLISH-LANGUAGE CHICK LIT: MORPHOSEMANTIC ASPECT

Метою статті є виявлення основних словотворчих процесів, що беруть участь у формуванні стилістичних неологізмів, та інтерпретація їхніх значень. Поставлену мету досягнуто в результаті послідовного вирішення таких завдань: виявлення зразків стилістичних неологізмів у корпусі англomовних романів жанру чік-літ; виокремлення морфологічних операцій, які залучаються для формування стилістичних неологізмів в англomовних романах жанру чік-літ; визначення того, як створення стилістичних неологізмів виходить за межі конвенційної морфології; опису комунікативного призначення стилістичних неологізмів в англomовній чік-літ і витлумачення їхньої семантики.

Стилістичні неологізми розглядаються в роботі як нові слова, експресивне навантаження яких є результатом трансгресії конвенційної дериваційної морфології. Неологічність цих утворень діагностується за низкою критеріїв, включаючи відсутність їхньої кодифікації в словниках, невключення або фрагментарне функціонування цих формацій у корпусах, їхню семантичну непрозорість і формальну девіантність. Прийнято вважати, що неологізми, які порушують морфологічні умовності словотвору, є стилістично утилітарними; вони характеризуються наявністю як соціального, так і експресивного значення. Іншими словами, стилістичні неологізми постають, з одного боку, як засоби створення гумору, грайливості та смішності (експресивне значення), а з іншого, служать інструментами для побудови та підтримки стосунків, створення ідентичності, переконання тощо (соціальне значення).

Методологічною основою дослідження слугував комплекс підходів: цілеспрямована вибірка (для демонстрації специфіки морфологічних моделей, що використовуються для формування стилістичних неологізмів, їхнього смислоутворення та інтерпретації); дефінітивний і компонентний аналіз (для встановлення основних значень компонентів нових лексичних одиниць); типологічний метод (для класифікації основних методів словотворення, які використовуються для формування стилістичних неологізмів в англomовній чік-літ); функціональний метод (для з'ясування прагматичного потенціалу стилістичних неологізмів в англomовній чік-літ). Типологічний опис у цій статті залучає дериваційний підхід, що приписує поняття продуктивності словотворення рівню граматичної компетенції, яка враховує потенційні слова. Дериваційні моделі, використані для створення нових слів, були описані як такі, що включають адитивні та метаморфічні процеси. Типологічний опис стилістичних неологізмів в англomовній чік-літ було контекстуалізовано в цьому дослідженні у межах формального підходу в дериваційній морфології. Згідно з цим підходом, словоформа вважається результатом застосування правил, які змінюють словоформу або основу з метою створення нової.

Важливим результатом цього дослідження є визнання того, що способи утворення стилістичних неологізмів в англomовній чік-літ є переважно стандартизованими. Вони включають афіксацію, словоскладання, усичення та конверсію, причому суфіксація домінує в цьому списку. Незважаючи на дотримання усталених процесів словотворення, формування стилістичних неологізмів в англomовній чік-літ відбувається з порушенням морфологічних конвенцій. Унікальним процесом, який використовується при створенні стилістичних неологізмів, є спосіб словотвору, зворотній словоскладанню, коли наявне складне слово розкладається на окремі сегменти, які функціонують самостійно.

Ключові слова: стилістичні неологізми, чік-літ, морфологія, правила словотворення, недотримання правил словотвору.

For citation: Bielova, M. (2025). Stylistic Neologisms in English-Language Chick Lit: Morphosemantic Aspect. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 78-102, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-5>

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Introduction

Studies on neologisms in literary texts have seen a steady growth in the last several decades. Two genres of literary texts have been considered as the most suitable settings to invent new words – science fiction [Cheyne, 2008; Aksoy, Söylemez, 2023] and children’s literature [Munat, 2007; Poix, 2018]. In these genres, where fantasy and nonsense are prominent, neologisms are genre-defining elements. A review of the literature devoted to the study of neology in literary texts bears witness that scholars are mainly interested in the ludic/humorous potential of neologisms [Gulyás, 2021; Trolé, 2021; Bordet, Brisset, 2021], the pragmatic application of context and world knowledge to the creation and interpretation of neologisms [Allan, 2016], typologies of neologisms [Munat, 2007; Poix, 2018]. Neologisms are classified by applying different lexicological patterns. For instance, in her study of neologisms in children’s literature, Munat [2007] analyzes new words according to metamorphology (comprising punning, linguistic games, and nonce formation), premorphology (children’s inventions prior to development of morphological grammar), and paramorphology (including echo-words, blends, back formation, and onomastic creations) [Dressler, 1994]. Poix [2018], in turn, favors another line of analysis and studies neologisms in children’s literature in accordance with Tournier’s [2007] internal and external matrices. The external matrix employs borrowing linguistic material from other languages, whereas the internal is split into morphosemantic, semantic and morphological neology. The overwhelming majority of studies devoted to neologisms in literary texts highlight the problem of searching for perfect equivalence in source and target texts [Salich, 2020; Schuler, 2006; Aksoy, Söylemez, 2023].

This paper continues a line of analyses of neologisms in literary texts focusing on chick lit (also known as ‘cappuccino fiction’ [Montoro, 2012]), which emerged as a popular genre of fiction in the latter part of the 20th century. Although earlier branded as ‘residual discourse’ by Williams [1977], chick lit has regained its prominence as a cultural construct addressing a gap in how women were represented in popular culture (see [Harzewski, 2011; Missler, 2019]).

As pointed out by Lipka [2007], the emergence of stylistic neologisms depends strongly on the specific register under investigation (with its key features being field, tenor, and mode) and/or text-type (each of which has a range of linguistic characteristics). Chick lit is a highly layered genre and includes multiple forms of literary, popular, and media discourse. My choice of data for this research is limited to literary texts, wherein messages are shared verbally. In chick lit literary texts, the narratives are predominantly first-person, dialogue-driven stories. It is in this unmediated mode that the characters interact and manage relationships. In terms of tenor, chick lit serves to represent attitudes towards romantic bonds, friendships, family ties, and colleagues’ relationships. Its lighthearted tone with strong ties to confessional and social satire [Harzewski, 2011, p. 16] tends to be adopted through impressionistic, colloquial, more journalistic narration [Harzewski, 2011, p. 130] and “often parodic and intricate bricolage of diverse popular and literary terms” [Ibid., p. 13]. With regard to field, the main function of chick lit is the social observation, representation and reinforcement of a modern average female life. It emplots a “single girl in the city” wrestling with the temptations of consumer culture. It tends to chronicle the heroine’s fortunes on the marriage front and evaluates contemporary courtship behavior, dress, and social motives [Harzewski, 2011; Missler, 2019]. With regard to text-types (in accordance with the binary distinction of texts on the ground of seriousness – non-seriousness [Lipka, 2002]), chick lit literary texts are described as accessible, witty, humorous, ironic, and playful [Harzewski, 2011; Missler, 2019]. Many of the above described register and text-type features are likely to foster stylistic neologicity in this genre of literature. **The overwhelming presence of stylistic neologisms in English-language chick lit suggests that lexical innovation is crucial for the expressivity of this genre of literary discourse.**

As documented in this paper and discussed below, chick lit encourages the emergence of stylistic neologisms whose expressive power stems from morphological transgression. To classify stylistic neologisms in chick lit, I adopt a morphosemantic approach. This method allows for the development of a comprehensive typology of neologisms. Their invention makes use of morphological operations by deliberately breaching conventions of productivity – abstract patterns or templates describable in a rule format [Mattiello, 2017, p. 9]. Deviant morphology is performance oriented and is set off from core morphology [Štekauer, Valera, Körtvélyessy, 2012,

pp. 229–233], which forms part of implicit language knowledge and competence. The backbone of the creation of stylistic neologisms is analogy [Miller, 2014] – the re-creative process [Munat, 2016, p. 96] whereby a new word is coined within an existing model in a motivated but unpredictable (non-rule governed) way [Mattiello 2017, p. 9] (i.e. transgressing the model). New words, artfully manufactured by manipulating morphological rules, contain elements of form-based creativity.

The database for this study comprises 100 tokens of stylistic neologisms (mono- and polymorphemic) identified in a corpus of chick lit novels written between the years 1996–2021. The occurrences were all retrieved manually by carefully reading the literary works by H. Fielding [Fielding, 1996, 1999], S. Kinsella [Kinsella, 2000, 2002, 2005, 2007, 2008, 2018, 2021], L. Weisberger [Weisberger, 2003, 2005], and Ch. Lauren [Lauren, 2020] – the most prominent authors of the genre. A certain number of these coinages are onomastic derivatives. I will omit from consideration those onomastic derivatives whose inputs are proper names of fictional characters that cannot convey their meaning in a wide variety of different contexts, where both the creator of the output and its specific referent may be absent (see [Keane, Costello, 1996]).

This study lays the groundwork for presenting a comprehensive overview of expressive neology in English-language chick lit (henceforth ELCL) and sees deviant morphological processes as operating within an inherency model [Carter, 2004], which explains formal properties of language. Further research is scheduled to look into the sociocultural model [Carter, 1999] of creative morphology in performance and the cognitive model [Carter, 1999] that will focus on metaphor and metonymy – conceptual phenomena that stand behind morphological inventiveness serving as language-external motivations for stylistic neologisms.

This paper is structured as follows. This section (1) serves as an introduction. Section 2 outlines the theoretical background of the research revealing the idea of stylistic neologisms and focusing on morphological operations in English. Section 3 presents the methodology of the study and its data including the diagnostic criteria for identifying newly manufactured words as stylistically charged. Section 4 discusses the typology of stylistic neologisms in ELCL based on the morphological operations well-established in English. Section 5 serves as the conclusion.

Theoretical Background

At the outset of my study, a short remark on the notion of '*neology*' is in order. Neology constitutes a natural, dynamic, and multifaceted part of all living human languages, whether as a reflection or for facilitation of linguistic communication [Klosa-Kückelhaus, Kernerman, 2021]. To be precise, a *neologism* is a linguistic unit coined to define new concepts and not previously recorded in a given language [Zatsnyi et al., 2013], which implies that novelty is its main feature. The process of identifying a word as new rests on several *diagnostic criteria*. Regarding the temporal factor, it considers the moment a word emerged: a neologism is a recently created word. In terms of frequency of use, a unit that is used less often will be seen as more novel since speakers are not accustomed to it. As to the lexicographic parameter, a new word is the one that is not codified, i.e. not included in dictionaries. Linguistic features, such as predictability and transparency, may also influence the perception of neologicity: if a word exhibits semantic opacity, is a non-productive form, or deviates from word-formation rules, the speaker will find it more difficult to comprehend and will identify it as new. Considering the cognitive aspect is also crucial: specifically, if a word names a novel concept and the mental representation of the referent is not fully developed, the word can be classified as neological. Last but not the least, discursive and contextual factors have to be taken into account: the newer the word, the more relevant information context and co-text provide to figure out the meaning of a linguistic unit and reduce ambiguity [Selivanova, 2006; Schmid, 2008; Dziubina, 2017].

The morphosemantic analysis of neologisms, the crux of this study, entails an examination of word-formation processes employed for the manufacture of new coinages with their semantic interpretation. Derivational patterns utilized for the production of new lexical items are listed in this study as those involving additive and metamorphic processes. Additive processes produce signifiers consisting in adding some predefined segmental or suprasegmental material to the base, whereas metamorphic processes coin signifiers consisting in making a change to the base itself [Beck, 2017, p. 325]. Transgression from word-formation rules may take three forms:

pattern-bending, when the formation of a new word follows a well-established pattern, yet violates one or more of its constraint(s); pattern-extension, when a coinage is manufactured with a well-established pattern revealing its extension; pattern-creation, in case a word is produced via a newly created pattern (see [Lensch, 2022]).

In chick lit literary texts, the innovative act is always intentional (“it is hard to conceive that an author would coin a word impulsively without much planning and consideration” [Poix, 2018, p. 2]) and goes beyond rule-governed and patterned forms. By deliberately opting to violate language restrictions, writers position their characters as those seeking attention when striving to be “socially successful with their speech” [Haspelmath 1999, p. 1056] – build and maintain relationships, construct identities and the world around them, mitigate and persuade [Littlemore, 2022]. As such, the notion of stylistic neology inherently possesses a social dimension.

According to Lyons [1977, pp. 50–51], social meaning is one of three aspects of meaning encoded by a language utterance. The other two are descriptive and expressive meanings. Descriptive meaning conveys factual content that can be explicitly asserted or denied and is, in most cases, amenable to objective verification. Expressive information co-varies with the characteristics of the speaker: creating innovations by transgressing the established possibilities of language resources may stand out as means of conveying humor, playfulness and ludicity [Körtvélyessy et al., 2021]. Social and expressive meanings are closely intertwined and often difficult to disentangle. This interrelation is taken into account in the analysis of the meaning of stylistic neologisms in English-language chick lit.

This study continues a line of theoretical and empirical research into stylistic neologisms in literary texts by answering the following *research questions*:

1. What are the morphological operations employed to manufacture stylistic neologisms in English-language chick lit?
2. How does the creation of stylistic neologisms straddle the boundaries of core morphology (i.e. does it override the core morphology constraints, extend the existing patterns, or offer new ones)?
3. What communicative purposes do stylistic neologisms serve in ELCL and how their semantics can be interpreted?
4. What is the source stylistic neologisms (is it the author or members of the speech community)?

Data and Methodology

Corpus

Twelve English-language chick lit novels [Fielding, 1996, 1999; Kinsella, 2000, 2002, 2005, 2007, 2008, 2018, 2021; Lauren, 2020; Weisberger, 2003, 2005] were selected for this study. After defining the textual corpus, a manual extraction of stylistic neologisms was carried out. This was done in accordance with lexicographic, temporal, and frequency of use criteria.

My point of departure was proving the non-existence of a coinage in the storage of already codified lexemes. In order to confirm that the occurrence is indeed non-attested, I searched Longman Dictionary of Contemporary Dictionary [Wesley, 1987], Oxford Advanced Learner’s Dictionary [Lee, Bradbery, 2020], Cambridge Dictionary of English [Walter, 2005], Merriam Webster’s Dictionary of English [Mish, 2025], and Macmillan Dictionary of English [Rundell, Fox, 2002]. These were chosen, because they are reference dictionaries of British and American English including lexemes that were subject to the effects of morphological standardization and written features, spelling in particular. The coinages retrieved from ELCL were also considered eligible for this study, if they are on the way to become part of the language system appearing in dictionaries of unconventional English (the Urban Dictionary [Peckham, 2024], Your Dictionary [Love, 2024], and Word Sense Dictionary [Moosbach, 2024]) compiled to register the most recent words that are absent in standardized dictionaries.

In order to record the moment of appearance of a word, I consulted Google Books Ngram Viewer (GBNV) [Orwant, Brockman, 2025], which charts the emergence of linguistic units since 1500. I also considered corpus data to assess the novelty of a word. If the sampled words were either absent from corpora or occurred extremely infrequently in isolated contexts, i.e. func-

tioned in a limited number of contexts, they were also classified as novel lexical items. The corpora employed for the verification of the novelty of words included the Corpus of Contemporary American English (COCA) [Davies, 2025a] and the British National Corpus [Davies, 2025b], which are extensive (1.1 billion and 100+ million words, respectively) and balanced corpora offering insight into English variation, as well as Bank of English 2012 [Breslin, McKeown, 2012], selected for its recency and broad coverage.

A sample of 30 neologisms was discussed in detail in this paper. They are presented in Table 1 below.

Table 1

Creative neologisms in English-language chick lit

Creative coinage	Morphological pattern	Observance in corpora				Appearance in dictionaries of unconventional English	Formal deviancy	Explicit markedness		
		BNC	COCA	Bank	Google Ngram Viewer					
		YD	UD	WSD						
<i>mentionitis</i>	well-established	0	0	0	0	-	-	-	+	+
<i>boutique-y</i>	well-established	0	0	0	0	-	-	-	+	+
<i>anti-invitation</i>	well-established	0	0	0	0	-	-	-	+	+
<i>Prada-y</i>	well-established	0	0	0	0	-	-	-	+	+
<i>clippy</i>	well-established ¹	0	0	0	0	-	-	-	+	-
<i>housekeeperly</i>	well-established	0	0	0	0	-	-	-	+	-
<i>Ricky Lake-ism</i>	well-established	0	0	0	0	-	-	-	+	+
<i>Big Brother-esque</i>	well-established	0	0	0	+ ²	-	-	-	+	+
<i>relaxed-ish</i>	well-established	0	0	2	+	-	-	-	+	+
<i>googlable</i>	well-established	0	0	1	+ ³	-	-	-	+	-
<i>hump-ist</i>	well-established	0	0	0	0	-	-	-	+	+
<i>pramaholic</i>	well-established	0	0	0	0 ⁴	-	-	-	+	-
<i>unhoneymooner</i>	well-established	0	0	0	0	-	-	-	+	-
<i>detrance</i>	well-established ⁵	0	0	0	0	-	-	-	+	-
<i>sub-Leonardo DiCaprio</i>	well-established ⁶	0	0	0	0	-	-	-	+	+
<i>un-Runway-esque</i>	well-established ⁷	0	0	0	0	-	-	-	+	+
<i>braincyclopedia</i>	non-existent	0	0	0	0	-	-	-	+	-
<i>achey-painy</i>	well-established	0	0	0	0	-	-	-	+	-
<i>pashmaster</i>	non-existent	0	0	0	0	-	-	-	+	-
<i>pashmarried</i>	non-existent	0	0	0	0	-	-	-	+	-
<i>pash-hurts</i>	non-existent	0	0	0	0	-	-	-	+	+
<i>bigger and wiggier</i>	non-existent	0	0	0	0	-	-	-	+	-
<i>hip and hop</i>	non-existent	0	0	0	0	-	-	-	+	-
<i>'witchy'</i>	well-established	0	0	0	0	-	-	-	+	+
<i>un</i>	well-established	0	0	0	0	-	-	-	+	-
<i>semitarian</i>	well-established	0	0	0	0	-	-	-	+	-

End of table 1

Creative coinage	Morphological pattern	Observance in corpora	Appearance in dictionaries of unconventional English	Formal deviancy	Explicit markedness
		BNC COCA Bank Google Ngram Viewer	YD UD WSD		
		<i>business meeting</i>	well-established		
<i>umm, ahh</i>	well-established ⁸	0 0 0 0	- - -	+	-
<i>sheet</i>	well-established ⁹	0 0 0 0	- - -	+	-

¹ extends [X + -y]_{Adj}, where X_N v

² since 1986

³ since 2003

⁴ since 1987

⁵ extends [de- + X]_V, where X_V N

⁶ extends [sub- + X]_N, where X_N Prop N

⁷ extends [un- + X + -able]_{Adj}, where -able -esque

⁸ extends the nomenclature of conversion sources (+ interjection)

⁹ extends the N to V conversion subpattern (form/shape to action performed)

Methodology

This research examines stylistic neologisms in English-language chick lit and their morphosemantic properties, and is based on the following tenets:

1. New words are created by the same principles and rules that govern the form (constituency and constituent order) of existing words [Miller, 2014, p. 17].

2. Those neologisms that belong to the norms of the community (i.e. are created in accordance with core morphology) and are generally known to most members of that community become codified/institutionalized [Hohenhaus, 2005]. Lexical listing is necessary to capture blocking and account for the inheritance by derivatives of idiosyncrasies in form and meaning [Aronoff, 1988, p. 787].

3. The creation of stylistic neologisms is implemented through foregrounding, which can be achieved via either deviation/parallelism, or via defamiliarization. According to deviation theory, features of creativity lie in the degree to which language departs or deviates from expected patterns of language, thereby defamiliarizing the reader [Carter, 2004, p. 59]. I thus employ deviancy through constraint violation approach and examine how stylistic neologisms transgress one or more constraints of recognized word-formation processes (semantic, phonological, cognitive, etc.).

4. Morphologically creative neologisms are analogous to codified words of a given form, meaning, or both, although they “straddle the boundaries of morphology” [Los et al., 2012, p. 134]. They thus can be classified in accordance with the well-recognized morphological patterns that underlie them. Hence, the typological description in this article takes a derivational approach. This approach applies the concept of word-formation productivity to the level of grammatical word-formation competence, which accounts for potential words [Dressler, Ladányi, 2000]. Derivational patterns utilized for the production of new words were listed as those involving additive and metamorphic processes [Beck, 2017, p. 325]. The typological description of stylistic neologisms in ELCL was contextualized in this study on Item-and-Process approach [Hockett, 1954; Anderson, 1992; Aronoff 1994] falling under lexeme-based morphology which sees a word form as a result of an operation – word-formation rule (henceforth WFR). Word forms, from this

approach, result through application of rules to alter a stem in order to produce a new word. This approach is relevant here because new words artfully manufactured in ELCL, the crux of this study, tend to be rule-related, hence, up to the point where a distinction from “governed by productive rules” becomes problematic and “the difference between creativity and productivity is a cline” [Hohenhaus, 2007, p. 16].

5. Stylistic neologisms are coined in performance and are pragmatically utilic (witty, humorous, ironic, impertinent, offensive, etc.) [Mattiello 2008, p. 60]. By intentionally manipulating morphological conventions, speakers meet their specific needs in specific situations [Killie, 2022; Lensch, 2022] – to reveal feelings of intimacy or distance, express emotion and empathy, convey humor and playfulness, project a persona and sense of identity, achieve rhetorical effects, and more [Munat 2007, p. 4].

6. New words coined with the violation of core morphology can be explicitly marked in a number of ways. They can be:

a) explained by meta-discursive comments – the definition of the new word in the immediate co-text:

(1) “It’s **Mentionitis**,” Jude was saying. – “What’s that?” said Magda. – “Oh, you know, when someone’s name keeps coming up all the time when it’s not strictly relevant: “Rebecca says this” or “Rebecca’s got a car like that” [Fielding, 1999];

b) spelt alternatively using a non-alphabetic orthographic sign (e.g., hyphen):

(2) Kelly’s company is new, but easily one of the best – **boutique-y**, very impressive client list, and a great place to meet all sorts of wildly shallow and self-involved people and get the hell out of that hole in which you’ve recently sequestered yourself [Weisberger, 2005];

c) presented in the text in a different font (e.g., in italics):

(3) “Not invited? You’re kidding!” She grabs the laptop out of my hand and scans it intently. ‘Wait. You are invited.’ “That’s not really invited, though, is it? I wasn’t on the list. Krista’s “allowing” me to come to the party. It’s different. In fact, this entire email is pretty much an **anti-invitation** [originally in italics]” [Kinsella, 2021, p. 45].

Discussion and Major Findings

This section aims to define and account for the diversity of stylistic neologisms in ELCL. It does so by classifying originally coined new words based on similarities and differences in their formal structure. It draws on a taxonomy of morphological processes by signifier type [de Saussure, 1960] that have been typically categorized into additive and metamorphic processes (see [Beck 2017, pp. 325–326]). The typology is compiled on the basis of 100 tokens from ELCL with 27 illustrative instances presented in this section.

Typology of stylistic Neologisms in English-Language Chick Lit

The data derived from the corpus of ELCL novels indicates that morphological processes preferred for the artful production of new words include both additive (segmental (affixation and compounding)) and metamorphic (apophony and conversion) ones.

Stylistic neologisms produced by additive processes

Additive signifiers are discrete morphological signifiers that consist of predefined segmental and non-segmental material added to a base [Beck 2017, p. 326]. In ELCL, words produced creatively by additive processes include affixed derivatives and compounds. I will now focus on them in turn.

Affixed derivatives

I start the classification of stylistic neologisms in ELCL with affixed derivatives produced by concatenation – the process of adding identifiable, potentially listable and meaningful signifiers

(suffixes and prefixes) to bases (see [Beck 2017, pp. 340–341]) – as they are the most numerous occurrences in the dataset. They include suffixed, prefixed and co-fixated derivatives.

Suffixed derivatives

Suffixed derivatives are morphological alterations employing derivational suffixes. The English language makes extensive use of suffixation (see [Mithun, 2003; Velupillai, 2012; Dryer, 2013]). A possible explanation for this is provided by Borowsky [2010, p. 368] who observes that “normal lexical retrieval is ‘left to right’, so that in right affixation (i.e. suffixation) the listener will relatively quickly recognize the [...] word in question, and speech flow will be more likely” (quoted in [Storch, 2017, p. 292]). This might also explain why this group of stylistic neologisms in ELCL is the most frequent.

As my data suggest, the most productive word formation pattern in this group (based on a quantitative approach) is **X + -y**, which produces adjectives. In this respect, ELCL creativity seems to resemble other types of discourses as the suffix **-y**, as is claimed by Carter [2004, p. 98], is highly productive and is becoming an established process by which new words can be produced. We can witness the pattern in the following example:

(4) *With a surge of excitement, I hurry towards the Barkers Center. I won't go mad, I promise myself. Just one little treat to see me through. I've already got my cardigan – so not clothes ... and I bought some new kitten heels the other day – so not that ... although there are some nice **Prada-y** type shoes in Hobbs ... Hmm. I am not sure* [Kinsella, 2000, p. 71].

In the English language, the pattern **X + -y** is attested to produce adjectives from noun bases. The example of **X + y** derivative listed above is thus coined in accordance with the pattern that is already in existence, yet it reveals formal eccentricity due to the violation of phonological constraint. The suffix **-y** preferably selects mono- and bisyllabic noun bases ending in a consonant or the silent **-e** (cf. the institutionalized forms *wintry*, *curly*, *horsy* (LDOCE)), hence, *Prada-y* in (4) stands out as deviant. The coinage economically expresses a complex idea about women's shoes being stylish, luxurious, exclusive, and sophisticated. It is a striking example of how formal expressivity serves to represent issues salient to young women of postfeminist era, in particular, the importance accorded to women's consumption in popular culture, their ability to select the current commodities to attain a lifestyle inspired by celebrity culture. The deviant *Prada-y* involving the name of a luxury fashion brand as its input represents the protagonist's identity as a shopaholic, whose ardent desire to own fashion brands brings her consistency, confidence, sense of accomplishment, and happiness boost. It can be referred to as a linguistic structure belonging to a version of a social (shopaholics') dialect – a linguistic variety generated by the social group to assert its uniqueness. *Prada-y* in (4) stands out as a case of overlexicalization, defined as the introduction of a completely novel lexical item to express meaning understandable within the given community. In the excerpt (4), by describing shoes as *Prada-y*, the protagonist seems to be talking herself into buying yet another superfluous pair as a way to feel good. *Prada-y* in (4) is unattested and does not appear in dictionaries of unconventional English or in corpora, which means it was purposefully coined by the author to fulfil the above described needs.

My database contains another particularly noteworthy derivative featuring **-y** attachment:

(5) *“I am very pleased to see you, Bridget”, he said, taking my arm. “Your mother has the entire Northamptonshire constabulary poised to comb the county with toothbrushes for your dismembered remains. Come and demonstrate your presence so I can start enjoying myself. How's the be-wheeled suitcase?” “Big beyond all sense. How are the ear-hair clippers?” “Oh, marvelously – you know – **clippy**”* [Fielding, 1996].

In (5), *clippy*, exclusively exile as ‘able to clip’, does not look odd on the surface, yet, contextually it reveals an irregularity in that the attested derivative *clippy* is a noun meaning ‘a Microsoft paperclip’ [Peckham, 2024]. The fact that *knives* are *knifey* and *clippers* are *clippy* is so obvious that there is no need to prove or explain it. As such, the language system avoids codifying the qualitative adjectives of the kind. Moreover, the contextual meaning of *clippy* in (5)

(‘able to clip’) leads to the conclusion that the new coinage is a deverbial adjective. This means that the formation of *clippy* in (5) extends the well-established pattern $[X + -y]_{Adj}$, where X is a noun.

In (5), it is not the descriptive meaning of *clippy* that is utilic, but its social and expressive meanings.

The conversation above occurs between Bridget, the main heroine of [Fielding, 1996], and her father. In it, Father asks the daughter what she thinks about the suitcase Bridget got as the New Year gift from her mother. Practicing the ‘this-is-the-worst-present-ever-but-I-love-my-mom-so-I’ll-pretend-I-like-it’ response, Bridget praises its size. Mr. Jones responds in a humorous way describing his New Year gift he received from his wife (ear-hair clippers) as having the only virtue that he can possibly think of – that they are ‘clippy’. The word indicates quality of the object; its formation extends the word formation pattern $[X_N + -y]_{Adj}$, making the verb *clip* available for complex word production. The main purpose of the utterance is to show that he cannot think of anything positive to say about the present, but does not want to offend his wife. By using this word, he is also able to convey a degree of solidarity with his daughter who has also been given a present with few discernable qualities other than its immediate usefulness.

The underlying effect of *clippy* is one of linguistic playfulness. The author’s playful intention is perceived by the reader and humor is achieved once the deviant form is identified and unraveled (see [Poix, 2021]). In case of $[X_V + -y]_{Adj}$ surface form *clippy*, it fits into metalinguistic humor which lies in the playful mismatch between what is expected of the input *clip*, at the level of word grammar and what is done with it in actual speech (see [Manon, 2021]). The wordplay of *clippy* [*clippers*] does more than merely focus on content. The meaning of *clippy* represents Mr. Jones’s attitude towards his wife (he cannot get rid of the useless clippers as they were given to him by his spouse) and reinforces the ‘husband-wife’ relationship, whilst revealing chinks in the relationship.

One more highly productive word formation pattern involved in the production of stylistic neologisms in ELCL is **X + -ly**, which forms adjectives:

(6) *Trish and Eddie are both staring at me, agog. Maybe I should add some **housekeeperly** detail* [Kinsella, 2005, p. 78].

Housekeeperly in (6) is coined in accordance with the X + -ly pattern, which is productive in English and manufactures adjectives from noun bases to designate culturally universal “cradle traits” [B. Aginsky, E. Aginsky, 1948]. Cultural universals – elements, patterns, traits, or institutions common to all known human cultures – reflect “the psychic unity of mankind” [Ibid.]. They impose tendencies in the linguistic marking (with language being a cultural universal itself) uncovering universal regularities in color terminology [Berlin, Kay, 1969], temporality [Whorf, 1956], cause and effect [Fausey et al., 2010] to name a few. The prevalence of traditional (anti) values (such as friendship, bravery, and deity) impacts word-formation patterns, making the -ly adjectives *saintly*, *cowardly* [Wesley, 1987] acceptable while *housekeeperly* appears anomalous.

The main heroine in [Kinsella, 2005], Samantha, is a high-powered London lawyer. Just when she is about to achieve everything she has ever wanted Samantha makes a mistake and, unable to face its consequences, runs away. Mistaken for another woman, she ends up in a new job as a family housekeeper; however, she has no idea how to do housework. The author of [Kinsella, 2005] consciously coins the new *housekeeperly* (unattested in dictionaries and corpora) for her heroine to demonstrate her imagined inclusion in the housekeepers’ in-group, as well as to cultivate her new employer’s approval.

Another pattern that is worth mentioning as productive with creative coinage in ELCL is **X + -ism**, where X is a proper noun. The outputs of the pattern are onomastic derivatives – innovative nominal suffixed forms that are based on proper names:

(7) *“Becky?” says my father gravely, and both Mum and I swivel to face him. “Are you in some kind of trouble we should know about? Only tell us if you want to”, he adds hastily. “And I want you to know – we’re there for you”. That’s another bloody **Ricki Lake-ism**, too. My parents should really get out more* [Kinsella 2000, p. 224].

Ricki Lake, the input for *Ricki Lake-ism* in (7) is the name of a real-life person – an American television host and actress as well as the name of the TV show that she hosted. As Lieber and Scalise [2007, p. 9] remark, “it seems possible to attach *-ism* to names, for example, *Shelly Lieber-ism* does not sound all that bad or even *Lieber and Scalise-ism* if it were known, for example, that we were in the habit of working together”. It is publicly known that Ricki Lake show’s topicality was on dealing with personal subjects and revealing its guests’ secrets, which suggests that the meaning transmitted by *Ricki Lake-ism* in (7) is ‘interfering in private matters’. Nevertheless, the coinage is formally deviant and violates the ‘No Phrase’ constraint.

The noun *Ricki Lake-ism* is not listed in any of the English dictionaries and does not appear in corpora, indicating that the word was consciously manufactured by the author of [Kinsella, 2000]. The intent, presumably, was to veil Kinsella’s [2000] heroine’s attitude to her parents’ interference in her private matters, in order to maintain positive relationships that establish clear personal boundaries.

The pattern **X + -esque**, where X is a proper noun, is also prolifically used in ELCL. Consider an example from [Weisberger, 2003]:

(8) *I didn’t know how to explain this world that may have been only two hours away geographically but was really in a different solar system. They all nodded and smiled and asked questions, pretending to be interested, but I knew it was all too foreign, too absolutely strange, sounding and different to make any sense to people who – like me until a few weeks earlier – had never even heard the name Miranda Priestley. It didn’t make much sense to me yet, either: it seemed overly dramatic at times and more than a little **Big Brother-esque**, but it was exciting. And cool. It was definitely, undeniably a supercool place to call work. Right?* [Weisberger, 2003, p. 77].

The pattern [X_{PROP N} + -esque]_{Adj} coins derivatives meaning ‘resembling or suggesting the style of’. The English etymological dictionary [Harper, 2024] lists only five entries of *-esque* adjectives including *Hemingwayesque*, *Japanesque*, *Junoesque*, *Kiplingesque*, *Romanesque*; The Longman Dictionary of Contemporary English [Wesley, 1987] adds the sixth entry – *Kafkaesque*. There seem to be no semantic or phonological constraints for the formation of *-esque* derivatives: their bases are semantically diverse and include names of famous writers, philosophers, goddesses, nationalities, historic periods; they end on both consonant and vowel sounds. However, *Big Brother-esque* violates the ‘No Phrase’ constraint with its input being a phrase. This, along with the metadiscursive markedness (hyphenation) of *Big Brother-esque* witnesses its formal deviancy. The newly coined derivative seems to convey a holophrastic idea. *Big Brother* is a television reality show made in the UK, where contestants take part in a challenge to see who will last the longest in the Big Brother house. Thus, *Big Brother-esque* implies a complex idea of ‘being challenging, competitive, and desirable’, which is difficult to express with an already existing, codified lexeme. As such, *Big Brother-esque* is a witty form serving the function of language economy and emphasizes the heroine’s sense of self and identity.

The extract (9) illustrates the formation of *relaxed-ish* in accordance with **X + -ish** pattern, where X is an adjective:

(9) *Panic shoots through me, but somehow I summon a relaxed smile. **Relaxed-ish** maybe* [Kinsella, 2021, p. 37].

Unattested and unavailable in both dictionaries of unconventional English and corpora, *relaxed-ish* is a hyphenated new word derived with the suffix *-ish* indicating a degree of a quality. It is formally deviant as the inflexion *-ed* hinders derivation with right hand elements. It is premeditatedly coined by the author of [Kinsella, 2021] to serve as an expressive and emotive indication of the heroine’s intensity.

The following example (10) illustrates the functioning of the new word *googlable* produced with **X + -able** pattern:

(10) *As I finish my shower and get dressed, something else is bugging me, which is Genevieve. I can't stop googling her, which I know is a mistake, but she is so **googlable**. She's always doing something adorable on Instagram or announcing some new piece of Harriet's house merchandize on her YouTube channel* [Kinsella 2018, p. 168].

Dictionaries of unconventional English give account of *googlable* as 'able to be found through an Internet search engine, especially Google'. The word was also extracted from corpora that observes 1 instance of its usage in [Breslin, McKeown, 2012]. *Google* is not listed for attracting *-able* in reference dictionaries, presumably due to the 'Synonymy Blocking' effect – "the nonoccurrence of one form due to the simple existence of another," a synonymous one [Aronoff, 1976, p. 43]. The motivation behind the coinage is the dominance of prototype leading to the promotion of a certain search engine (Google) to designate the class as a whole (see [Miller, 2014]). The formation of the coinage does not bend any other WFR constraint(s), yet it is additionally metadiscursively marked in the printed version of [Kinsella, 2018] by a different font (italics).

Among the least productive suffixes (with just one example attested in my database) is the suffix *-ist* employed in the pattern *X + -ist* that forms adjectives:

(11) *"And Eric is such a sweet loving guy. It's not his fault his back was damaged when he was a baby. And he's achieved so much. He's awe-inspiring." – Now I am hot with shame. Maybe my husband does have a hump. I shouldn't be **hump-ist*** [Kinsella, 2008, p. 70].

This fragment contains a stylistic neologism – the adjective *hump-ist* derived from the noun input *hump* by adding the suffix *-ist*. It is uncodified in the reference dictionaries of the English-language, yet appears as a noun in [Peckham, 2024], which attributes its authorship to Brian Teal, a singer, and specifies its usage as a generic insult. The corpora do not observe the usage of the coinage.

In (11), the production of *hump-ist* is in the flow with [N +-ist]_{Adj} pattern relaying the categorical meaning of the quality related to treating people unfair because of something. The English lexicon has a number of explicit phonological realizations of the mapping with the surface forms of [N + -ist]_{Adj} derivatives wherein the input slot is restricted by the general constraint that comes from the interaction with extralinguistic factors. For instance, *sexist*, 'making unfair differences between men and women' [Harper, 2024], came into existence in 1965 with the rise of feminist consciousness and reinforcement of women's liberation movement, largely based in the USA. *Racist*, 'being discriminatory towards a person or people on the basis of their race' [Ibid.], appeared in the context of fascist theories and *ageist* 'being discriminatory on grounds of age' [Ibid.] was manufactured by the gerontologist Dr. Robert N. Butler. Their acceptability is guided not by grammatical (competence-oriented principles), but rather by performance-oriented conditions connected with our world knowledge [Gaeta, 2015, p. 864]. The surface form *hump-ist* is thus an outright violation of the cognitive constraint that results in the appearance of the original coinage to cover an immediate communicative need – to emphasize the necessity to be empathic towards other people's physical conditions. Its creativity is combined with cultural reference to the words 'of prejudiced attitudes' emphasizing the high degree of the producer's cultural competence (see [Carter, 2004, p. 100]).

Another least productive suffix in stylistic neologisms formation is *-aholic* in nouns. The following (12) is a fitting example of such a derivative (12):

*"Hey, Bex". Suze comes over, pushing the twins with one hand and the state-of-the-art buggy with the other. "Do you think I need a new pram?" – "Er..." I look at the twins. "Isn't that double buggy quite new?" – "Yes, but I mean, this one's really maneuverable. It would be really practical!" I think I should get it. I mean, you can't have too many prams, can you?" There's a kind of lust in her eyes. Since when did Suze become such a **pramaholic**?"* [Kinsella, 2007, p. 106].

This example shows the unattested word manufactured by adding the suffix *-aholic* to the noun *pram*, which shares the generalized meaning with listed *-aholic* lexemes – 'someone

who cannot stop doing something or using something' (cf: *shopaholic* – 'someone who cannot stop shopping', *chocaholic* – 'someone who cannot stop consuming chocolate' [Wesley, 1987]). The word falls under the category of neologisms in accordance with non-attestation diagnostic feature due to the lack of generic labeling for its future use. The attested *shopaholic* covers all possible products one might be willing to purchase. Therefore, labelling one's desire to buy prams only is an effort too superfluous to be undertaken. Yet, the newly coined word realizes an effect of women's solidarity in their ardent desire to purchase new things.

Prefixed derivatives

Prefixed derivatives are words formed by the attachment of a bound morpheme (prefix) before a free or yet another bound morpheme.

One of the patterns for the creation of stylistic neologisms in ELCL involved in this group is **un- + X**. It, for instance, underlies the creation of the word

(13) *unhoneymooners* [Lauren, 2020].

In nouns, the prefix *un-* is used to show lack of something (like in *unemployment* [Wesley, 1987]). As for [un- + X_N]_N derivatives they are formed on bases that denote something one can possess/experience, as such *unhoneymooner* is formally deviant.

Another formation pattern employed to create stylistic neologisms in ELCL makes use of the prefix *de-*:

(14) *Shazzer suddenly detranced* [Fielding, 1999].

The prefix *de-* is of Latin origin – from the Latin negative prefix *dis-*, in which it implies reversal, – and thus is used to form verbs that have a sense of undoing the action. The process of base selection for derivatives with *de-* delimits their inputs to action verbs. This principle is not at work with the formation of *detrance* in (14) as its input is a noun. In other words, the manufacture of *detrance* extends the pattern [de- + X_N]_N by employing a verb as a base to produce another verb. Unattested in reference dictionaries and dictionaries of unconventional English, unidentified in corpora, *detrance* is deliberately manufactured by the author of [Fielding, 1999] to foreground the female heroine's emotion.

One more prefix that is at work with stylistic neologisms in ELCL, is *sub-*:

(15) *Ended up walking along with Rebecca's nephew: sub-Leonardo DiCaprio lookalike hunted-looking in the Oxfam overcoat, whom everyone referred to as "Johnny's boy"* [Fielding, 1999].

Sub-Leonardo DiCaprio that appears in (15) is unattested and not found in corpora. It is author-produced to demonstrate how assessing a male's physical attractiveness is typical of women in their strive to select a potential mate and build relationships. *Sub-* is a common prefix in English word-formation transmitting the meaning of 'a lower position', 'somewhat or nearly' and 'secondary action'. Contextually, *sub-Leonardo DiCaprio* contains an idea of 'being somewhat, or nearly like Leonardo DiCaprio' (good-looking but not handsome enough compared to the actor). The set of bases for *sub-* outputs with the idea of something imperfect includes adjectives only (cf. *subnormal* [Wesley, 1987]) and as such proper names are excluded from the rule.

Co-fixated derivatives

Another interesting aspect of this work is stylistic neologisms manufactured by co-fixation – the application to a base of two (or more) affixes that, taken together, constitute a single, non-decomposable, linguistic sign [Hagège, 1986, p. 26]. The case of co-fixation involved in the production of stylistic derivatives in ELCL is circumfixation – a process whereby a word is derived by means of the simultaneous attachment to a single base of a prefix and a suffix neither of which is used for other purposes elsewhere in grammar [Beck, 2017, p. 335].

This type can be illustrated by the following extracts:

(16) *Sadly there wasn't much: just a few boxes of bed linen and pillows, another of photo albums and assorted desk supplies (even though I lacked a desk), some makeup and toiletries, and a whole bunch of garment bags filled with un-Runway-esque clothes* [Weisberger, 2003, p. 196].

(17) "...Have you been to the Masai Mara, Rebecca? "Er ... no. I've never actually been to –" "... Have you been to Turkey?" "No, not there either", I say, feeling rather inadequate. God, how **under-travelled** I am...[Kinsella, 2002, p. 43].

Circumfixation is a common affixation process in English with productive frames being *il- + X + -ity*, *im- + X + -ity*, *in- + X + -ity*, *dis- + X + -al*, *dis- + X + -ion*, *dis- + X + -ment*, *dis- + X + -ation*, *be- + X + -ment*, *in- + X + -ness*, *un- + X + -ness*, *im- + X + -ion*, *im- + X + -ment*, through which nouns are formed from nouns and adjectives; *un- + X + -able*, *im- + X + -able*, *under- + X + -ed* that form adjectives from verbs; *in- + X + -ly*, *un- + X + -ly* forming adverbs from adjectives and nouns [Chidi-Omwuta, Ojinuka, 2018].

The combinatorial endeavor that resulted in *un-Runway-esque* in (16) fits in neither of the above-listed frames. The two segments of *un-Runway-esque* derive an adjective from the proper noun *Runway* (the name of a fashion magazine) in two stages: coining the adjective *Runway-esque* and subsequently producing its negative. The newly coined word conveys a holophrastic meaning of 'being opposite to designer, chick, elegant, up-to-date', which is virtually impossible to be labelled with a lexicalized sign.

Andrea Sachs, the protagonist in [Weisberger, 2003], is a newly graduated journalist who lands a job as an assistant to Miranda Priestley, the executive of the *Runway* fashion magazine. Andrea is being lured into the world of fashion, where *Runway-esque* is 'designer, chic, elegant, up-to-date' and *un-Runway-esque* is the opposite. For fashion-illiterate Andrea, the new *un-Runway-esque* becomes a way for her to assert her identity in this alien world of high fashion.

A composite application of the discontinuous morpheme *under-...-ed* to a verb base is a valid pattern in English morphology (cf.: *undercooked* [Wesley, 1987]). The circumfixation in *under-travelled* in (17) could be assumed to derive in two stages: the first stage involving the attachment of the suffix *-ed* to the verb *travel* and the second stage employing the application of the prefix *under-* to the newly coined adjective *travelled*. The first stage, however, is problematic as the adjective *travelled* is ill-formed: in *travelled* the suffix *-ed* can be inflectional only and produce the past tense and past participle of the regular verb.

Stylistic neologisms produced by compounding

Compounding, as a word-formation process, combines two or more free standing forms into a single lexeme creating a word-level unit (see [Ralli, 2013, p. 10]. Compounding is represented by compounds proper (wherein the components are amalgamated in their full form and/or contractions) and blends (wherein the components linked are either clipped or partially overlap).

Compounds proper

The compoundhood of these formations may be specified on phonological, morphological, and syntactic grounds [Bauer, 2017]. Phonologically, compounds usually behave like single words [Finkbeiner, Schücker, 2019, pp. 9–10] and are spelt as one word with or without a hyphen (such as *horse-trade* or *egghead*) or as two separate words (such as *body language* and *free trade*) [Altakhainek, 2016, pp. 61–62]. Morphologically, compounds are marked as word-like units, with the head carrying the inflection in accordance with the compound's role in a matrix sentence [Bauer, 2009, p. 346]. Syntactically, compounds are inseparable and impenetrable; as such, they can be modified only as a whole [Lieber, Štekauer, 2009, pp. 11–12].

Compounds are not homogeneous in structure. They include:

1) neutral compounds wherein the merge is realized by the mere juxtaposition of two affixless stems (*shop-window*, *tallboy*), affixed stem(s) (*latecomer*, *golden-haired*) and contracted stem(s) (*V-day*, *H-bag*). These have been classified into subordinate, attributive, and coordinate compounds, all of which can be endocentric or exocentric [Scalise, Bisetto, 2009]. Coordinate compounds (those whose constituents are of equal status) include two subtypes:

a) dvandvas, whose constituents belong to the same lexical-syntactic category [Miller, 2014] (e.g., *cat-dog*, *grey-blue*, *passive-aggressive*);

b) tautological compounds [Benszes, 2014], which include two related types: compounds where the left-hand member is a hyponym of the right-hand member (e.g., *oak tree*, *tuna fish*) and compounds, which are based on the pairings of two synonymous words (e.g., *pathway*, *subject matter*, *hustle-bustle*) (see [Bauer, 2008]);

2) morphological compounds represented by words, in which two compounding word stems are combined by a linking vowel or consonant (e.g., *Anglo-Saxon*, *handiwork*);

3) synthetic compounds that have a deverbal constituent whose verb takes a nominal complement (e.g., *peace-maker*, *truck driver*, *mice-eater*) [Sproat, 1985];

4) syntactic compounds [Salus, 2011] – words formed from segments of speech, preserving in their structure numerous traces of syntagmatic relations typical of speech: articles, prepositions, and adverbs (e.g., *lily-of-the-valley*, *good-for-nothing*, *sit-at-home*);

5) phrasal compounds – complex words that combine a lexical head and a phrasal non-head [Günter et al., 2020] (e.g., *chicken and egg situation* [Trips, 2014, p. 44f] quoted in [Günter et al., 2020])

Some scholars (e.g., [Lieber, 2005, p. 377; Szymanch, 2005, p. 433; Meibauer, 2007]) single out entire sentences as compound constituents (e.g., *I have the that-I-am-being-called-upon-every-five-minutes headache*), with Miller [1993, p. 94], Bauer and Renauf [2001], and Moyna [2011, p. 36] analyzing them as sentential NP modifiers analogous to relative clauses or adjectives (quoted in [Miller, 2014]).

The following may shed light on the role of compounding in the manufacture of stylistic neologisms in ELCL:

(18) *Eventually, I make my way into the living room. “What are your plans today?” I’m still in my pajamas but feeling much more human. – “You are looking at it.” He closes the book, resting it on his chest. The image is immediately filed in my **braincyclopedia** as an Ethan Posture, and subcategorized as Surprisingly Hot. “But preferably at the pool with an alcoholic beverage in my hand” [Lauren, 2020, p. 159].*

In this passage, the noun *braincyclopedia* stands out as an artful coinage. It is a noun-noun endocentric compound merging affixless stems – *brain* and *cyclopedia*. The construction refers to an invented area of the protagonist’s brain where she stores the sorted images of the man she loves and surfaces the social function of expressive neology – to serve as the indicator of a close relationship. There can be a diversity of semantic relationships between components of such compounds, as well as between the individual elements and the compound as a whole. Yet, however diverse the semantics of endocentric noun-noun combinations may be, the formation of those occurrences that find their way to the English-language community lexicon is based on productive patterns leading to the creation of outputs that are hyponyms of their head elements (e.g., a *greenhouse* is a kind of house). *Braincyclopedia* is not a kind of cyclopedia and thus can be viewed as an exceptional case that does not follow a normal and productive compound-forming pattern.

Witness another example:

(19) *The baby suddenly kicks me hard inside and I wince. Everything’s so ... **achey-painy**. Me. Luke. The whole horrible situation [Kinsella, 2007, p. 283].*

The compound *achey-painy* in (19) is composed of two tautological derivational stems, which are synonymous units (see [Benczes, 2014]). Tautological compounding is not rare in English and is still productive with new words as is evidenced by the Rice University Neologisms Database (see [Benszes, 2014]) and as such this instance (19) is in the flow with the current trend in English word-formation serving as an emphatic device in order to express strong emotion (see [Ulmann, 1977, p. 153]). The tautological compound *achey-painy*, however, is unlisted and is not observed in corpora, which proves it is a neologism manufactured by the author to reach the intended goal described. Its right-hand component is formally deviant as the adjective derivative on the noun base *pain* is formed with the suffix *-ful* (*painful*).

Blends

Blends, as a word-formation process, are compounds consisting of two source words – one complete word and a fragment (part of a morpheme), like *wintertainment* < *winter* + *enter[tainment]*, or two fragments, like *brunch* < *br[eakfast]* + *[/]unch* (see [Lehrer, 2007]). Most blends are a fusion of constituents either overlapping at segments that are phonologically or graphically identical (e.g., *motel* < *motor* + *hotel*) or retaining their form as a result of overlap (*stoption* < **stop** + *option*). It is common to form blends for combinations (e.g., an animal breed: *zorse* < *zebra* + *horse*) or products of two objects or phenomena (e.g., *shress* < *shirt* + *dress*). A blend's constituents share paradigmatic relations as they combine elements of the same semantic category. As such, the coinages are semantically constrained, bringing together the inputs with correlated meanings.

Blends' outputs in English, as a rule, are constrained phonologically:

- 1) a blend is the same length as the longest of its constituent;
- 2) the ordering of the constituents follows a certain pattern: shorter and more frequent constituents come first;
- 3) the position of the switch point (where one blended word is cut off and switched to another) is typically fixed at the syllable boundary or at the onset.

Blends exhibit several additional properties that set them apart from compounds. Particularly, compounds develop a special meaning – for instance, in a N + Adj compound the noun provides a point of comparison with respect to the property expressed by the adjective or the noun can function as a mere intensifier, in which case it bears the main stress of the word. Meaning specializations of this sort presuppose the emergence of a compounding subpattern, which is the basis from which the variation grows. No such pattern can emerge with blends: each blend is, by nature, unique [Fradin, 2015]. In addition, the property of category assignment is stable and well-defined for compounds (for instance, in endocentric N + N compounds, the compound inherits its category from its head – the right-hand component); in N + N blends, by contrast, there is a conflict between the semantic and the morphological head. Moreover, the inputs of blends can be rather vague, especially when the two forms overlap phonologically, and the class of the inputs, as well as their phonological complexity and syllable structure, is arbitrary. As such, blends' emergent patterns rarely appear; yet there are some instances when splinters are reused once a blend is created (e.g., *Japlish*, *Czechlish*, *Yiddish* for code-switching styles based on Japanese, Czech, or Yiddish plus English, created by analogy with *Spanglish* < *Spanish* + *English*). All this has led some scholars to assume that blending is extrasystemic in its own right (see [Marchand, 1969]).

To exemplify the formation of stylistic neologisms as blends in ELCL, I will provide a fragment from Fielding [1996] that contains a chain of occasional coinages:

(20) "*Pashminas*," I slurred on my Chardonnay. – "That's it!" said Tom excitedly. "It's fin-de-millennium pashminatism. Shazzer is Simon's "pashmina" because she wants to shag him most so he diminishes her and Simon is Shazzer's **pashmaster**." – At this Sharon bursts into tears, which took 20 minutes to sort out with another bottle of Chardonnay and packet of fags until we could come up with a list of further definitions, as follows: A friend who you really fancy who's actually gay ("Me, me, me", Tom said). **Pashmarried**: a friend who you used to go out with and is married with children who likes having you around as memory of old love but makes you feel like mad barren pod-womb imagining vicar in love with self ... "What about **pashhurts**?" said Shaz sulkily. "Friends who turn your own private emotional disaster into a sociological study at the expense of your feelings" [Fielding, 1999].

In this fragment, one can observe two blends wherein the constituents overlap at segments that are phonologically and graphically identical (*pashmaster* < *pashmina* + *master* and *pashmarried* < *pashmina* + *married*). Although the newly coined words obey the structural and phonological constraints of blending, they certainly violate the semantic constraint as their constituents are unrelated. The blended *pashhurts* violates a number of constraints: firstly, blends are never hyphenated; secondly, *pashminas* and *hurts* have no semantic correlation; lastly, phonologically, the constituents have no switch point. All three words are meta-discursively marked by their definitions in the immediate co-text and do not seem to reuse an already existing pattern.

Uncodified in dictionaries and unattested in corpora, *pashmaster*, *pashmarried* and *pash-hurts* in (20) are intentionally created by the author to cover an immediate communicative need. By metaphorically extending the registered meaning of *pashmina*, characters in [Fielding, 1996] artfully coin new blends with the splinter ‘pash’ to label different aspects of their catastrophic love relationships, which is the cementing bond of their friendship.

Decompound forms

In the database of stylistic neologisms extracted from the ELCL corpus, I observe an interesting case of ‘decompounding’, which is a non-productive word-formation process in English:

(21) *Sir David Allbright is chairman of the board. He’s total bigwig, even **bigger and wiggier** than Simon* [Kinsella 2008, p. 89].

The fragment (21) features the attested noun – the solid idiomatic compound *bigwig*, which is the product of one-off instance of word-formation (see [Beck 2017, p. 327]) conveying the meaning of ‘an important person’ [Wesley, 1987; Mish, 2025], ‘a great man, person of consequence’ [Harper, 2024]. The compound is a combination of *big*_{Adj} + *wig*_N, dating to the 18th century in reference to the imposing wigs formerly worn by men of rank or authority [Harper, 2024]. The present-day sense of the word is idiomatic and figurative: it is a metonymy whose meaning is derived from the ground – the relationship between the wig as a mark of a well-bred man, a status symbol for people flaunting their wealth (see [Jung, Kim, 2005]) and a high-flyer. In accordance with the idea of idiomaticity, whose central characteristics are opacity and inseparability of compound words expressed in the unity of their structural, phonetic, and graphic integrity, decomposing *bigwig* into two comparative adjectives (additionally breaking the rules of conversion by transcategorizing the noun *wig* into an adjective). Formally, this is a clear deviation from English morphological rules, as there are no established decompounding patterns. Functionally, the phenomenon is interesting in that it is aimed to construct social relationships and identities.

Another highly individual case, which is interesting from both a formal and functional point of view, is *hipped and hopped* in

(22): *By the next evening, my heart has **hipped and hopped** all over the place. I am getting ready for supper, staring at myself in the tiny cracked mirror in my room (everything here is old and picturesque), unable to think about anything except: what are my chances?* [Kinsella, 2021, p. 46].

*Hip hop*_N, which pairs the *hip* – meaning ‘trendy’ or ‘fashionable’ with the leaping movement *hop*, is a type of popular dance and popular culture. In the case of *hipped and hopped* in (22), the compound was converted into a verb; its components were further separated into two verbs. The pattern is unattested, i.e. *hipped and hopped* is a neologism; functionally, the newly coined form serves as a metacommunicative strategy to emphasize the protagonist’s emotion-focused coping.

Stylistic neologisms produced by metamorphic processes

In metamorphic processes, the meaning is expressed through some change or alteration on the base itself [Beck, 2017, p. 341]. Signifiers of the metamorphic type are divided into three groups – reduplication, apophonies and conversion [Beck, 2017, p. 341] with apophonies and conversion being productive with stylistic neologisms in ELCL.

Apaphonic forms

Apophony presupposes modification of the base in some way, either by making changes to one or more of its segments (segmental apophony), or altering its tonal or accentual patterns (suprasegmental apophonies) [Beck, 2017, p. 344]. The formation of stylistic neologisms in ELCL, as my database suggests, is presented by segmental apophony, namely subtraction.

Subtracted forms

Subtraction, or clipping/truncation, is a morphological process that removes part of the base [Beck, 2017, p. 347]. New (clipped) words created by shortening lexemes retain the same meaning and still are members of the same word class [Bauer, 1993, p. 233]. The reductive process comes in four basic varieties:

- back-clipping (or apocopation), when the back half of a word is deleted (e.g., *memo* < *memorandum*);
- fore-clipping (or apheresis), when the initial part of a word is cut off (e.g., *bike* < *motor-bike*);
- mid-clipping (or syncope) – the retention of the middle part of the word (e.g., *fridge* < *refrigerator*);
- median clipping, in which the middle of the word is dropped (e.g., *smog* < *smoke fog*) [Jamet, 2009].

Truncation is highly variable, and “there is no way to predict how much of a word will be clipped off [...], nor even which end of the word will be clipped off” [Bauer, 1994, p. 40]. The phonological material that is clipped off and deleted may be part of a syllable (e.g., *shroom*), an entire syllable (e.g., *sis*), or several syllables (e.g., *gator*, *fridge*). The clipped form may consist of one syllable (e.g., *sis*) or more syllables (e.g., *gator*). It may end in a consonant (e.g., *sis*) or a vowel (e.g., *bro*). The same word may be clipped in different ways (e.g., *bro* vs *bruv*). Clippings mostly instantiate nouns (e.g., *sis*), but also other word classes, including adjectives (e.g., *legit*) [Hilpert, Saavedra, Rains, 2021].

Lappe [2007, p. 168] views the clipping process as the product of two interacting types of constraints, namely faithfulness constraints, which bias speakers against outcomes that differ strongly from their sources, and phonological markedness constraints, which bias speakers against phonologically unusual outcomes. Faithfulness constraints (cf. [McCarthy, 2011, p. 13]) include the tendency to preserve the stressed syllable of the source word in the outcome (*doctor* > *doc*). Markedness constraints include the tendency for shortening to result in monosyllabic words, since these represent the unmarked case in English (quoted in [Hilpert, Saavedra, Rains, 2021]).

The following are excerpts containing authentic formations found in ELCL:

(23) *They ride around on a tandem and wear matching jumpers knitted by their old nanny and have this stupid family language which no-one else can understand. Like they call sandwiches ‘witchies’* [Kinsella 2000, p. 83].

In this fragment, we witness the original *witchies*, which is the subtracted noun *sandwiches*. This is a case of fore-clipping, wherein the initial part of the base undergoes structural changes. The clipped output meets the word-production phonological constraint (it is phonologically well-formed) and the formal (structural) criterion (it is a two-syllable form that does not differ much from the output). Nevertheless, the new word is exclusively exile, is meta-discursively marked by single inverted commas as well as by referring to its input. The clipped word fulfills a provisional function: it is coined to satisfy the immediate communicative need – to indicate the actors’ solidarity, which is proved by the co-text.

Here is another example:

(24) *“Is he a bad sort, then?” says the midwife. “You should listen to your friend,” she adds to me. “She sounds like she knows what she’s talking about.” “Friends can always tell the wrong ‘uns,’ agrees the woman in the pink dressing gown. “He’s not the wrong ‘un!’ I retort indignantly. “Suze, please! Calm down! Go with the nurse! Get some drugs!”* [Kinsella, 2002, p. 91].

The bold parts of the fragment (24) are the apocopation *un*. As Bauer [1993, p. 233] states, the formalization of phonological realizations of clipping is impossible. However, phonology works hand in hand with semantics, morphology, and syntax to generate new words and we can apply the semantic constraint here and claim that words cannot be shortened to a bound morpheme. This is affirmed by [Hilpert et al., 2021] who claim that a clipping should correspond to

a morpheme that is present in the source word and can function as an independent word. The meaning of the emerged new formation *un* is highly context-dependent and out of context can denote anything ‘negative, lacking or opposite’ [Wesley, 1987]. However, the word sense disambiguation can be approached contextually: the co-text stimulates the deciphering of the meaning transmitted by *un* to identify it as a ‘mismatch’. As such, *un* is morphologically ill-formed and highly context-dependent. It is unattested as a free morpheme, unavailable in this status in corpora and, as such, is a stylistic neologism.

As is witnessed by my database, clipping in ELCL also enters into further morphological derivation – prefixation:

(25) “I eat tofu sometimes.” – “You don’t”, I gape at him. “Tofu”. – “I don’t. I tried it and, you know, it’s OK. It’s protein. It’s fine. I think I could be ... **semitarian**, maybe? Half vegetarian? It’s a thing”, he adds a little defiantly [Kinsella, 2021, p. 365].

For *semitarian* in (25), the noun *vegetarian* was shortened to *tarian* and further prefixed with *semi-*. The coinage is unattested and unwitnessed in corpora. It is pragmatically utilic to emphasize the speaker’s status (a meat lover trying to limit the consumption of meat for the sake of his beloved woman – a vegetarian) and thus helps to maintain relationships.

Conversed forms

Conversion, the “noiseless machinery” of vocabulary enrichments [Marsta, 2013, p. 3], is a metamorphic operation that results in no phonological change in the base, but alters its grammatical properties [Beck, 2017, p. 351]. Conversion patterns are classified in accordance with the type of grammatical property affected [Mel’čuk, 2006, pp. 304-306] into:

- categorical conversion that involves a change in part of speech;
- rectional conversion involving a change in the government of agreement pattern of a word (e.g., a change in grammatical gender);
- paradigmatic conversion entailing a change in the paradigmatic properties of a word (e.g., the inflectional category of plurality) [Beck, 2017, p. 351].

Categorical conversion is typical for English, and my database shows that new coinages received through conversion in ELCL are the instances of this type.

Categorical conversion

Categorical conversion is a very productive method of extending the English lexicon. The input categories involved in conversion in English are nouns, verbs and adjectives [Booij, 2005, p. 57] with major directions of conversion, recognized in [Quirk et al., 1985], including:

- noun to verb (e.g., *a father – to father*);
- verb to noun (e.g., *to talk – a talk*);
- adjective to verb (e.g., *dry – to dry*);
- adjective to noun (e.g., *comic – a comic*).

These patterns are employed in the production of original coinages in ELCL, as illustrated in the following extract:

(26) *I altered my path to pass his table, at which he immersed himself deep in conversation with trollop, glancing up as I walked past and giving me a firm, confident smile as if to say “business meeting”. I gave him a look which said, “Don’t you **business meeting** me”, and strutted on [Fielding, 1996].*

The syntactical position in which *business meeting* functions in (26) signifies that it is a verb produced by conversion from the compound noun [Meriam Webster’s, 1995] wherein *meeting* is the head word premodified by the noun *business*. Conversion of nouns to verbs in English is conventional [Booij 2005, p. 67], yet the coined verb *business meeting* is defective in its ability to form a tense paradigm (*business meetinging* and *business meetinged* are hard to imagine). With this in mind, we can label *business meeting*_v a stylistic neologism.

Hohenhaus [2007, pp. 28–29], borrowing the term from Brekle [1976], labels cases like *business meeting* in (26) “delocutive conversion” – speech act-bound formations not dependent

on an actual verbatim citation of a particular locution. The delocutive mechanism of citing some linguistic material by converting that material into a verb (like with *business meeting* in (26)) is exploited in communicative situations of conflict, where a speaker rejects the form of something said to him/her [Hohenhaus, 2007, p. 29] and typically appears in the frame ‘*don’t (you) _____ me!*’ [Hohenhaus, 1996, p. 328 ff].

In (26), “*Don’t you **business meeting** me*” serves as a metacommunicative comment to imply a threat of physical confrontation between the main heroine [Fielding, 1996] and her friend’s husband, whom she met at a restaurant with another woman, and he pretended it was a business meeting. Stylistic neologisation in this case is an expressive process used by for the protagonist to maintain a close relationship with her friend and confront the cheater.

As observed by Hohenhaus [2007, p. 29], interjections can also undergo delocutive conversion, which we can witness in chick lit:

(27) *And now Suze **is umming and ahing** over about six family tiaras while I take sips of champagne* [Kinsella, 2002, p. 41].

The formations *umm* and *ahh* in (27) are recognized in context as verbs by their inflectional endings, as both are followed by the aspectual (continuous) ending *-ing*. The bases in the conversion pairs *umm*_{INTERJ} – *umm*_V and *ahh*_{INTERJ} – *ahh*_V belong to a closed part of speech, extending the well-established pattern of conversion. In (27), the author engages in the creative activity to metacommunicatively emphasize the emotional state of the heroine – that one of admiration and excitement.

Another case of pattern extending can be witnessed in

(28): “*If I can get in to speak to him, it’ll be fine. But I know I’ll be fobbed off. They have no time for me any more.*” *I sigh and reach for the car door. It’s totally **sheeting** it down, but I can’t sit here all night* [Kinsella, 2008, p. 389].

In (28), *sheet* functions as a verb, recognized by its inflectional ending *-ing*, converted from the noun. The direction of this conversion type is guided by the semantics of the conversion pair, with the templates for N-to-V conversion cases being as follows (see [Booij, 2005, p. 58]):

- instrument action performed by the instrument (e.g., *a hammer – to hammer*);
- performer action performed (e.g., *a father – to father*);
- object acquired action of acquiring the object (e.g., *fish – to fish*);
- location action performed at the location (e.g., *a garage – to garage*);
- time span action performed within the time span (e.g., *winter – to winter*).

Thus, the noun *sheet* fits none of the templates, making the product of conversion formally deviant and extending the nomenclature of N-to-V conversion subpatterns. The effect realized in (28) by *sheet*_V is the one of pathetic fallacy, in which the heroine’s emotions (sadness and despair) are attributed to the aspects of rainy weather.

Conclusions

In English-language chick lit, where normative changes are challenged to the advantage of accessibility, wittiness, humor, and playfulness, it is standard practice to manufacture stylistic neologisms – individual (system external) lexemes deployed by the writer to create a unique, thrilling, and interesting literary experience. The elusiveness of these creations, which is the result of their non-codification, still allows them to follow the existing morphological processes of word-formation (core morphology). By manually collecting a body of such words with a view to provide a quantifiable account of their typical characteristics in ELCL, I have concluded that they are typologically marked and involve bending our systemic knowledge of English core morphology.

In contrast to science fiction and children’s literature, where the formation of neologisms may follow a wide range of meta-, pre-, and paramorphological patterns, the processes involved in the creation of stylistic neologisms in ELCL mainly involve paramorphology and are substantially conventional with respect to core morphological operations: typologically, these coinages make

use of affixation, compounding, clipping, and conversion. Although in line with well-established lexicogenetic operations, artfully coined new words in ELCL are immune to derivational constraints – phonological (*Prada-y*), semantic (*sheet*), syntactic (*Ricki Lake-ism*), cognitive (*humpist*), allow for alternative inputs (*umming and ahhing*), can be derived from inflected forms (*relaxed-ish*), and readily override blocking effects, in particular synonymy blocking (*pramaholic*) (an observation that aligns with Miller [2014] and Giegerich [2001]); numerous formations are based on deviant lexical bases (*achey-painy*). One atypical process involved in the manufacture of stylistic neologisms in ELCL is decompounding, wherein a compound word is broken apart with the segments of the whole functioning separately (*bigger and wiggier*, *hip and hop*). Morphosemantically, creatively produced new words in ELCL are open class coinages (nouns, verbs, adjectives, and adverbs), which serve descriptive, evaluative, and emphatic functions.

The violation of core derivational morphology stipulates the expressive effect of neologisms. A significant majority of stylistic neologisms in ELCL are created by the author (77%), rather than the language community. This suggests that the author's use of word-formation rules at the level of langue represents individual performance as solutions serving the specific needs of fiction. Authors tend to draw on a wide range of word-formation rules offered by the system, rarely extending the limits of the grammar or offering new morphological patterns (the portion of new coinages in ELCL manufactured in accordance with pattern extension hardly extends 16%). This supports Carter's [2004, p. 38] argument that creativity must not deviate too far from established norms and the creator of artful forms must respect (though not necessarily conform to) the norms, the canons or the received views of the language community.

The variety of mechanisms that English offers for the formation of stylistic neologisms, which have been presented in this paper, as well as the numerous corresponding examples add to the existing literature on neology and open new horizons to discussing artful lexicogenesis from different angles.

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STYLISTIC NEOLOGISMS IN ENGLISH-LANGUAGE CHICK LIT: MORPHOSEMANTIC ASPECT

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-5>

Key words: *stylistic neologisms, chick lit, morphology, word-formation rules, rule bending.*

The aim of this article is to reveal major word-formation processes involved in the formation of stylistic neologisms and decipher their meanings. The overall objectives to achieve the established goal were as follows: to identify samples of stylistic neologisms in a corpus of English-language chick lit; to single out the morphological operations employed to manufacture stylistic neologisms in English-language chick lit; to identify how the creation of stylistic neologisms straddle the boundaries of core morphology; to describe the communicative purposes of stylistic neologisms in English-language chick lit and interpret their semantics.

Stylistic neologisms are viewed as new words, whose expressive power is the result of morphological transgression. The neologicity of these creations is diagnosed against a range of criteria including their codification in dictionaries, inobservance or overall infrequency in corpora, semantic opacity, and formal deviancy. It is agreed upon that neologisms that transgress morphological conventions of word-formation are stylistically utilic combining social and expressive meanings. As such, they stand out as means of conveying humor, playfulness, and creativity, as well as serve as tools to build and maintain relationships, construct identities and the world around them, mitigate and persuade.

The methodological basis of the research was a complex of the following *methods*: purposeful sampling (to demonstrate the specificity of morphological patterns employed for stylistic neologisms formation, their meaning making, and meaning interpretation); definitive and component analysis (to establish the basic meanings of the new lexical units components); typological method (to classify major word-formation methods utilized for the production of stylistic neologisms in English-language chick lit); functional method (to clarify the pragmatic potential of stylistic neologisms in English-language chick lit). The typological description in this article takes a derivational approach that assigns the concept of word-formation productivity to the level of grammatical word-formation competence, which accounts for potential words. Derivational patterns utilized for the production of new words were listed as those involving additive and metamorphic processes. The typological description of stylistic neologisms in ELCL was contextualized in this study on Item-and-Process approach falling under lexeme-based morphology which sees a word form as a result of word formation rule.

An important *outcome* of this research is the recognition that the methods used to create stylistic neologisms in English-language chick lit align with standard conventions regarding fundamental morphological conventions. They include affixation, compounding, clipping, and conversion, with suffixation dominating the list. Although adhering to these established word-formation processes, creatively crafted neologisms in English-language chick lit are not restricted by derivational constraints. A unique process utilized in the creation of stylistic neologisms is decomposing, when a compound word is dissected, and its individual segments operate independently.

UDK 811.111.81'42

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-6>

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COGNITIVE AND PRAGMATIC MECHANISMS OF GENERATING SITUATIONAL AND ECHOIC IRONY (A CASE STUDY OF THACKERAY'S NOVEL *THE HISTORY OF PENDENNIS: HIS FORTUNES AND MISFORTUNES, HIS FRIENDS AND HIS GREATEST ENEMY*)

Метою статті є виявлення когнітивних і прагматичних механізмів генерування іронії в романі Теккерея *Історія Пенденніса, його удач і нещастя, його друзів і його найлютішого ворога*. Комплексна методологія дослідження включає модель інтегрованої прагматики О. Дюкро, метод ехоінтерпретації іронії в межах теорії релевантності, метод інференції дискурсивних імплікатур та інструменти аналізу іронічних метафор і порівнянь. Основний висновок праці полягає у виявленні спільності когнітивних і прагматичних механізмів породження ситуаційної та ехоіронії.

Когнітивний механізм генерування іронії базується на зіткненні скриптів, що позначені іронічними висловлюваннями і пов'язані поміж собою завдяки оstenсивним стимулам. Відмінності між двома типами іронії ідентифіковані у типах оstenсивних стимулів, специфіці актуалізованих скриптів і типі порушених пресупозицій, що лежать в основі їх зіткнення. Остенсивні стимули ситуаційної іронії охоплюють метафору, авторський метатекст, порівняння та імпліцитну антитезу як тригери переходу між колізійними скриптами, які базуються на «зразках зіставлення» у порівняннях, на джерельному та цільовому просторах метафор або на фреймах, утворених групами контрастних образів. Перехід між скриптами уможливується завдяки спільним рисам термів порівняння, елементам родового простору метафори, приписуванню оцінно-контрастних характеристик одному персонажу та посиленням через авторський метатекст на промінантні позиції в тексті, які пояснюють імпліцитну антитезу.

Колізія скриптів, що генерує ситуаційну іронію, базується, з одного боку, на порушеннях семантичних і синтагматичних пресупозицій, пов'язаних з обмеженнями на семантичну сполучуваність мовних одиниць, із проекцією на онтологічні аномалії – суперечності загальним властивостям реалій і подій, і, з іншого боку, на порушеннях каузальних зв'язків у логічній структурі пресупозиції, що проектується на логіко-прагматичні аномалії – порушення прагматичних пресупозицій щодо природних відносин між реаліями чи подіями.

Остенсивні стимули ехоїчної іронії включають базовані на алюзіях порівняння, гіперболи та персоніфікацію, що зв'язують колізійні скрипти. Розбіжність універсальних культурних сценаріїв із «буденними» призводить до порушення нормативно-ціннісних пресупозицій. На додаток до оstenсивних стимулів, ситуативна і ехоїчна іронія підтримуються інтенсифікаторами, що актуалізують периферійні компоненти скриптів, що сприяють посиленню протиріч, є додатковими засобами переходу між скриптами та актуалізують локальні іронічні конотації.

Прагматичний механізм генерування іронії ґрунтується на порушенні кооперативної максими релевантності – через зіткнення сценаріїв, і якості – через використання семасіологічних стилістичних засобів. Відхилення від максимум актуалізує іронічну імплікатуру та моралізаторську мета-імплікатуру, що встановлюють когерентність скриптів та підставу для їхньої узгодженості.

Ключові слова: ситуативна іронія, ехоіронія, когнітивний, прагматичний, механізм породження іронії, скрипт, остенсивний стимул, інтенсифікатори іронії.

For citation: Kravchenko, N., Kryzhko, O. (2025). Cognitive and Pragmatic Mechanisms of Generating Situational and Echoic Irony (A Case Study of Thackeray's Novel *The History of Pendennis: His Fortunes and Misfortunes, His Friends and His Greatest Enemy*). *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 103-117, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-6>

Introduction

The study of Thackeray's irony, especially in his novel *Vanity Fair*, remains a priority topic in both linguistic and literary studies. However, in our view, the novel *The History of Pendennis: his fortunes and misfortunes, his friends and his greatest enemy* [Thackeray, 2005] has unfairly been overlooked by researchers. Published two years after *Vanity Fair*, it was regarded the author's creative failure [Hannay, 1970, pp. 24–25], falling short of his other works in terms of depth and irony. This article, exploring the mechanisms of irony generation in *Pendennis*, will attempt to demonstrate the opposite. Specifically, the novel is shown to incorporate various techniques for creating both situational and echoic irony. However, these techniques are oriented not towards the typification of vices embodied by characters, as in *Vanity Fair*, but rather towards their individualization, revealing the ambiguity of their feelings, and actions. On this matter, Thackeray himself wrote in his letter to Lady Blessington that with each passing day, he is increasingly ashamed of his former misanthropic attitude [Harden, 1996, p. 175].

The novelty of this article and its contribution to the theory of humor and irony are determined by the chosen framework for the analysis of irony. It is not approached merely as a stylistic device but as a pragmatic and cognitive resource within the context of the cognitive theory of verbal humor [Attardo, 2002; Brock, 2004; Gruner, 2000; Krikmann, 2006; Raskin, 1985; Veale, 2004]. According to this theory, humor and irony are generated by specific regularities based on the collision of opposing scripts, made "compatible" through a common trigger – an ostensive stimulus that facilitates the transition from one script to another. Such an approach implies the utilization of inferential-pragmatic mechanisms, represented by the cognitive pragmatics of relevance theory. In this perspective, irony is seen as reinterpreted "echoes" or references to other statements, norms, values, and expressions are interpreted as ironic in the optimal cognitive context. On a pragmatic level, the transition from an expected to an unexpected scenario is initiated by a violation of cooperative maxims, triggering implicatures. These implicatures are not only intended to restore logical coherence, truthfulness, or unambiguity of information but also to generate, alongside the ironic, a certain moralizing sense.

Theoretical Framework

There is no consensus among scholars regarding the mechanisms of generation of ironic meanings. On the one hand, according to Sperber and Wilson, in ostensive (echoic) and non-ostensive or non-echoic (such as situational) types of irony, there is a commonality: "they all involve the perception of a discrepancy between a representation and the state of affairs it purports to represent" [Wilson, 1998, p. 291]. On the other hand, despite the conclusion that "ostensively ironical utterances exploit an echoic interpretive mechanism which is not involved in non-ostensive forms of irony" [Ibid], Sperber and Wilson assert that "an echoic account could deal with the full range of cases" [Ibid, p. 290]: the primary source of any irony is its echoic dimension, where irony involves the dissociative echoing of (possibly exaggerated) general desires or norms [Ibid, p. 285]. The emphasis on the speaker's dissociative relationship to the content of ironic utterances has been highlighted in several studies [Clark, Gerrig, 1984; Gibbs, 2002; Wilson, 2006]. In defense of this perspective, researchers point to the broad scope of what can be echoed by irony, including "general norms and desires, particular applications of

these to specific cases, attributed past, present, or even future thoughts, actual or imagined utterances”, etc. [Sperber, Wilson, 1998, p. 288]. In contrast to this approach, Cutler [1974] views ironic echoing as a minor but necessary addition to the semantic reversal mechanism considered fundamental.

These disagreements are reflected in the lack of scholarly consensus regarding whether ostensive and non-ostensive (situational, dramatic, romantic) forms of irony should be treated as invoking a unified or distinct set of cognitive mechanisms. While Hamamoto [1997] proposes a general cognitive mechanism based on the recognition of logical discrepancies between representations, Sperber and Wilson assert that ostensive and non-ostensive forms of irony involve different cognitive mechanisms and should not be treated together [Sperber, Wilson 1998, p. 291].

Integration of various approaches to interpreting the mechanisms of irony creation, in our view, can be achieved by understanding this phenomenon not as a literal-non-literal duality but as a dynamic process involving multiple levels and sources of meaning (see, for example, Kapogianni [2016]). The dynamic model of ironic meaning creation conceptualizes irony as an operation that affects both the semantic and pragmatic aspects of the literal meaning of an utterance as the ironic meaning is a product of pragmatic inference, in the process of which both the literal meaning of the statement and a multitude of derived meanings are engaged. Irony is capable of operating meaning, whether it is part of the literal content of the statement or not [Kapogianni, 2016; Camp, 2012]. The common denominator in this context is the presence of inconsistencies that produce the ironic effect, regardless of whether they are based on a reversal of meaning or on echoic reflection.

In this regard, to identify the mechanism generating irony, the fundamental premise of the general theory of verbal humor [Attardo, 2002; Brock, 2004] proves to be productive. This premise suggests that inconsistencies that generate a comic effect, including in humorous irony, are regulated by systematic regularities. An ironic text is necessarily constructed from two opposing scripts, made “compatible” by a common trigger. At the semantic level, triggers correspond to any devices that induce ambiguity.

A specific theoretical premise of the research is the theory of pragmatic presuppositions – background beliefs that are taken for granted [Stalnaker, 1974] and construct “unmarked” background information, forming a script that conflicts with verbal expression. Presupposition refers to a logically necessary condition which must be met for a particular state of affairs to be possible [Ping 1999, p. 133]. Similarly, Teun A. van Dijk equates presuppositions with “the knowledge or belief sets of speaker and hearer” [Dijk 1976, p. 77], as a subset of the cognitive context conditions [Dijk, 2012]. Presuppositions arising from the fundamental human ability to reason based on parallel cases and prototypes provide the opportunity to contextualize incongruent reality within the system of normative cultural and social stereotypes, familiar circumstances, scripts, and communicative conventions. Studies on the pragmatics of humor have identified general, conventional-communicative, and cultural presuppositions [Kravchenko, Pasternak, 2018, p. 125], serving as the background for key anomalies that contribute to the ironic effect.

On the pragmatic level, the transition from an expected to an unexpected scenario is initiated by disregarding cooperative maxims, with violations of the maxim of relevance dominating hierarchically, leading to the disregard of other maxims. Violation of maxims serves as the trigger for ironic implicature, aimed at restoring logical coherence, truthfulness, clarity, and completeness of information. In this regard, the pragmatics of jokes provides some new insights into the problem of a hierarchy of Cooperative Principles (CP) in terms of Gricean pragmatics: be informative, truthful, serious, etc. [Grice, 1975], integrating the traditional CP as “the lowest common denominator”, a humor-CP, and a “meta-CP” that regulates violations of the CP [Attardo, 2010, pp. 286–287]. When applied to irony, such a hierarchy can be presented as follows:

(1) Deviation from cooperative maxims, marked by an ostensive stimulus (in the case of ostensive irony) or a discrepancy between the presented situation and presuppositions about the normal state of affairs (in situational irony);

(2) Ironic implicature generated by the violation of maxims;

(3) “Meta-implicature” – a moralizing sense that regulates violations.

The objective of this article is to identify the cognitive and pragmatic mechanisms of irony generation in Thackeray’s novel, *The History of Pendennis: His Fortunes and Misfortunes, His Friends and His Greatest Enemy*, while distinguishing between situational and echoic irony regarding ostensive stimuli and collisional scripts.

Methods

The article employs an integrative methodology that encompasses (a) the model of integrated pragmatics by O. Ducrot [1972]; (b) the method of echoic interpretation of irony within the framework of relevance theory [Sperber, Wilson, 1998], together with the method of identification of implicatures [Grice, 1975; Kravchenko, 2017]. Additional methods utilized include the analysis of comparison – ostensive stimulus of irony, using the comparison structure proposed by P. Hanks (quoted from [Niculae, Danescu-Niculescu-Mizil, 2014]), and the method of analyzing irony-generating metaphors based on explanatory tools of conceptual blending [Fauconnier, Turner, 2002].

In accordance with O. Ducrot’s model of integrated pragmatics [1969], the pragmatic and semantic dimensions of linguistic content mutually complement each other, creating a cohesive meaning, which implies a close connection of implicitness with the concept of presupposition. In the text, presupposition, as a meaning included a priori, can actualize the implicature, making it accessible to communicants. Ducrot distinguishes three components in the semantic structure of the utterance: “presuppose” – presupposed, presupposition; “pose” – posited; and “sous-entendu” – implied. “Presuppose” is information in the content of the utterance that is assumed to be known to the communicators: about the situation, the state of affairs in the real world; “pose” is considered as new information communicated by the speaker; and “sous-entendu” is what the recipient must infer from the utterance [Ducrot, 1969, pp. 107–126].

Simultaneously, the scholar distinguishes the following types of implicitness: (a) Unintentional implicitness, which arises when the speaker/author does not imbue hidden meanings, and the listener/reader infers additional meanings based on their perception; (b) Intentional implicitness, which occurs when the speaker deliberately injects additional meanings into their words [Ducrot, 1972, p. 18].

In light of this differentiation, presuppositions are related to intentional implicitness, which is crucial for the methodology of our article, connected to identifying mechanisms of irony generation. Since presupposition cannot be suppressed by context, possessing the property of unremovability, “Presuppose” (in Ducrot’s terms), as a “normative” background, forms a collision script with “Pose” – information deviating from the normal state of affairs and conveyed through irony. On a pragmatic level, such a component corresponds to a deviation from cooperative maxims. The third structural component, “Sous-entendu”, is inferred by the reader as an implicature, which, in turn, can carry both a genuinely ironic meaning and an additional moralizing sense. The semantic trigger for the implicature is the means of ostensive irony, marking ambiguity, while the pragmatic trigger is the violation of one or more maxims of cooperation.

To elucidate the mechanism of generating ironic implicature as a collision between presuppose and pose, the article employs a classification of anomalies [Kravchenko, Pasternak, 2018, p. 125] based on the criterion of colliding explicit meaning with general, conventionally communicative, and cultural presuppositions. Anomalies include three main types: (a) Ontological (referential, semantic) anomalies based on the distortion of the world and its realities; (b) Logical-pragmatic mismatch of irrational conclusions that formally correspond to syllogistic reasoning and are considered true; (c) Value discrepancies that “look so basic and obvious that do not require verbal formulation” [Ping, 1999, pp. 133–134]. Cultural presuppositions embody the prototypical world of values, universal axiological norms and, therefore, constitute a “dichotomy test” for reversed values marked by ironic devices.

Additional components of the comprehensive methodology include the analysis of comparisons and metaphors generating ironic effects. Comparisons are analyzed based on structural components proposed by Hanks (quoted from: [Niculae, Danescu-Niculescu-Mizil, 2014, p. 2010]), including: the tenor that acts as the logical subject; the vehicle that acts as the object of the comparison; the eventuality: usually a verb, which sets the frame for the common property;

the common property that two entities share; the comparator – a marker of comparison (like, as, similar to, etc.). In comparisons, some of the elements may be presented, including the omission of the comparator. This is indicated, in particular, by M. Israel, J.R. Harding and V. Tobin [2004], who draw attention to various “forms which similes may take”, stating that “a fairly wide range of distinct constructions may in fact serve to express a simile” [Israel et al., 2004, pp. 124–125], even if they do not contain a comparative element. Considering the role of comparison as an ostensive stimulus generating irony, linking opposing scripts, the article introduces an additional element into the comparison analysis model – the “comparison sample”, which correlates with the script to which the tenor or vehicle refers.

Metaphors generating irony are reconstructed based on the method of conceptual integration theory [Fauconnier, Turner, 2002, pp. 283–304], identifying the input spaces, generic space of their common elements, and the blended space where meaning is reconstructed through matching elements of the generic space with presuppositions formed by the text or background knowledge, followed by the development and elaboration of the blend into the moralizing meta-implicature of the metaphorical ironic statement.

Situational irony: mechanisms, triggers, intensifiers

Ontological and logical-pragmatic anomalies form the basis of situational irony while also incorporating signs of ostensive irony, as illustrated by fragment (1):

(1) *but suffice it to say, that through all the storms of life Jack had floated somehow, and the lamp of his nose had never gone out* [Thackeray, 2005].

The ostensive stimulus here is the metaphor “the lamp of his nose”. The source and target spaces of the metaphor – lamp and nose – are connected by common features of the generic space: a red nose and a red glowing lamp. The ontological anomaly generating the ironic effect arises from a violation of categorical semantic presuppositions associated with the verb “go out”, since it typically refers to extinguishing a fire or a light, which is not compatible with the action of a nose, which is thus beyond the scope of the applicability of the predicate. A breach of semantic compatibility of the verb creates a semantic incongruity that contributes to the ostensive irony.

At the pragmatic level, a violation of semantic presupposition through metaphor corresponds to a deviation from the maxim of quality, according to Grice’s interpretation of metaphor. He asserts that a speaker using a metaphorical expression disregards the principle of quality, thereby implying some further proposition, considering mutually shared presuppositions that become significant due to the conventional meaning of the constituent words and the context in which they are used [Grice, 1975, p. 53]. The connection between the violation of cooperative postulates and the emergence of ironic meaning was also pointed out by researchers such as G.N. Leech [1983, p. 80] and D.S. Kaufer [1981, p. 500]. Thus, the metaphor becomes a “trigger for implicature, which carries additional meanings” [Kravchenko, Pasternak, 2018, p. 151], in this analyzed case, referring to alcohol addiction.

The intensifier of irony is the seme “constancy” in “had never gone out”, which semantically aligns with the first part of the ironic statement, “had floated through all life’s storms”, carrying contextual connotations of “resilience” and “steadfastness”. The seme of “constancy” serves as a trigger ensuring the coherence between the scripts “resilience in life’s storms” and “constantly burning/red nose”, which, ontologically, are not congruent. The incoherence between these scripts marks deviations from the maxim of relevance, reinforcing the ironic implicature of “persistence and constancy in alcohol consumption”, supported by the frame of “external signs of alcoholism”. Despite the fact that the seme of “steadfastness” implies causal connections between two parts of a complex sentence, the component “resilience to life’s storms” cannot serve as justification (argument) for “persistence in alcohol consumption”. Thus, the syntagmatic presupposition is violated as the conditionality of one sentence by another. It corresponds to the logical-pragmatic anomaly, where an irrational conclusion formally corresponds to the logical structure of the presupposition “if... then...” (if a person shows steadfastness, they show it in everything, including persistence in alcohol consumption), but contains a logical contradiction. With the trigger of transitioning between scripts, the seme of “constancy”, such an anomaly becomes a mechanism of situational irony.

The basis of the mechanism for generating situational irony on the collision of scripts, linked by an ostensive stimulus, is confirmed by other ironic statements.

(2) *They were led cheering into action by the portly Swallowtail, who waved his cap—the non-commissioned officers in the pit, of course, gallantly following their chiefs* [Thackeray, 2005].

The ostensive stimulus marking the transition from the “ovation” script to the “a military engagement” script is the metaphor “were led cheering into action”. The source and target spaces of the metaphor, “to give ovations” and “fighting in battle”, are semantically connected through the common features of generic space – ardor, enthusiasm, energetic participation.

The intensifiers of irony are present in the expressions related to the source space “a military engagement” – the nomination of the commander as *the portly Swallowtail*, where the meaning of “leader in a military battle” contrast connotatively both with the attribute “portly” and with the internal form of the anthroponym Swallowtail, denoting the species butterflies. Simultaneously, the anthroponym contains the component “cavalier” in its internal form (Swallowtail is a day butterfly from the family of cavaliers), linking with both “a military battle”, as cavalier refers to a knight trained in arms and horsemanship, and with the adverb “gallantly” (an attribute associated with the second meaning of the polysemous word), describing the officers’ behavior towards their superior.

At the pragmatic level, the mechanism for generating irony involves the violation of the maxim of information quality through metaphor, associated with ostensive irony, and the maxim of relevance due to the collision of scripts, marked by metaphor and producing situational irony.

A distinctive feature of irony in the novel is that the violation of the maxim of relevance resulting from the collision of scripts triggers an implicature associated not only with ironic connotations but also with a moralizing meaning. This aligns with Sperber and Wilson’s observation that irony tends to be “moral”, a frequently noted but never fully explained fact. It is precisely because of this tendency that irony more often implies condemnation through explicit praise than praise through explicit blame [Sperber, Wilson 1998, pp. 285–286].

In the example below, the mechanism of generating irony becomes the collision of scenarios “love and acceptance” and “aggression and rejection”, with the trigger of transition nominating the subject expressing elevated feelings and punishing the child, as the Muse.

(3) *“It may be”, the forlorn one said, “it may be, you will slight it, my pretty baby sweet, You will spurn me from your bosom, I’ll cling around your feet! O let me, let me, love you!” And behold the Muse was boxing the darling brother’s ears* [Thackeray, 2005].

The irony here lies in the contradiction between the expectation of tenderness from the character and the reality of her subsequent actions, which creates a logical-pragmatic anomaly based on the violation of pragmatic presuppositions about causal connections between events. The intensifier of irony becomes the meaning of the word “Muse”, symbolizing inspiration, creativity, and lofty ideals, which contrasts with the act of “boxing the ears”, contributing to implicit antithesis. Deviation from the maxims of relevance, based on the gap between expectation and reality, corresponds to a violation of syntagmatic presuppositions due to a breach of semantic compatibility of the verb “to love”: the syntagmatic series, which should realize the valence of the verb, combines such incoherent components as “cling around your feet”, with the nomination of the object of love as “my pretty baby sweet”, and “darling”, – and “boxing the ears”. Violation of the maxim generates a meta-implicature characterizing the heroine as a cruel and cynical personality, hiding her true self behind a mask of sensitivity.

A separate mechanism for generating ironic meta-implicature in the novel is the authorial metatext, facilitating the collision of the scripts of “sincerity” and “artificiality” and easing the transition between them.

(4) *As for Miss Fotheringay and her behaviour, the reader is referred to a former page for an account of that. She went through precisely the same business. She surveyed the house all round with glances of gratitude; and trembled, and almost sank with emotion, over her favourite trap-door (...). She seized the flowers and pressed them to her swelling heart — etc., etc. — in a word — we refer the reader to earlier pages* [Thackeray, 2005].

The script of “sincerity” is marked by metaphors like *sank with emotion, swelling heart*, and the phrase *glances of gratitude*, as well as by verbs of emotions. The script of “artificiality” is referenced by components such as “precisely the same business”, “favourite trap-door”, and the repetition of the authorial metatext, which refers to pages where the sequence of expressions of emotions by the actress is precisely reproduced: *the reader is referred to a former page for an account of that, and we refer the reader to earlier pages; etc., etc.* The authorial metatext simultaneously serves as a trigger for the transition between scripts, connecting contrasting images as components of an implicit antithesis.

The intensifier of irony becomes the combination “favourite trap-door” due to the syntagmatic connection of incoherent senses: the denotative seme of the adjective “favourite” as “preferred to all others, liked or wanted more than anything else”, cannot be an attribute of the word “trap-door” (a hatch with a cover closing an opening in the stage compartment’s floor) because it is difficult to imagine a quality of a trap-door that would make it “preferred to all others” for the heroine. Consequently, the violation of semantic selectivity becomes a sign of deviation from the maxim of quantity and transparency of information, triggering an implicature that shifts the focus from evaluative characteristics of the trap-door to the chronotopic ones, which can restore completeness and compensate for ambiguity in information. The trap-door is the actress’s favorite locus in the sense that she always “sank with emotion” at a certain moment in time over exactly the same specific place, expressing her gratitude to the audience. The meta-implicature of the ironic statement is the idea of mechanization, rehearsedness, and artificiality of the actress’s actions.

Other intensifiers of irony in the passage include the proximity of the word “emotions” to the non-evaluative word “trap-door”, as well as the syntactic closeness of “trap-door” and “sank”, which allows the source space of the metaphor “sank with emotion”, linked to the meaning of “sink” (to fall or move to a lower level), to be associated with the seme of “a hole into which something is sank”, which may evoke a punning meaning “to sink into / fall down a trap-door from being sank with emotions”.

The meaning of “artificiality” gains contextual reinforcement through textual presuppositions related to the portrayal of the described character, who, devoid of natural talent, copied and mechanically repeated the movements shown to her by a teacher. This may intertextually suggest the story of Pygmalion and his creation, which is alluded to in one of the author’s meta-comments on the protagonist’s feelings:

(5) *Was Titania the first who fell in love with an ass, or Pygmalion the only artist who has gone crazy about a stone?* [Thackeray, 2005].

Irony becomes a means of semantic coherence, linking those prominent parts of the text where the actress is described through the implication of artificiality in her characteristics.

(6) *And after she had come out trembling with emotion before the audience, and looking so exhausted and tearful that you fancied she would faint with sensibility, she would gather up her hair the instant she was behind the curtain, and go home to a mutton-chop and a glass of brown stout; and the harrowing labours of the day over, she went to bed and snored as resolutely and as regularly as a porter* [Thackeray, 2005].

In the given fragment of situational irony, the ironic effect is generated by the collision of scripts: the Sublime versus the Mundane. The first script is marked by the means of the actress’s emotional manifestation (*trembling with emotion, exhausted and tearful, would faint with sensibility*) while the second script is based on nominations referring to her everyday preferences beyond the stage: *go home to a mutton-chop and a glass of brown stout*, which serve as metonymic symbols of the heroine’s lifestyle, pleasures, or preferences. The lexical marking of opposing scripts creates a technique of implicit antithesis, which serves as the basis for generating situational irony, since it is projected onto a logical-pragmatic anomaly – a violation of pragmatic premises about the natural relationships between things or events. Additionally, the irony is marked by ostensive stimulus – the comparison *snored*

as resolutely and as regularly as a porter, which involves terms of comparison – the actress (the tenor) and the snoring man (the vehicle), connected by the property – *resolutely and regularly*.

The intensifiers of irony include the discrepancy in the additional gender characteristics of the compared terms – the sensitive and sublime woman versus the snoring working-class porter, as well as the violation of semantic compatibility of the verb *snored* with an adverb of manner *resolutely* to describe this action, which, in addition, enhances the connotative meaning of masculinity and commonness.

Deviation from the maxims of relevance and transparency of information, based on comparison, in combination with lexically marked collisions of scripts and the violation of syntagmatic presuppositions due to a breach of semantic compatibility of the verb, generates a meta-implicature that characterizes the heroine as a narrow-minded individual with bourgeois views, hiding her inner life behind a mask of sincerity and sensitivity.

Thanks to irony as a text-forming category in the novel, it becomes possible to metaphorically reinterpret fragments that are not inherently metaphors. For example, in the excerpt below, the heroine performs a staged scene of Ophelia's death from *Hamlet*. However, due to the recurrent collision of scripts "sincerity" and "artificiality" in various parts of the text, the term "charming corpse" is reinterpreted as a metaphor to denote the actress's characteristics such as coldness and the absence of genuine emotional depth.

(7) *What an opportunity her splendid black hair had of tossing over her shoulders! She made the most charming corpse ever seen* [Thackeray, 2005].

As the analysis has shown, in the metaphor-oxymoron "charming corpse", the moralizing meaning is revealed in the space of the metaphorical blend. The mechanism of conceptual integration in this metaphor involves selecting shared attributes from the two input spaces (corpse and beauty) of their generic space. Common components, in our view, are linked to such a core element of the "corpse" frame related to the denotative meaning of this lexeme, as "lifeless" and "inanimate", coupled with the connotation of "coldness" and "artificiality" from the target conceptual space, which are projected into the blend's space. At the stage of developing the blend, these features associatively attract the meanings of "pretense" and "insincerity", which are not connected with the source space "corpse", but are related to other prominent positions of the text.

The intensifier of irony is the violation by a phrase *charming corpse* of (a) syntagmatic presuppositions, due to language restrictions on the compatibility of the adjective "charming" only with those nouns that can be described by this attribute, and (b) semantic presuppositions – due to the belonging of the lexemes "charming" and "corpse" to contrasting lexical-semantic groups "beautiful" and "ugly". Violation of presuppositions, enhanced by hyperbolization of *ever seen*, is projected onto the ontological anomaly: a corpse, as a lifeless organism, cannot possess attractiveness in the traditional sense of the word. The metaphor not only functions as a trigger for transitioning between the conflicting scripts of "sincerity" and "artificiality", but also serves as the basis for the collision of another group of scripts: beautiful and ugly, life and death, beauty and decay. Against the backdrop of other ironic fragments of the novel forming the frame of "artificiality", the first elements of comparison is equated with the second ones in terms of characterizing the inner world of the heroine as a living corpse in the aspect of emotionality and sincerity.

The cognitive mechanism of generating irony – the collision of scripts, pragmatically corresponds to a deviation from the maxim of relevance, marked by the metaphor-based violation of syntagmatic and semantic presuppositions. The resulting moralizing meta-implicature is created in the blend's space, simultaneously ridiculing and condemning the actress's pretense and artificiality.

The mechanism of generating irony can, in addition to metaphor and implicit antithesis, be based on such an ostensive stimulus as zeugma using one verb to modify two semantically incoherent words in two different ways, as in (8), oxymoron, which combines contradictory meanings, as in (9), and comparison in (10).

(8) *Doctor Portman was gone, with his gout and his family, to Harrogate* [Thackeray, 2005].

(9) *his success inspired him with a wicked good-humour* [Thackeray, 2005].

Zeugma and oxymoron are based on a similar mechanism of generating irony due to their creation of an ontological anomaly – a contradiction between the common properties of things or events. Linguistically, such anomaly is ensured by the violation of (a) categorical-semantic presuppositions by oxymoron due to the incompatibility of the semes “amiable” in the noun “good-humour” and “evil” in its attribute “wicked”, and (b) syntagmatic presuppositions in zeugma, marking the violation of logical-pragmatic presuppositions about natural connections between concepts: the verb “go with” ensures agreement between semantically heterogeneous members “gout” and “family”, creating a generating irony effect of deceived expectations.

In the pragmatic dimension, the ontological anomaly is ensured by the violation of the maxims of relevance and transparency of information by zeugma and oxymoron. While in the case of zeugma, the deviation from the maxims triggers an ironic implicature, oxymoron, in addition to its ironic meaning, contributes to the inference of a moralizing meta-implicature about the insincerity and pretense of the character, deliberately playing the role of a do-gooder to win the votes of the constituents. Such meta-implicature is supported by the textual context (Pendennis is running for Parliament) and is intended to restore logical coherence and unambiguity of information.

In (10) the mechanism of generating irony becomes the accumulation of several ostensive stimuli – zeugma and simile, in which one of the terms of comparison is a metaphorical expression.

(10) *she wrapped up Pen’s letters, poems, passions, and fancies, and tied them with a piece of string neatly, as she would a parcel of sugar* [Thackeray, 2005].

In the excerpt provided, the terms of comparison linked by the comparator *as she would*, are *a parcel of sugar* (the vehicle), and the metaphors *wrapped / tied passions, and fancies* (the tenor). The peculiarity of the comparison lies in the fact that the verbs *wrapped up* and *tied* serve both as the eventuality, which sets the frame for the common property, and the explicit common property that the two entities share. The implicit common property is the association of sugar in the right term of the comparison with linguistic metaphors such as “sweet dreams”, “sweet pleasure”, and “sweet presentiment”, representing the state of being in love.

The ironic effect is based on the collision of scripts based on Comparison Samples, such as “emotions” and “grocery items”, with the trigger for transitioning between them being the comparison. The ironic implicature, based on the violation of the quality and relevance maxims, is associated with the excessive simplicity and ordinariness with which the heroine treats manifestations of feelings towards her. The moralizing meta-implicature is a negative characterization of the heroine, condemning her indifference and apathy towards the feelings of others.

The intensifier of irony is the zeugma device – the agreement of the verbs “wrapped up” and “tied” with the nouns “letters”, “poems”, “passions”, and “fancies”. By their semantic valences, the verbs can only relate to the first two components, thus violating semantic coordination with the other two components. The violation of syntagmatic presuppositions, projected onto ontological anomaly, generates the effect of deceived expectation, enhancing the ironic meaning.

Thus, the simile-based process of generating ironic meaning is elucidated by the juxtaposition of “Comparison Samples”, which are opposing scripts made semantically compatible through the ostensive trigger – comparison with a shared attribute of its two terms, thus facilitating the transition from one script to another.

The mechanisms for generating situational irony are presented in Table 1.

Table 1

The mechanisms for generating situational irony in the novel *The History of Pendennis*

Ostensive stimulus	Cognitive mechanism	Pragmatic mechanism
metaphor, authorial metatext, comparison, implicit antithesis, oxymoron, zeugma	collision of scripts - samples of comparison, input mental spaces of metaphor or frames formed by groups of contrasting images. Basis of the collision: logical-pragmatic anomaly – violations in pragmatic presuppositions about the natural relationships between things or events resulted from causal connections in the logical structure of presupposition; ontological anomalies – contradictions between the general properties of things or events based on violations of categorical semantic and syntagmatic presuppositions, associated with constraints on the semantic compatibility of linguistic units.	violation of the maxim of relevance and quality that trigger ironic implicature and moralizing meta-implicature

Echoic irony: Value discrepancies based on cultural presuppositions

In addition to situational irony, the novel contains fragments that create echoic irony. Examples of direct and immediate echo, commonly used in dialogues where one interlocutor sarcastically repeats or interprets what the other has said, are not found in the text. However, the article has identified the mechanisms for creating echoic irony, understood in a broader sense – as echoes of (real or imaginary) attributed thoughts and echoes of general norms or standards [Sperber, Wilson, 1998, p. 288].

This type of irony relies on universally recognized cultural scripts, with intertextual allusions serving as its ostensive stimulus. The ironic effect is achieved through a discrepancy between the source space of the allusion and the target space into which attributes of the intertextual borrowing are transferred, often resulting in an exaggeration of the situation whose inappropriateness in the context becomes obvious, as seen in (4).

(11) *As for John Pendennis, as the father of the family, and that sort of thing, everybody had the greatest respect for him: and his orders were obeyed like those of the Medes and Persians* [Thackeray, 2005].

The ironic effect is achieved through an unexpected contrast between the original text referenced by the biblical allusion, stating that “the king’s decrees are irrevocable, like those of the Medes and Persians” (from the Book of Daniel, Chapter 6), and the new context into which the allusion is inserted to emphasize the grandeur of Pendennis. The collision of scripts “Events described in the biblical text” and “The everyday life of John Pendennis and his family” is executed based on the meanings of “biblical grandeur” and “prosaic reality”. The trigger for the transition between scripts is the allusion-based comparison, creating the effect of ironic hyperbole. From a pragmatic point of view, this device indicates a deviation from the maxim of quality, while the script opposition marks a violation of the cooperative maxim of relevance. Flouting maxims triggers the ironic implicature: the humor or even absurdity of Pendennis’s “royal” decrees in everyday life, as well as a moralizing meta-implicature, condemning servility, submission, and the limitations of Pendennis’s surroundings.

A similar mechanism for generating ironic meanings involves a biblical allusion *a bull of Bashan* associated with a famous line from the Psalter: “Many bulls encompass me; strong bulls of Bashan surround me” (Psalm 22:12).

(12) *How came it that all of a sudden Mrs. Bingley began to raise her voice and bellow like a bull of Bashan?* [Thackeray, 2005].

Through the allusion as an ostensive stimulus, a collision of two scripts occurs: the grandeur and monumentality of the biblical situation, describing the king’s confrontation with mighty opponents, strong as the bulls of Bashan, and the insignificance and frivolity of the actress’s actions, who seeks to please the audience with modulations of her voice. The juxtaposition of scripts involves several semantic levels: the collision of the epic biblical situation and the actress’s

performance; the clash of peripheral components of the compared scripts: a woman-actress and a bull; the attempt at dramatic execution – the bellowing of the bull; the collision at the level of connotative meanings – the power and menace associated with the image of the Bashan bulls, and the weaker sex.

Among other sources of allusive borrowing that create an ironic effect, the article identified an appeal to the cultural script of the “status of the Pope and his cardinals” through two allusive comparisons, *as if he had been the Pope of Rome on his throne*, and *she a cardinal kneeling at his feet, and giving him incense*.

(13) *She spoke about Mr. Pendennis (a worthy little gentleman enough, but there are others as good as he) with an awful reverence, as if he had been the Pope of Rome on his throne, and she a cardinal kneeling at his feet, and giving him incense* [Thackeray, 2005].

The terms of the allusive-based comparisons, Mr. Pendennis (the tenor) – the Pope (the vehicle), and Mrs. Pendennis (the tenor) – the Pope’s cardinals (the vehicle), are verbally linked by the comparator *as if*. The comparison samples coinciding with the collision scripts involve, on one side, the grandeur of the Pope and the behavior of his cardinals, and on the other side, the behavior of a Victorian woman towards her husband. The incongruity of scripts associated with the comparison sample is based on the opposition between the “high” and the “mundane”: the high spiritual status and grandeur of the Pope contrasting with the worldly appearance of Mr. Pendennis, described as a “worthy little gentleman”.

In the first comparison – Mr. Pendennis and the Pope, the common property is implied, while in the second, it is verbalized with hyperbole “with an awful reverence”, semantically linking the scripts of “Mrs. Pendennis” and “the Pope’s cardinals”. Simultaneously, the hyperbole serves as an intensifier of irony, emphasizing the disproportion of the wife’s reverence for her husband. Another intensifier of the ironic meaning is the attributive component “kneeling at his feet”, which contradicts the ontological / existential presuppositions about the code of conduct of cardinals towards the Pope. Therefore, in addition to the cultural-normative anomaly, the irony is also stems from ontological anomaly – a distortion of reality.

The pragmatic mechanism of generating irony involves deviating from the maxim of relevance, resulting from the collision of scripts marked by an allusive comparison, as well as disregarding the maxim of quality, marked by allusive hyperbole. The ironic implicature triggered by violating these maxims casts doubt on the uniqueness or outstanding qualities of Mr. Pendennis. The moralizing meta-implicature manifests in the condemnation of subservience and adoration displayed by the Victorian wife towards her husband, emphasizing their senselessness and redundancy.

In the actualization of the ironic meaning related to the invocation of cultural scripts, the intensifier of echo-allusion can be the complication of allusive comparison through the technique of personification, as in (10):

(14) *As for her son Arthur, she worshipped that youth with an ardour which the young scapegrace accepted almost as coolly as the statue of the Saint in Saint Peter’s receives the rapturous osculations which the faithful deliver on his toe* [Thackeray, 2005].

The trigger for the transition between scripts “feelings of the son” – “feelings of the statue” is the adverb *coolly* as the common property for the terms of the allusive comparison. The irony intensifier is verbalized through components of the comparison terms, such as the verbs *accepted* and *receives*, equalizing, through personification, the feelings of the son and the statue, which *receives the rapturous osculations*. Personification violates the maxim of quality of information, triggering, in addition to the ironic sense, a moralizing implicature about the alienation of the son due to the mother’s excessive love and care.

Among other means of creating echoic irony, this paper has identified the use of a script associated with a universal narrative plot:

(15) *As Cinderella at a particular hour became, from a blazing and magnificent Princess, quite an ordinary little maid in a grey petticoat, so, as the clock struck one, all the thundering majesty and awful wrath of the schoolmaster disappeared* [Thackeray, 2005].

The irony arises from the collision of scripts “Fairy tale narrative about Cinderella” – “School classroom context”, with the trigger for the transition being the eventuality as the structural component of comparison presented by the verbs *became* and *disappeared*. Eventuality sets the frame for the common property “transformation” between the terms of the comparison: “became quite an ordinary little maid in a grey petticoat” (vehicle) and “all the thundering majesty and awful wrath of the schoolmaster disappeared” (tenor).

The intensifier of irony is the highlighting of additional terms of comparison due to the imposition of scripts: Cinderella – Teacher. Characteristics associated with Cinderella, tied to this precedent name – a cultural archetype symbolizing kindness and meekness, clash with hyperbolized attributes describing the teacher as “thundering majesty” and “awful wrath”. Additional ironic connotations are actualized through Cinderella’s gender affiliation, detailing her image by specifying a female garment attribute, while the teacher, as indicated by the local context, is male.

The mechanisms for generating echoic irony are presented in Table 2.

Table 2

The mechanisms for generating echoic irony in the novel *The history of Pendennis*

Ostensive stimulus	Cognitive mechanism	Pragmatic mechanism
allusion-based comparison, allusion-based hyperbole allusion-based personification	collision of general cultural and everyday «mundane» scripts, compatible due to an ostensive stimulus; basis of the collision: cultural-normative anomaly – violation of normative-value presuppositions reflecting commonly accepted standards or evaluations; ontological anomaly – a distortion of reality violating existential presupposition	violation of the maxim of relevance and quality that trigger ironic implicature and moralizing meta-implicature

Conclusions

Based on the analysis of ironic techniques in the novel *The History of Pendennis*, the article concludes that the commonality of cognitive mechanisms for generating situational and echoic irony, as well as about the incorporation of ostensive irony markers into both types of irony. The distinction between the two types of irony is identified in their triggers – ostensive stimuli – and in the specificity of the scripts involved, which create a collision with scripts verbalized through ironic statements. Situational irony is generated by the collision of scripts – “comparison samples” of similes, source and target spaces of a metaphor, or frames formed by groups of contrasting images. The transition between incongruent scripts is facilitated based on common features of comparison terms, elements of the generic space of metaphor, attribution of evaluatively contrasting characteristics to one character, and references through the authorial metatext to prominent positions in the text that justify the implicit antithesis.

The presuppositional basis of situational irony includes violations of pragmatic presuppositions about natural relationships between objects or events, including violations of causal connections within the logical structure of the presupposition “if... then...”, when the grounds for inference, verbalized by ironic statements, do not align with knowledge of cause-and-effect relationships between realities of objective world. It also involves violations of the categorical semantic presupposition, related to the constraint on the semantic compatibility of linguistic units.

Echoic irony in the novel is marked by ostensive stimuli such as intertextual allusions in the form of allusion-based comparison, allusion-based hyperbole, and allusion-based personification. Through these devices, cultural scripts are invoked, colliding with “mundane” scripts, leading to a disruption of normative-value presuppositions reflecting widely accepted standards or judgments, or a violation of existential presuppositions.

A pragmatic mechanism for generating ironic meanings involves the violation of the cooperative maxim of relevance – due to the collision of scripts, and quality – through the use of semasiological stylistic devices. Deviating from the maxim triggers ironic implicature and moralizing meta-implicature, establishing coherence between scripts and grounds for coherence.

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COGNITIVE AND PRAGMATIC MECHANISMS OF GENERATING SITUATIONAL AND ECHOIC IRONY (A CASE STUDY OF THACKERAY'S NOVEL *THE HISTORY OF PENDENNIS: HIS FORTUNES AND MISFORTUNES, HIS FRIENDS AND HIS GREATEST ENEMY*)

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-6>

Key words: *situational irony, echoic irony, cognitive, pragmatic, mechanisms of irony generation, script, ostensive stimuli, irony intensifiers.*

The aim of the article is to identify the cognitive and pragmatic mechanisms of irony generation in Thackeray's Novel, *The History of Pendennis: His Fortunes and Misfortunes, His Friends and His Greatest Enemy*, while distinguishing between situational and echoic irony regarding ostensive stimuli and collisional scripts. This goal is achieved through the application of a comprehensive *methodology*, including the model of integrated pragmatics by O. Ducrot and the method of echoic interpretation of irony within the framework of relevance theory, combined with the method of inference of discursive implicatures and tools for the analysis of irony-generating metaphors and comparisons. The article arrives at the main conclusion of the commonality of cognitive and pragmatic mechanisms in generating situational and echoic irony.

The cognitive mechanism is based on the incongruity and collision of scripts marked by ironic utterances, the connection between which is facilitated by ostensive stimuli. Differences between the two types of irony are identified in the types of ostensive stimuli, the specificity of actualized scripts, and the typed of the violated presuppositions underlying their collision. Ostensive stimuli in situational irony include metaphor, authorial metatext, comparison, and implicit antithesis as triggers for transitioning between scripts.

Collision scripts generating situational irony are based on "comparison samples" of similes, source and target spaces of a metaphor, or frames formed by groups of contrasting images. The transition between scripts is facilitated based on common features of comparison terms, elements of the generic space of metaphor, attribution of evaluatively contrasting characteristics to one character, and references through the authorial metatext to prominent positions in the text that justify the implicit antithesis. The collision of scripts that generates situational irony is based on violations of categorical semantic and syntagmatic presuppositions, associated with constraints on the semantic compatibility of linguistic units, and projected onto ontological anomalies — contradictions between the general properties of realities and events, as well as violations of causal connections in the logical structure of presupposition, where the basis of the inference lies in logical contradiction, which is projected onto logical-pragmatic anomalies — violation of pragmatic presuppositions about natural relationships between realities or events.

The ostensive stimuli of echoic irony include allusion-based comparison, allusion-based hyperbole, and allusion-based personification, marking the connection between collisional scripts that are based on the discrepancy of universal cultural scripts with “mundane” scripts. This leads to violations of normative-value presuppositions, reflecting commonly accepted standards or judgments, or violations of existential (ontological) presuppositions.

In addition to ostensive stimuli — triggers for transitioning between scripts, both situational and echoic irony are supported by intensifiers — units that actualize peripheral components of scripts, which contribute to intensifying contradictions, serve as additional means of transitioning between scripts, and actualize local ironic connotations through individual stylistic devices.

The general pragmatic mechanism for generating ironic meanings in situational and echoic irony involves the violation of the cooperative maxim of relevance – due to the collision of scripts, and quality – through the use of semasiological stylistic devices. Deviating from the maxim triggers ironic implicature and moralizing meta-implicature, establishing coherence between scripts and grounds for coherence.

UDC 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-7>

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COGNITIVE-AFFECTIVE READING OF PUNCTUATION IN SHORT FICTION

Мета статті – визначити когнітивні та емоційні аспекти вживання розділових знаків у малій художній прозі та показати, як вони впливають на сприйняття читача, активізують його базові знання та стимулюють мислення. В основу аналізу покладено теорію образів-схем, доповнену графематичними, описовими, концептуальними та змістовними *методами*. У статті демонструється підхід, що може слугувати корисною основою для вивчення пунктуації з когнітивної та афективної точок зору, а також для розкриття її ролі в процесі створення сенсу. У статті детально розглянуто поняття “авторська пунктуація” і “афективна пунктуація” та показано їхню значущість для вивчення творчого використання розділових знаків у малій художній літературі прози.

У статті стверджується, що з когнітивної точки зору розділові знаки можна розглядати як тригери, що активізують фонові знання читача і допомагають співвіднести їх з новою інформацією, представленою в тексті. Розуміння тексту залежить не лише від лексики та синтаксису, а й від здатності читача обробляти його на основі явних та неявних зв'язків між текстовими одиницями. Що стосується емоційного аспекту пунктуації, то в статті стверджується, що розділові знаки можуть виступати як стимули, що спонукають читача залучитися до процесу осмислення, а також сприяють активнішій взаємодії з текстом через застосування образних схем, пов'язаних ізчерез застосування образних схем, пов'язаних із реальним життєвим досвідом.

Оси, оповідання Алісон Луїс Кеннеді зі збірки *Що відбувається* (2010), буде досліджено, перше, для того, щоб продемонструвати доречність поєднання когнітивного і афективного аспектів в аналізі пунктуаційних знаків, і, по-друге, щоб показати, що в обраному тексті пунктуація має двояке значення: вона є засобом реалізації авторського задуму й водночас інтерпретаційним інструментом, який допомагає читачеві зрозуміти сенс тексту.

Вибір автора та сюжету не є випадковим. А.Л. Кеннеді – відзначена нагородами романістка і авторка коротких оповідань, чії твори можна вважати постмодерністськими. Її твори часто порушують теми травми, самотності, відчаю, зради, сімейних стосунків, застосовуючи унікальні нарративні прийоми для залучення читача до емоційного світу персонажів. Оповідання зі збірки, зокрема *Оси*, вирізняються повторюваними мотивами мовчання та недовомовленості, де кожен елемент набуває значення для розшифровки сенсу, прихованого за недовомовленістю. Дослідження демонструє, що використання розділових знаків в оповіданні є результатом творчого мислення автора та має потенціал залучення читача до процесу осмислення, водночас впливаючи на читача як з когнітивної, так і з емоційної точок зору. У статті зосереджено увагу на використанні крапки, тире, коми та крапок, щоб продемонструвати їхній внесок у розкриття складних сфер емоційного життя персонажів, що існують поза словами. Оповідання має схематичну структуру, і аналіз покаже, що розділові знаки часто активізують образні схеми, які допомагають читачеві заповнити зміст, прихований між рядками. Водночас аналіз продемонструє застосовність понять “авторська” і “афективна” пунктуація до творів А.Л. Кеннеді, а також висвітлить пунктуацію як результат творчого мислення автора, що залучає творчі здібності читачів у побудові сенсу тексту.

Ключові слова: авторська пунктуація, когнітивна і афективна пунктуація, тире, кома, крапка, теорія образів-схем, мала художня проза, А.Л. Кеннеді

For citation: Sargsyan, M. (2025). Cognitive-Affective Reading of Punctuation in Short Fiction. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 118-133, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-7>

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Introduction

Punctuation has been of interest to a wide range of researchers, which resulted in a significant amount of research in the history of punctuation, the principles of standardization, its structural role in the text architecture and the features of functioning [Levinson, 1985; Parkes, 1992; Baron, 2001, among others].

In *Punctuation and the Orthographic Sentence: A Linguistic Analysis* [Levinson, 1985], the author offers a comprehensive examination of the evolution and function of punctuation in English, challenging conventional linguistic assumptions. J. Levinson distinguishes between the grammatical sentence and the orthographic sentence, the latter being a visual construct marked by capitalization and terminal punctuation. She introduces the concept of “informational grouping” to explain how sentence boundaries are determined more by information flow than by strict grammatical rules [Ibid.].

Levinson’s work is pivotal in shifting the perspective on punctuation from a purely syntactic tool to a multifaceted system influenced by historical context, information structure, and reader interpretation. Her insights have implications for fields such as historical linguistics, textual analysis, and computational linguistics, where understanding the nuances of punctuation is essential.

In his seminal work *Pause and Effect: An Introduction to the History of Punctuation in the West*, M. Parkes [1992] explores the historical development of punctuation marks and their significance in written communication. The book traces how punctuation evolved from ancient practices to the contemporary system, emphasizing its role in clarifying meaning and enhancing readability.

A study of punctuation through the lens of the interplay between spoken and written language is presented in N. Baron’s article *Commas and Canaries: The Role of Punctuation in Speech and Writing* [Baron, 2001], published in *Language Sciences*. The author discusses the evolving relationship between speech and writing from the perspective of the history of punctuation in the English-speaking world, and concludes that while before 17th century punctuation was used to indicate pauses for reading, while with the advent of the printing press and the increase of literacy, the difference between speech and writing became more diverged hence aligning with the growing emphasis on silent reading and formal written expression, hence the pauses were seen as an indicator of grammatical structures. From 20th century onwards, punctuation began to reflect conversational rhythms and tones [Baron, 2001]. Baron argues that punctuation is more than a tool for clarifying a written text as it also reveals societal attitudes toward the interplay between speech and writing.

It is noteworthy that the cognitive potential of punctuation and its role in comprehension have been studied from a psycholinguistic perspective. In psycholinguistics, inappropriate punctuation has been proven to impact reading speed and comprehension. Baldwin and Coady [1978] discuss the importance of punctuation in comprehension and its variation depending on the sentence structure. They argue that conventional punctuation rules are “empty conventions” that do not accurately predict or explain reading behaviors. The psycholinguistic approach proposed by Baldwin and Coady defines punctuation as a functional cue system, varying in importance based on sentence structure and reader proficiency. Crucially, this approach emphasizes that teaching punctuation should go beyond rote memorization of rules, focusing instead on how punctuation functions within different sentence structures to aid comprehension.

In *Commas and Spaces: Effects of Punctuation on Eye Movements and Sentence Parsing*, Hill and Murray [2009] investigate how punctuation, in particular, commas and spacing, influence the way readers process sentences. Using eye-tracking methods, the authors argue that punctuation can impact eye movement behaviors, such as fixation durations and saccade lengths. The authors contend that readers tend to fixate longer on words preceding a comma and make shorter saccades, indicating increased processing effort at those points.

The recognition of the cognitive potential of punctuation has made it possible to view it not as a mere set of rules but as a dynamic system of signs deeply intertwined with cognitive and communicative processes. The latter emphasizes the cognitive and pragmatic functions of punctuation in structuring information, conveying meaning, signaling discourse relations, reflecting the writer’s intention, speaker attitude, while also aiding memory and comprehension [Bertucelli, 2017].

While cognitive, prosodic, pragmatic dimensions of punctuation have been subject to numerous studies, little evidence exists regarding the cognitive-affective aspects of punctuation, particularly in the field of text-reader interaction as well as its potential in activating background schemata, triggering creative thinking and embodied experiences.

My focus on the cognitive and affective aspects of punctuation is owing to the specific narrative technique exploited particularly in short fiction which relies on various innovative techniques to engage readers with the narrative. Among other devices, punctuation and graphic elements can be considered marked features of contemporary short fiction. This phenomenon can be explained by the specific nature of short fiction. R. Brosch [2015, p. 93] argues that due to the brevity of the reading experience, short stories tend to use specific strategies that promise cognitive and emotional involvement, and the strategies are also meant to increase and challenge the reader's participatory engagement. B. Korte contends that "short story invites a degree of reader participation not frequently found in other narratives and it is due to those particularities that the reading experience is made significant" [Korte, 2003, p. 5]. This accounts for the potential of each short text to serve a specific aim of challenging the reader's imagination by activating links with the background knowledge, creativity, and affective experiences.

The aim of the paper is to define the cognitive aspects of punctuation marks in short fiction and explore how these marks activate background knowledge, influence the reader's perception, and stimulate thinking. Image-schema theory constitutes the *methodological framework* of the analysis, complemented by graphematic, descriptive, conceptual, and content analytical methods. The demonstrated approach to studying punctuation marks accounts for the engagement of the cognitive and affective domains of punctuation. We proceed from the idea that due to the author's specific treatment, punctuation marks can realize both cognitive and affective functions, while the processing of the marks can be complemented with the activation of schemata associated with conceptual metaphors.

First, a brief account of schema and conceptual metaphor theories concerning their role in discussing the comprehension processes both in terms of cognitive and affective aspects will be made. A.L. Kennedy's narrative technique will be outlined in regard to punctuation. Further, the potential of punctuation as a cognitive and affective investment in the text will be elaborated with reference to the concepts of "authorial punctuation" and "affective punctuation". The final part of the paper will present a cognitive-affective analysis of *Wasps*, a short story by A.L. Kennedy, to demonstrate how punctuation marks can contribute to activating schemata and enhancing the reader's cognitive and affective engagement with the text.

The paper concludes that reading with attention to punctuation may promote extensive thinking, help establish links with imagination, trigger visualization and background knowledge and, ultimately engage readers in creating and interpreting textual meaning through embodied experiences.

Theoretical background

Among various methods used to study the intricate relations between textual and intertextual units, a cognitive approach based on the insights of cognitive linguistics and psychology has proved to be an effective method in unveiling the complexities of the reading process.

The application of the schema theory for the interpretation of literature has a long-standing tradition. Extensive theoretical and empirical research shows that reading of literature develops cognitive abilities due to the potential of challenging the existing schemata and modifying them [Semino, 2014, pp. 148–152]. Reading is generally an activity that involves a close interaction between the reader and the text.

According to Rumelhart [1980], schema theory explains how readers use prior knowledge to comprehend and learn from texts. Schema is defined as "all the knowledge that an individual has stored in the mind as a result of the innate capabilities that the human mind is endowed with to organize the experiences that the individual has been exposed to" [Meurer, 1985].

Alternatively, schema is defined as "a collection of an individual's knowledge and experience applied while dealing with and interpreting new information" [Anderson, 1984]. Schema theory concerns how knowledge is mentally represented by individuals and used to interpret new

information [Simpson, 2004, pp 38–41]. It can be inferred that in the framework of cognitive analysis the use of schema theory is crucial for the interpretation of literary texts since the understanding of the explicit and implicit information in the text heavily depends on the reader's prior experience and background knowledge.

Schema theory has provided evidence of cognitive processing occurring in the reader's mind. However, the theory is limited in terms of the emotional aspect of the process of reading. The theory, as noted by E. Semino, "neglects the affective dimension of schematic knowledge and its role in comprehension" [Semino, 2014, p. 149]. It can be argued that both cognitive and emotional activities equally matter in the process of both creating and reading a text. The mood and the emotional state of the writer influence the choice of textual units, while the emotions generated in the process of reading and their impact on the reader's mood are important in terms of facilitating comprehension.

The limitations of schema theory are complemented by the conceptual metaphor theory originated with G. Lakoff and M. Johnson's seminal work [1980]. Conceptual metaphor, one of the central domains of cognitive stylistic, provides an insightful framework for interpreting the images based on mappings from a source domain to a target domain. Empirical data support that the knowledge of conceptual metaphor and its mechanisms contributes to the understanding of how people produce and comprehend language. In fiction and poetry, also, it is established that conceptual metaphors can be manipulated by the authors to engage readers with the text's message, while readers, relying on their ability of conceptual mapping, retrieve the authorial message and reach the text meaning. Thus, understanding the processes of production and mapping contributes to the emergence of the text meaning and comprehension of textual meaning. To understand the two processes, apart from language material, it is essential to refer to the graphic level of the text as well.

Studies to date have provided extensive evidence that metaphors are both cognitive and affective; the full comprehension of the latter is achieved through interactions between the cognitive and affective meanings that in broad terms consist in "the positive or negative valence" attached to the target and source domains [Sopory, 2005, p. 437]. The integration of the cognitive and affective domains in the comprehension of metaphors gives reason to think that affective experience cannot be disregarded in the text processing, as reading and comprehension involve the activation of schemata, mappings, and conceptual integration. This consideration can be applied to text processing at all levels, including the graphic level.

A.L. Kennedy: On Punctuation

A. L. Kennedy's narrative style and her unique method of conveying both the vision of reality and the inner lives of her characters have been subject to numerous studies [Bell, 1998; March 2002; Dunnigan, 2000; Norquay, 2005; Kaye, 2008, among others]. Notably, one of the most intriguing elements of her narrative is the punctuation that can be considered as a fundamental basis for the text-reader interaction. Commenting on her technique of punctuation, Kennedy admits that punctuation is the tool that allows her "to control the reader's breath": "The thing is, you have to be understood. If your writing can't achieve that basic level of interaction with someone other than yourself then none of the other miracles of literature will be at your command" [Kennedy, 2018].

Punctuation marks hint at the necessary pauses, show when to breathe, in this way keep the reader's breath under control by unifying his breathing with that of the author or the character [Kennedy, 2018]. Commenting on her own style of expression in an interview, A.L. Kennedy mentions: "Everything is expressed in a manner that is appropriate to the ideas within and the extent of the form and those interact with each other and with the characters involved. You can express anything through anything, but the relationships between all the variables you have in a specific set of inspirations that will form one story will govern form" [Mieszkowski, 2013].

In nearly all her works, Kennedy's skillful use of punctuation is discernible. The visual elements are intricately woven into the plot and even more informative and provoking than the words themselves: "It is a measure of Kennedy's greatness as a writer of pyrotechnic comic prose that the fireworks display also manages to show us the deeply tenebrous spaces that lie just outside the edges of words. She can change the emotional weather radically with a punctuation

mark, or the strategic positioning of a single word. Her sentences have a habit of sending one back to the everyday reality one inhabits, to touch everything in it, to savour it again, because she has altered its entire landscape and recreated it anew" [Mukherjee, 2004].

This brief overview of punctuation in Kennedy's narrative supports the objective of this paper: to study the functioning of punctuation marks in text processing and explore in what ways they affect the reader, activate background knowledge and stimulate thinking. Our study will be based on a selected story *Wasps* from the collection of *What Becomes* [Kennedy, 2010]. The collection comprises 12 stories that explore the themes of trauma, alienation and frustration. Each story, including *Wasps*, give room for the exploration of the mentioned themes and related issues through a close analysis of the text structure, underlying relations and intra-text relations. Silence is one of the recurring techniques used by Kennedy to "deal with trauma" [Mitchel, 2008, p. 51] and explain characters' innermost feelings that are hard to write about. The use of silence accounts for the versatile uses of punctuation marks, particularly the frequent occurrence of the period, dash and ellipsis in the collection helps us hypothesize that punctuation marks operate as active narrative tools triggering mental representations and emotional engagement with the text.

Authorial punctuation: cognitive and affective dimensions

It is generally agreed that the printing press brought about the transition from an oral society to a literate one, which came to be largely characterized by silent reading [Baron, 2001, p. 36]. Besides enabling readers to rapidly process written texts [Gray, 1955, p. 13], silent reading contributed to establishing an individual relationship with the text. The shift to a written text brought about the necessity to introduce breaks and spaces between words. In this respect, punctuation became an "essential force behind silent reading" [Baron, 2001, p. 36].

As far as the processing of fiction is concerned, the role of punctuation should not be underestimated. Our argument, however, does not aim to diminish the role of other crucial features, such as ideology, symbolism, motifs, characters, style, etc. Being a special semiological instrument, punctuation, besides its major function of organizing the utterance syntactically, plays other important roles. It is of vital importance not only for text production but also comprehension. In his seminal work *Pause and Effect: An Introduction to the History of Punctuation in the West*, Parkes [1992] gives a historical account of the need for standardization of punctuation to assist the reader's comprehension of Latin writing. Punctuation marks have long been recognized as symbols that helped readers navigate texts and "recognize the boundaries of not only the sentence but also those of the embedded constituents which functioned within it" [Parkes, 1992, pp. 21–22]. E. Leventson contends that "to some extent punctuation marks relate *directly* to features of the flow of speech as many of the pauses in natural speech correspond to a punctuation mark." Further, the author argues that punctuation marks "provide only *indirect* information about the flow of speech, actual or potential, that underlies a written text [...]. The direct relationship is between the punctuation marks and grammatical and semantic aspects of the text. It is only when we have interpreted the grammatical and semantic clues that punctuation provides that we can guess what a written text is meant to sound like" [Leventson, 1992, pp. 63–64].

Thus, we may safely conclude that, although initially vague and lacking specific semantic content, punctuation marks in written texts acquire meaning and function as significant narrative elements.

Leventson identifies "three distinct ways in which punctuation operates: phonological, grammatical and semantic, the first two directly or indirectly relating to the flow of speech, the last — to the meanings of the text unavailable to the reader" [Leventson, 1992, p. 65]. However, research in this field provides evidence on a wider range of functions that punctuation marks can perform. According to Beregovskaya, punctuation marks can compensate for facial expressions and gestures [Beregovskaya, 2004, p. 18]. Moreover, punctuation marks can enhance the emotional and evaluative content of the message. Gutzmann and Turgay [2024] discuss the distinction between grammatical and expressive punctuation and suggest that pragmatic punctuation marks are expressive, they can occur rather freely inside a sentence, they can be repeated to intensify their effect functioning in that way similar to emojis.

Summing up the above considerations, we may conclude that punctuation is essential not only for text formation, but it is also an expressive means of enhancing the written message. Therefore, punctuation marks perform phonological, grammatical, semantic, and expressive functions.

Punctuation marks have been considered as a poetic device. Alan Golding suggests that “Punctuation in poetry is a matter of artistic choice” [Golding, 1981, p. 71]. It was claimed that punctuation in poetry should by no means be regarded as a “peripheral part of the poet’s work as it is central to our understanding of poetic meaning because of its ability to influence prosody,” as punctuation marks help to ensure that the text sounds the same way as intended by the author [Helms, 1980, p. 177].

Yet an interesting potential of punctuation marks is considered by A. Sigler [2014] in the article *In Between the Sheets: Sexy Punctuation in American Magazines*, where the author draws comparisons between punctuation and sexuality and demonstrates how in the *Two Worlds* and *Little Review* that serialized J. Joyce’s *Ulysses* and *Work in Progress* editors used punctuation for many “versatile and surprisingly erotic ends”. At the same time, punctuation was important for the editors’ repertoire in their attempts to censor *Ulysses*, in doing so making the punctuation more provocative [Sigler, 2014, p. 43]. For instance, Sigler mentions the combination of the inverted commas, dots and asterisk (“ *”) for deleting the erotic pairing found in the original: “Sons with mothers, sires with daughters, nephews with grandmothers, queens with prize bulls” [Sigler, 2014, p. 58].

In several works, punctuation in fiction and poetry is referred to as “authorial”. Authorial punctuation is defined as a special structuring of the reflected reality: “a set of hierarchically organized positions, marked or unmarked by punctuation, designed to ensure the unity of the text and its parts, textual links of semantic units of the same language level, as well as inter-level links” [Koltsova, 2007, p. 5]. Authorial perspective of punctuation suggests an extension of its functions.

Authorial punctuation has also been considered as a conscious deviation from the conventional use of punctuation marks. However, there is no unanimous approach as to whether the deviation is a creative process or a violation of the accepted rules of a certain language [Leech, 1969, p. 57; Crystal, 2003, p.134]. G. Leech and M. Short consider a deviation as a form of “artistically motivated deviation” [Leech, Short, 1981, p. 48], or otherwise foregrounding, when language means are brought to a marked position to attract attention. Nevertheless, foregrounding is regarded as a violation of socially accepted norms that “invokes the analogy of a figure seen against a background” [Leech, 1969, p. 57].

However, our argument takes the premise that the authorial (idiosyncratic) use of punctuation marks should not be regarded as unorthodox or as a deviation. In the context of our study, we consider authorial punctuation a special, creative use of the marks, the aim of which is to enhance the text visuality and emphasize the embedded idea. Of course, in practice, while dealing with a particular mark, it is extremely complex to differentiate whether one is dealing with a conscious deviation of the norms or a case of special use, hence the term “authorial punctuation” is assumed to be the term that might cover all of the aspects of punctuation in fiction.

In the writer-reader relationship, punctuation is the means by which authors express certain meanings and nuances they put into the written text. The reader, in turn, either by spotting the marks or noticing their absence, perceives the shades and meanings expressed by the author. In other words, the reader, with the help of the punctuation marks, can understand the text (the meaning of the text) as the author intended it. That is, punctuation marks function as language codes that, like any other code in the text, embed the message that is subject to processing.

The term “affective punctuation” is mentioned by E. Ivanchikova [1979, p. 180] in her discussion of the case “dash after ‘and’” (and —) in Dostoyevsky’s punctuation style. By “affective punctuation” the author refers not only the figurative expressivity, but also the graphic expressivity through which the most significant units stand out in the text. Although no comprehensive work has been found that elaborates on affective punctuation per se, however, there are studies on ellipsis in English literature where the marks are considered along with their affective potential as well [Toner, 2015].

Ivanchikova's determination of affective punctuation can be complemented with the consideration of the role of the reader in creating the meaning and of the impact the punctuation marks may have in facilitating text processing through mental simulation and affective impact [Ivanchikova, 1979].

When people read stories, they imagine the events occurring in the stories and in the story world in which these events are happening. The process underlying the imagination has been called mental simulation which has been defined as "...the reenactment of perceptual, motor, and introspective states during experience with the world, body, and mind" [Barsalou, 2008, p. 618].

The most essential indicator of punctuation is the pause. Pauses act as signals that draw attention to gaps, prompting the reader to construct meaning. While identifying the implicit meanings hidden behind the marks the reader will heavily depend on many factors: imagination, interactive processing with the account of the context and the relations between the units. In doing so, the cognitive and affective experiences get interwoven to facilitate the meaning-making process. In this sense, punctuation marks can also be regarded as one of the influential modes of expression aimed at increasing the reader's participatory engagement with the text by requiring the body to adopt various image schemas through interactions with the real-life experience.

Adding of cognitive and affective dimensions to punctuation leads to reconsidering its role in text comprehension. These aspects, as will be shown later, may reveal contextual relationships, enhance text-reader interactions, engage the reader in the meaning building process and shape attitudes and generate emotions shared with the author. We assume that the consideration of the cognitive and affective aspects of punctuation can add to the understanding of the process of text creation and the processes accompanying the production of mental representations while reading. This point will be elaborated on in the following part which will provide a cognitive-affective reading of punctuation in *Wasps*.

'Pause and affect': a study of cognitive and affective aspects of punctuation in A.L. Kennedy's *Wasps*

The short story *Wasps* deals with the themes of betrayal, the sense of inevitable parting and deprivation, though, at first sight, the story runs as an account of an ordinary day from the life of a family with children. The story presents an episode of a family's life on the day of father's departure and tells about a female protagonist and her children, who are about to go through the parting with the father of the family, feeling at the same time uneasy and abandoned in their cottage house. The events of the day unfold around a seemingly unrelated leitmotif — the dead bodies of wasps, at first glance, vaguely related to the plot. The symbolic meaning of the wasps and their connection with the emotional state of the protagonist and the atmosphere in the house are revealed gradually.

The story is the one among the rest of stories in the collection where authorial punctuation plays a significant role in revealing the patterns of creativity in the use of punctuation. Here, punctuation and textual units are tightly interwoven in the text structure and function as plot developing elements.

Below, I will examine the punctuation marks which are essential for the story processing. The understanding of the story events is highly schematic. Our focus will be the *FORCE* image schema, which, as will be argued below, plays a much broader role in the story comprehension. It helps conceptualize the story events in terms of a force-dynamic scenario [Talmy, 1998, 2000]. It is noteworthy that there are considerable works by now which show the applicability of force dynamics to various types of discourses, including fiction [Turner, 1991; Kimmel, 2011; Oakley, 2005, among others].

The story is narrated from the perspective of a woman, a wife and mother of two sons, and is set during the morning hours. The story opens with a compound sentence consisting of two quite unadorned simple sentences, where the first sentence presents an event, with the following sentence summarizing its implications.

(1) *Their da going away again, that's all it was* [Kennedy, 2010, p. 25].

Here the comma deserves special attention; syntactically, it separates two simple sentences connected with each other asyndetically reinforcing the force dynamics between the two events. Due to the choice of the comma (instead of a conjunctive word) the significance of each sentence is maintained and the clash between events provides ominous foreshadowing. The comma reinforces the small emotional battle captured in deceptively simple phrases. The relationship between the sentences helps activate the *FORCE* schema extended into *causes are forces that bring forward changes*. It can be inferred that the force dynamics entails psychological and emotional changes. The comma appears after the word *again*, pointing to a repeated experience, deepening the emotional impact by suggesting a cycle of disappointment and hurt. Also, from the affective perspective, the highlighted significance of the second sentence makes the implications of the father's leaving more painful and poignant, evoking a sense of resignation and emotional repression.

The father's leaving acts on the family, in particular, the children, exerting emotional pressure and potentially causing chaos. The second sentence, *that's all it was* can be interpreted as a counterforce attempting to neutralize the pressure. There is an evident struggle between the disruptive force of father's leaving and an opposing emotional resistance trying to neutralize it.

The sentence is followed by a paragraph showing the boys' behavior which requires to be viewed in the light of the force dynamics. Implicitly, the verbs "thumping, squealing and shouting" [Kennedy, 2010, p. 25], describing their rushing out of the house and their behavior outside, hints at the protest, the resistance and the immanent conflict loaded with tension that are revealed gradually as the narrative unfolds.

The noise and the conflict of the opening paragraph are followed by the description of the morning and the protagonist's fantasy nightmare which provide the setting for the events to follow.

The setting of the story, and which is the case with the genre of short stories in general, deserves special attention and is crucial for cognitively challenging the reading process. S. Fergusson points out that "the significance of the setting in story is greater than in novel explaining that by the proportion of discourse space allotted to it" [Fergusson, 1994, p. 226]. R. Brosch [2015, p. 99] observes that "space and place are highly experiential aspects of the literary medium producing embedded response." In other studies, it is observed that "the coordinates of the fictional space help map the trajectories of agents and objects across the narrated path" [Herman, 2003, p. 8]. Description is acknowledged among those means that maps such trajectories. These observations fit for the consideration of the setting of the story.

The setting in *Wasps* contains implicit references to conflict and the *FORCE* image schema. The description of the stormy morning foreshadows the protagonist's emotions and the charged atmosphere within the house. The description, foregrounded by punctuation marks, can be argued to be intended for cognitively and affectively challenging the reader and leading the reader to hypothesize about the narrative development by activating the *FORCE* schema:

(2) And the morning was out of its balance already, aggressive. Orange-pink light had been creeping forward and threatening by four, summer pushing everything earlier and earlier whether you wanted it to or not, and the bed too hot and what might be called a real gale had been rising outside until her sleep was full of its pressure against the corner of the house, air leaning so hard at the window glass that she felt breathless and unsettled, searched by a hunger that needed, that pried [Kennedy, 2010, p. 25].

The punctuation in the passage is noteworthy for several reasons. The first full stop after "aggressive" makes the sentence impactful, sharply highlighting the mood. The following sentence is a long single sentence containing a series of asyndetically connected clauses, divided by commas, creating the feeling of breathlessness and pressure experienced by the female protagonist of the story, which remains unnamed throughout the story. The comma in the final part (*a hunger that needed, that pried*) emphasizes the continuing nature of the pressure, as if adding urgency to handle with.

The processing of the above passage is an explicit reference to the existing conflict in the family and requires to be analyzed from the force dynamics perspective. Also, we note the

conjunction *and* at the beginning of the sentence, which establishes a link with (1) by activating the *FORCE* schema, reinforced by personifying the weather and the time of the day as relentless forces pushing against the body and mind. The asyndetic coordination imparts a specific rhythm and tone to the passage, which draws the reader into the oppressive atmosphere of the house. The intentional omission of the conjunction heightens the tension, by speeding up the rhythm, adding emphasis and propelling the reader toward conclusions. Kennedy's preference for asyndetic, overrunning connections over structured narrative engages the reader into a fever dream — a storm which is about to burst. We may conclude that the tone of the sentence, achieved due to the asyndetic connections, would fail to set the intended tone in case the connections were introduced by conjunctive words.

Following Sopory's argument that "a common property of affective experience is the valence that is the perceived degree of positivity and negativity of the feeling states" [Sopory, 2005, p. 438], it is possible to conclude that a tension is a negative event implying a negative valence associated with the underlying experience. The negative connotations accompanying the word "aggressive" and the rhythm along with the atmosphere of tension evoke an unexpected, affectively laden schema *MORNING*, which is conventionally associated with "a new beginning". The complete meaning of the sentence consists of both the cognitive and affective meanings that foreground the role of the setting in building trajectories. This leads to the inference that the comma, besides its function of informing or making the statement more detailed, is laden with cognitive and affective meanings, triggering a mental representation attributed by a negative valence challenging the conventional associations with the *MORNING* schema. The processing of the above passages leads to the following observation: punctuation marks contribute to foregrounding the *FORCE* schema, which functions as part of "the basic spatial, temporal, and causal-intentional conceptualization [Herman, 2002] of the story world in *Wasps*."

The processing of the above passage also demonstrates its deeply affective overload. The tone of the passage, the destabilizing experience of the morning and the harsh weather, acting as forces, create an embodied experience of a feeling of suffocation, making the reader feel the character's physical and psychological disturbance not as a distant observer, but by psychologically merging with the environment.

A more elaborate case of comma usage is observed in the following sentence, which details on the description of the atmosphere of the house. The processing of the sentence is related to the activation of the *HOUSE* and *FORCE* schemata:

(3) *The house grew disturbed, doors pestering at their frames whenever the weather drew breath: clatters on the roof, something twisting, scouring overhead, and meanwhile she dreamed a little of being underwater, swimming the length of an assault course, both a game and an assault course, in some kind of terrible amusement park* [Kennedy, 2010, pp. 25–26].

As in the previously analyzed passage, here again we note a rhythmic structure representing the weather due to the asyndetic coordination in separating the main sentences, enumerating and inserting secondary information about the dream experience of the character. The use of commas in the passage is heavily cognitive and affective as they operate toward fusing environmental disturbance with psychological unrest and blurring boundaries between the external and internal chaos facilitating the reader's experience of a sense of intrusion, as "home," usually a safe space, is turning restless and unreliable. The commas, within the overrunning structure, create a flowing effect and give a tone of unsettledness. The suspense is also powerfully manifested with the period coming at the very end of the long cumulative sentence.

Initially, during the processing of the sentence, asyndeton and the intentional use of commas assist to create a specific rhythm entailing associations with a flowing and intensifying tension. This is what Kennedy calls "controlling the breath of the reader" [Kennedy, 2018] which can be interpreted from the perspective of trajectory building. The implications of the associations extend beyond the description of the house besieged by wind. This lends itself to be read as *HOUSE IS A PERSON* featuring the female protagonist. Further, the rhythm accompanies the reader into the protagonist's dream; the commas keep controlling the breath of the reader as *she swims the length of an assault course*. The *HOUSE* schema, conventionally a place providing

protection and comfort to its dwellers, undergoes figurative interpretation providing a clue to draw inferences about its dwellers. The interactive processing calls for referring to the force schema to be interpreted in terms of changes in the atmosphere of the house.

According to Talmy, force dynamics can extend beyond physical interaction to ideational structures — for example, that of a narrative plot. The force-dynamic system can characterize such relationships as two entities opposing each other, a shift in the balance of strength between the entities, and an eventual overcoming of one entity by the other. This system can then apply as well to such plot patterns as a conflict between any two factors and an eventual resolution of the conflict [Talmy, 2000, p. 439].

In the force dynamics scenario, all involved entities are endowed with intrinsic force tendency, either toward rest or toward motion [Talmy, 1988, p. 54]. The force dynamics discussed in the story shows how entities (children, wife, husband) interact. The father's leaving the house, and his betrayal (Antagonist force) are the moving forces which meet the psychological resistance of children, expressed in their violent behaviour, and the female protagonist's internal unrest, metaphorically reinforced by the external conditions (Agonist force). The family is traumatized; despite the psychological resistance, the family is overcome by the stronger Antagonist force. In this respect, similarities can be drawn between the interactions of force entities in the story event structure and the balance-of-strength pattern as illustrated by Talmy [1988, p. 59]:

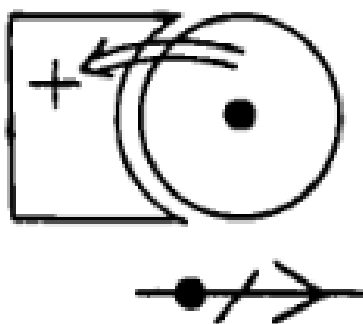


Fig.1. The interaction between the force entities in the event structure of *Wasps*

The comprehension of the *FORCE* schema is crucial for drawing implications about the main protagonist, as mentioned above, a not unintentionally unnamed woman. Her character's psychology is revealed in the following passage, where punctuation functions in a more nuanced and layered way:

(4) *She dressed in a T-shirt and cardigan, what used to be good jeans — as if she were someone who could be stylish, but was presently relaxed — the weekend was when you relaxed — and then she went to the windowsill so she could check on the wasps* [Kennedy, 2010, pp. 26–27].

The entire passage is a single, extended sentence without periods, which suggests a stream-of-consciousness narration. The comma in "*She dressed in a T-shirt and cardigan, what used to be good jeans*" separates two loosely connected clauses introduced with dashes, making a grammatically incomplete construction. It blurs the boundaries between narration and thought and reflects a psychological interiority—as if the reader overhears the character thinking aloud. The dashes create a layered, introspective tone and slow the rhythm, appropriate for a scene set during a weekend and introduce a reflective aside on her self-image and mood. The parenthetical insertion into the syntactic structure of the sentence focuses the reader's attention on the choice of clothes which might be taken quite for granted. However, the long, ironically laden pause, introduced by means of the dashes, along with a matter-of-fact tone, shifts the attention to a new message that calls for rethinking over the previous message and attaching a corresponding valence to it. The pause transfers the attention to the clothes calling for a metonymic mapping between the clothes and the owner, where a piece of garment might be interpreted as a part of identity. A matter-of-fact tone of narration strongly indicates the independence of the

parenthesis clashing with the message in the main sentence by activating the schema *ROUTINE*, which is closely correlated with the *FORCE (ROUTINE IS FORCE)* schema. The latter may be linked to oppressive forces that evoke negative emotions, such as frustration or anxiety. The schema *ROUTINE* is reinforced in the final part of the sentence which introduces another routine action: regularly checking the wasps on the windowsill. It is unclear where they come from. The force source is unknown, the protagonist contemplates the possibility that the house was attracting them and then killing them. The wasps serve as an analogy for the people living in the house who are being affected negatively, most significantly they symbolize the feelings of shame and helplessness the protagonist experiences time the husband leaves. The persistent appearance of wasps on their bedroom windowsill represents ongoing infidelity, even though the force that brings them in remains ambiguous throughout the story.

The following passage is made prominent with the scrupulous expansion on the wasps, the creatures, which haunt the house through the closed windows. The following passage uses punctuation to create a tone that is both reflective and subtly ominous:

(5) *There always were wasps. Always dead — or else weak and sleepy, crawling off to a permanent halt behind the chest of drawers. Five today. All goners. As if the house drew them and then destroyed them. Ridiculously fragile wings, perfect stripes and tapered bodies altogether finely worked — they were like very tiny toys* [Kennedy, 2010, p. 27].

The processing of the passage brings the attention to the grammatically incomplete, detached sentences (*Always dead; Five today. All goners. As if the house drew them and then destroyed them.*) with each observation made significant due to the brevity which creates a sharp tone and tension. The affective potential of the passage is complemented with the elaborate use of the dashes introducing observations instilled with a feeling of horror. The second dash shifts from the physical description of the wasps to imaginative reflection (*they were like very tiny toys*), sounding as if a childlike wonder yet instilled with creepiness. Describing the wasps as “*ridiculously fragile*” with “*perfect stripes*” and “*finely worked*” elicits aesthetic appreciation of the moment of unexpected beauty. The tension between death and beauty enhances the affective complexity: the reader feels simultaneous discomfort and wonder.

The processing of the passage can be fulfilled in the light of the *FORCE* and *HOUSE* schemata that help establish a figurative transfer. The dashes enhance and help visualize the semantic sphere of the descriptive words “*dead, weak and sleepy, crawl off, fragile, like tiny toys*” figuratively associated with the identity of the character implying the state of morbidity (*dead*), the lack of motivation (*weak and sleepy*) and the feeling of insignificance (*like very tiny toys*).

As the story unfolds and unfolds toward its climax, ellipsis and dashes become more significant for completing the text meaning. We can note that the affective aspect of punctuation becomes significant in the use of ellipsis. As noted by Toner, “ellipsis marks are strongly associated with the affective” [Toner, 2015, p. 13]. According to Summey, ellipsis marks are “vague and emotional” [Summey, 1919, p. 183] and the dash is defined as “the sob, the stammer, the mark of unutterable emotion, and the mark of ignorance” [Ibid., p. 225]. The vagueness and the emotional aspects help ellipsis in extending the boundaries of text-reader interaction in filling in the gaps. This being said, the three dots function as a means of activating cognitive and affective experiences by engaging the reader in the meaning building process. Additionally, we can note that ellipsis also triggers “visual configuration” that captures attention and increases the participation of the reader to complete the text meaning [Brown, 1989]. Visualization, defined as the production of mental images in the process of reading [Esroch, 2015, p. 633], increases the reader’s participatory involvement. This can be observed while processing the following cases of the use of ellipsis when the female protagonist mentions the wasps the night before the husband goes away. The conversation gives the first impression of an innocent small talk:

(6) ‘*What are you going to do about the wasps ...*’

[...]

(7) ‘*I’m sorry — What?*’ His expression was polite. Yes, that was the word for it — polite. ‘*Wasps...*’

[Kennedy, 2010, p. 31].

The first thing capturing attention in (6) is the absence of the question mark that contributes to the extension of the functional capacity of the ellipsis. On the one hand, the absence of the question mark softens the question to avoid confrontation and suggest that the female character does not expect to be heard or taken seriously. On the other hand, ellipsis puts an emphasis on *wasps*, to revoke the prominence of the image. The ellipsis in (6) introduces an emotional pause, a silence, suggesting emotional restraint and discomfort. In (7), we can observe a more suggestive use of the ellipsis. Ray’s reaction bears a distinct tone of aloofness and a sense of not belonging to the family. The dash in *I’m sorry — What?* visualizes the gap that exists between the speakers. His turn in the conversation ends with a polite utterance of “wasp,” followed by an ellipsis, again introducing a silence. From the affective perspective, the ellipsis imparts a feeling of emotional dissonance as the subject matter of the conversation contrasts with the emotional tone, making the exchange feel heavier than it first appears.

Their conversation, though sounding like innocent small talk, reveals the reason Ray often left the family.

(8) *“And this the point where it had happened again— still they get in at me— a safe conversation becoming unwieldy, changing its face”* [Kennedy, 2010, p. 31]

The conversation, confined to dots and dashes indicating the silence, vagueness, and incompleteness in the interaction of the force entities, implies the impasse and unutterable emotions. Figure 2 illustrates the emotional impasse of the female protagonist under the pressure of the internal and external forces:

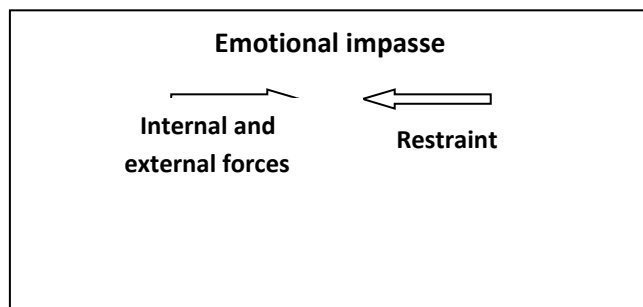


Fig. 2. The relation of forces reflecting the female protagonist’s emotional impasse

The emotional impasse evokes the *CONFINEMENT* schema, associated with the curtailment of physical movement; curtailment of the freedom of movement by means of containment in an enclosed space and the subjection to the rules of the institution [Fludernik, 2019, p. 6], which in the story can be related to the institute of marriage. The confinement is also evident in the female character’s suppressed feelings, because she has many things to tell him but she is silenced because of her inability to face the trauma of being betrayed.

Conclusions

The study aimed to highlight the graphic level of a short fiction from the perspective of its contribution to the text production and interpretation. Specifically, the study examined the cognitive and affective aspects of punctuation, emphasizing the limited exploration of this topic and providing evidence of its importance through a cognitive-affective analysis of A.L. Kennedy’s *Wasps*. The approach proposed in the paper is multilayered and has been completed within the framework image-schema theory, complemented by graphematic, descriptive, conceptual and content methods of analysis. This approach has enabled us to provide a cognitive-affective reading of a highly schematic text. The schematic property of the text is due to operation of the punctuation both as a means of embedding text message and creating specific atmosphere, on the one hand, and a means of facilitating text experiencing.

The cognitive-affective reading of *Wasps* has revealed the cognitive and emotional investment of the period, the comma, the ellipsis and the dash into the narrative, where, in combination with the neighboring units, they contribute to activating schemata, which help in the meaning making process. In the story, the punctuation marks operate as narrative elements triggering cognitive and affective experiencing of the text and facilitating text processing. The reading of the story has revealed that the mentioned punctuation marks due to their functional capacity contribute to activating *FORCE*, *MORNING*, *HOUSE*, *ROUTINE*, *CONFINEMENT* schemas which facilitate both cognitive and emotional engagement with the text on the part of the reader. In particular, punctuation marks function as tools to observe the force dynamics of the story event structure, which is crucial for conceptualizing the event structure of the story. This extensive use of punctuation can be explained by the use of silence as an authorial narrative technique where punctuation marks get endowed with the potential to complete the gaps. From the affective perspective, the study has revealed that the rhythm and the tone of the utterance, along with the suspense and the pauses created by punctuation establish an **atmosphere of insecurity**, dissonance, suffocation, anxiety and fear. The reader experiences the physical and psychological turmoil of the characters, feeling it intimately rather than merely observing it from a distance.

The analysis revealed that punctuation marks are endowed with extended functional abilities. While the comma is essential for imparting a specific rhythm to the narrative and foreshadowing the unfolding of the conflict, the ellipsis and the dash are associated with the unsaid, vagueness, confusion or unutterable emotion, the period is used toward creating an atmosphere of suspense and increasing tension. From the cognitive-affective perspective, punctuation contributes to shifting the reader's attention to the intricate areas of the emotional life of the characters existing beyond the boundaries of the words. Such a technique of the use of punctuation marks can be argued to be both authorial and affective, the specific features of which are integral meaning building blocks.

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COGNITIVE-AFFECTIVE READING OF PUNCTUATION IN SHORT FICTION

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-7>

Key words: *authorial punctuation, cognitive and affective punctuation, period, dash, comma and ellipsis, the image-schema theory, short fiction, A.L. Kennedy*

The aim of the paper is to define the cognitive and affective aspects of punctuation marks in short fiction and demonstrate how these marks influence the reader's perception, activate background knowledge, and stimulate thinking. Image-schema theory forms the framework of the analysis, complemented by graphematic, descriptive, conceptual, and content methods of analysis. The paper presents an approach that provides a useful framework for studying punctuation from cognitive and affective perspectives and disclose its role in the meaning-making process. The paper elaborates on the concepts "authorial punctuation" and "affective punctuation," demonstrating their relevance for the study of a creative use of punctuation marks in short fiction.

The paper argues that, from a cognitive perspective, punctuation marks function as triggers that activate the reader's background knowledge and facilitate the knowledge with the new information embedded in the text. Text comprehension depends not only on words and syntax but also on the reader's ability to process the text based on explicit and implicit relations between textual units. Regarding the affective aspect, the paper argues that punctuation marks serve as triggers that engage the reader in the meaning-making process and enhance participatory engagement with the text by activating various image schemas linked to real-life experience.

Wasps, a short story by A.L. Kennedy, from the collection *What Becomes* (2010), will be analyzed, first, the value of integrating cognitive and affective dimensions in the analysis of punctuation, and second, the twofold significance of punctuation in the text: as a means of conveying the authorial message and as an interpretive tool that guides the reader toward meaning.

The choice of the author and the story is deliberate. A.L. Kennedy is an award-winning novelist and a short story writer, produces work that invites postmodern interpretations. Her fiction frequently explores themes of trauma, loneliness, despair, betrayal, family relationships, by using unique narrative techniques to engage the readers into the emotional world of the characters. The stories in the collection, in particular *Wasps*, is noteworthy for the recurring motifs of silence and the unsaid (Mitchel, 2008), where

each element gains significance in deciphering the meaning hidden underneath the unsaid. The analysis of *Wasps* reveals that the use of punctuation in the story is a result of the author's creative thinking and is endowed with a potential of engaging the reader into the meaning making process, at the same time, impacting the reader both from cognitive and affective perspectives. The paper focuses on the use of the period, the dash, the comma and the ellipsis to demonstrate their contribution in revealing the intricate areas of the emotional life of the characters existing beyond the boundaries of the words. The reading of the story is schematic, and the analysis will illustrate how punctuation marks contribute to the activation of image schemas which help the reader to infer meanings embedded between the lines. At the same time, the analysis will show the applicability of the concepts of "authorial" and "affective" punctuation to A.L. Kennedy's narrative technique, as well as consider punctuation as a result of the author's creative thinking which triggers the readers' creative abilities in building the text meaning.

UDC 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-8>

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BEYOND WORDS: PRAGMATICS OF SILENT NEGATION

Стаття прагне переосмислити поширену думку стосовно того, що мовчання здебільшого означає згоду. Навпаки, воно може бути навмисним актом заперечення. *Метою* дослідження є визначення типології мовчазного заперечення як прагматичного явища та встановлення засобів його вираження у письмовому дискурсі. У статті аналізується, як мовчання функціонує як стратегія незгоди або відмови, особливо у випадках, коли пряме заперечення є недоречним.

Методологія охоплює контекстуальний аналіз (для вивчення ситуаційної залежності значення), когнітивний аналіз (для з'ясування сприйняття мовчазного заперечення читачем), типологічний метод (для побудови класифікації), а також герменевтичний (для тлумачення літературних текстів). Теоретичною базою стали праці А. Яворського та А. Ж. Дінуара, які описували функції та стратегії мовчання в комунікації.

Дослідження пропонує чотири основні категорії мовчазного заперечення: описове мовчазне заперечення (DSN), де автори розповідають про навмисне мовчання та відмову персонажа; еліптичне мовчазне заперечення (ESN), при якому розділові знаки та незакінчені речення передбачають заперечення; мовчазну незгоду через дію (SDA), передану жестами та поведінкою, описаними наративно. і мовчазний міжособистісний монолог заперечення (SINM), в якому внутрішні думки персонажів відкидають ідеї, не висловлюючи їх словами. Кожен з цих типів підкріплюється прикладами з художніх текстів. Результати дослідження підкреслюють, що мовчазне заперечення є не тільки частою, але і прагматично важливою особливістю дискурсу. Це особливо актуально в культурних або ієрархічних контекстах, де відкрита незгода може розглядатися як недоречна. Мовчазне заперечення відіграє важливу роль у динаміці розповіді, розвитку характеру та міжособистісній напруженості. Таким чином, проведене дослідження дозволяє заповнити лакуну в лінгвістичній прагматиці, систематизуючи способи, за допомогою яких мовчання може зводити нанівець зусилля учасників комунікативного акту, демонструючи, що відсутність мови може виражати різні наміри комунікантів.

Ключові слова: мовчазне заперечення, літературне мовчання, прагматика, заперечення, мовчання в дискурсі, невербальна комунікація.

For citation: Yurchyshyn, I. (2025). Beyond Words: Pragmatics of Silent Negation. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 134-148, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-8>

Introduction

In many cultures, silence is often interpreted as a sign of consent. However, when the author of the article was asked to comment on a controversial topic the answer was: "Well... You know... (silence)". Does this sentence constitute a consent? Not at all. Then silence should be treated not only as an example of agreement, but rather negation. How many employees remained silent when employers asked them whether they were satisfied with their salary? Silence speaks more than words, and it does not always signify agreement with the interlocutor.

As a communicative approach, silence entails the absence of words or any verbal speech, yet it serves a specific purpose and hence carries the communicative meaning. Silence could be interpreted differently based on numerous factors, such as culture, context or even tone of the communication. In this article, silence is examined as a means of conveying negation or disagreement – a deliberate strategy to convey refusal, denial or disagreement without stating anything and using the language itself. Silence in this case is context-dependent and can take on different meaning across conversational situations.

The most significant contribution to the interpretation of silence was made by Adam Jaworski in several of his works, but the most influential is *The Power of Silence* [Jaworski, 1993], silence is examined as a social and cultural phenomenon. Jaworski investigates how silence functions in pragmatics and how it can lead to miscommunication. He delves into the politics of silence and gives examples of how silence was preferred by women who experienced sexual violence; their silence conveyed more than words. However, he does not extensively focus on the classification of silent negation in written discourse, that is rendered through linguistic means.

Another influential scholar in this field is Abbé Joseph Dinouart, who, in the 18th century, attempted to classify silence based on strategic and spiritual dimensions. In his work *L'Art de se taire* [Dinouart, 1996; Perniola, 2010] he singled out ten types of silence based on social context. He explored how silence can be employed in communication, examining its potential manipulative, spiritual, and protective qualities. Although his research focuses on broader definition of silence and lacks the classification.

The same topic is partially addressed by Florii Batsevych in *Essays on Linguistic Pragmatics* [Batsevych, 2010] and by Erving Goffman in *Forms of Talk* [Goffman, 1981]. However, in both works, the topic is briefly explained as it is not the focus of this research.

Topicality. Silent negation remains a relatively understudied phenomenon in linguistic research, despite its frequent occurrence in communication. While most studies focus on explicit verbal negation, silence as a means of expressing disagreement is often overlooked or misinterpreted as consent. The study of silent negation offers new perspectives for analyzing meaning in discourse, especially in written texts where silence must be conveyed through linguistic means.

The aim of the research is to define a comprehensive typology of silence as negation within communicative acts and to identify the linguistic means of its expression.

Methods. This study employs several complementary analytical approaches to examine the phenomenon of silent negation in written discourse.

Contextual analysis is used to determine how the meaning of silent negation depends on the communicative situation. It helps uncover how similar silence structures may be interpreted differently across various narrative contexts.

Cognitive analysis examines how silent negation is processed and interpreted by readers.

The typological method serves to classify different types of silent negation according to their form and function, forming the basis for the proposed typology.

The hermeneutic method enables in-depth reading of literary texts, where silent negation is present, taking into account cultural, emotional, and intertextual aspects.

Limitation: The work is primarily qualitative; therefore, the findings cannot be generalized across all forms of discourse. Future research could explore silent negation across a broader range of linguistic and cultural contexts.

Therefore, the present research addresses a gap in the current body of research by explicitly examining the pragmatics of silent negation within written discourse. Its originality and significance lie in providing an innovative classification of pragmatic silent negation forms — such as descriptive silent negation, elliptical silent negation, and silent interpersonal negation monologue — which are strategically employed by authors to enhance suspense, engage readers cognitively and emotionally, and subtly manipulate reader expectations.

History of research on silent negation

Silence, as previously mentioned, was traditionally perceived as the absence of speech or verbal expression; however, now it extends far beyond a mere pause in communication. It functions as a communicative strategy with distinct pragmatic implications. In pragmatics,

silence does not render mere inactivity; rather, it serves as a deliberate choice reflecting complex communicative intentions such as refusal, disagreement, uncertainty, or strategic withholding. Silent negation is a powerful pragmatic device used strategically to deny, refuse, or negate without explicitly verbalizing rejection.

Today, the communicative function of silence has become the subject of academic inquiry. Silence as a model of communicative behavior is analyzed by Radoslav Velimir Baltezarević and his co-authors, who interpret it as an attempt to avoid conflict during a communicative act [Baltezarević et al., 2022].

Silence as a full-fledged language with its own systems of encoding and decoding messages from a sender to a receiver in the immediate context of the situation is explored by E.N. Ugwu and S.O. Igene [Ugwu, Igene, 2012].

Kris Acheson [2008] conceptualizes silence as a language of gestures. The study of silence as a form of active listening is the focus of A. López Gutiérrez and A. Paniagua [2024]. Silence and speech as two constructions of interaction in communication are examined by D. Bao [2020]. Numerous dimensions, binary oppositions, and contradictions of silence are analyzed in the collective monograph *Giving Voice to Silence* [Hermanson, Mumford, 2016], whose authors interpret silence in both monologic and dialogic communication.

B. Wu et al. [2025], in their study of silence as a non-discursive practice, identify four fundamental types of silence: relationship support, relationship neglect, relationship challenge, and relationship destruction. The researchers point out that the interpretation of silence goes beyond a simplified and negative process of withholding meaning; rather, it represents a multifaceted method of meaning construction. As a non-discursive practice, silence can support harmonious relationships, avoid disputes, and even provoke conflicts [Wu et al., 2025, p. 1].

Despite growing scholarly attention to the communicative potential of silence, its linguistic potential as a form of negation and the means of its expression in written discourse remain on the periphery of academic focus — even though pragmatics plays a key role in studying this phenomenon.

The pragmatic approach to silence largely owes its development and recognition to the influential work of Adam Jaworski. In his books *The Power of Silence* [1993] and *Silence: Interdisciplinary Perspectives* [1997], Jaworski significantly reshaped our understanding of silence, moving beyond the traditional view of silence as merely a lack of words [Jaworski, 1993]. Instead, he viewed silence as an active and intentional communicative act, deliberately chosen to convey specific meanings in particular contexts.

According to Jaworski, silence should be regarded as a meaningful element of communication rather than merely the absence of speech. He argues that silence can express various intentions, such as disagreement, uncertainty, politeness, or refusal, depending on the situation and the speaker's goals. Jaworski's main contribution is his detailed analysis of silence as an intentional strategy rather than accidental quiet. For him, silence is always context-dependent, and its interpretation relies heavily on the social situation, cultural background, and the relationship between communicators [Jaworski, 1997].

Jaworski's pragmatic perspective highlights that silence is used strategically to achieve certain social and communicative outcomes. For instance, in conversations silence might serve as a polite way to avoid confrontation or as a subtle method of asserting power or dominance without explicitly stating it. From Jaworski's viewpoint, silence is not passive; rather, it is a calculated decision made to influence interactions and manage social relationships effectively [Jaworski, 1993].

Beyond its immediate communicative functions, Jaworski demonstrates the broader implications of silence. His work has influenced scholars by drawing attention to the nuanced roles of silence in maintaining or shifting power dynamics, managing interpersonal relationships, and even shaping cultural norms of communication. By emphasizing the strategic use of silence, Jaworski has opened up new avenues of inquiry into how meaning is constructed in interactions, significantly contributing to the study of pragmatics and discourse analysis.

Although Jaworski extensively analyzed silence in spoken contexts, there remains room for further exploration of its pragmatic implications in written texts, especially within literary narratives [Ibid.]. This specific area, particularly concerning classifications of silence, will be discussed in detail in the next section.

Scholarly exploration into typologies of silence has largely concentrated on spoken interactions, too. Dennis Kurzon's foundational work, particularly in his influential study *Towards a Typology of Silence* [2007], has predominantly addressed conversational and legal contexts, categorizing silence based on its communicative roles. However, his research provides a critical methodological foundation for developing corresponding classifications tailored explicitly to written texts.

Kurzon suggests four major types of silence: situational silence, social silence, textual silence, and psychological silence. Among these, textual silence is the most relevant for written contexts, thus for this study. Kurzon defines textual silence as the deliberate omission of words or phrases in a text, either by the speaker or the author. In literature, this type of silence may be realized through incomplete dialogue, missing narrative information, or the purposeful absence of expected responses. Textual silence often appears in the form of dashes, ellipses, or blank spaces that suggest something has been left unsaid [Kurzon, 2007].

Situational silence, though originally applied to spoken interactions, can be partially transferred to written narratives. It refers to silence bound to a specific context or setting. For instance, in a literary scene where a character refrains from speaking during a confrontation or a moment of emotional intensity, the author may describe the silence explicitly or imply it through absence of dialogue. Such moments are deeply embedded in the narrative situation, and their classification under situational silence helps distinguish them from more generalized types of non-verbal absence.

Kurzon also addresses social silence, which arises from social expectations, norms, or hierarchies. In fiction, this may correspond to characters remaining silent due to their social roles, fear, or status. Although this type is highly context-dependent, recognizing it in narrative texts may help categorize silences that are embedded within broader social structures inside the storyline [Ibid.].

Psychological silence is defined as silence resulting from internal emotional or cognitive states, such as shock, trauma, or confusion. In literary texts, psychological silence may be reflected through internal monologues in which characters are unable or unwilling to articulate their thoughts verbally.

Although primarily developed for spoken interaction, Kurzon's typology offers categories sufficiently abstract to be applied to written texts. Each type — whether textual, situational, social, or psychological — carries distinct implications for how silence is presented in the narrative and interpreted by the reader.

Michal Ephratt [2008] has also provided a detailed analysis of silence as a linguistic and communicative phenomenon. Although focused primarily on spoken interaction, Ephratt's conceptualization of silence as an intentional linguistic act offers a valuable theoretical background for developing a typology of silence specific to literary contexts. Her categorization emphasizes silence as an active element of language, used intentionally to convey implicit meanings and create narrative effects. This conceptual approach supports the notion of categorizing silence in literary narratives according to its specific narrative and stylistic purposes.

Ephratt categorizes silence into distinct types based on their communicative roles and linguistic manifestations. Her typology identifies three primary forms: silence as a pause, silence as an ellipsis, and silence as a symbolic act. First, silence as a pause involves intentional breaks in verbal exchange, marking linguistic boundaries or indicating reflection. Although originally applied to oral speech, this category can also be useful for the analysis of deliberate textual pauses, such as strategically placed punctuation or breaks that shape narrative rhythm and reader comprehension [Ephratt, 2008].

Second, Ephratt defines silence as ellipsis, referring to the intentional omission of linguistic elements that speakers or writers assume recipients can infer from context. In written narratives, such elliptical silence is realized through narrative gaps, omissions of dialogue, or incomplete sentences that rely on the reader's interpretative engagement to reconstruct the missing details. This category is particularly relevant for analyzing literary techniques that authors foster to enhance interpretive ambiguity and reader interaction.

Lastly, Ephratt introduces silence as a symbolic act, whereby silence functions as a culturally or contextually loaded communicative gesture, conveying meanings that extend beyond mere

linguistic absence. In written narratives, symbolic silence manifests through characters' non-verbal behaviors explicitly described by authors — such as gestures, facial expressions, or significant non-actions — that carry communicative significance without relying on verbalization [Ibid.].

Building upon these scholarly foundations, the current study introduces a novel classification explicitly tailored to written contexts. The proposed typology includes categories such as descriptive silent negation, elliptical silent negation, and silent interpersonal negation monologue. Each category reflects distinct narrative techniques authors strategically employ to articulate silence within texts.

The classification of silent negation

Although silence negation is well-spread in communication, there is there is a notable lack of scholarly literature on the classification of silence in linguistics. This article aims to suggest a comprehensive approach to classification of silence negation. Based on the analysis of communicative strategies in various contexts, the article offers a new insight to how silence can be used for negation in communication. It examines both the most common motivations for its use and less frequent, nuanced instances.

Before trying to classify silent negation, it is advisable to consider existing typologies of silent negation, that are suggested by other scholars in the field.

In 1771, Abbé Joseph Dinouart published *L'Art de se taire* [Dinouart, 1996], in which he argued that the art of being silent is as important as the art of eloquent speaking. A clergyman by vocation, Dinouart examined the way silence works in social and spiritual contexts. It must be noted that this classification reflects its historical context and may not fully align with contemporary communicative practices as it partially lacks the current context. He distinguishes 10 types of silence, and he excludes the possibility of it having infinite meanings, they are the following:

- a) Prudent Silence: employed by those seeking to protect themselves from potential harm.
- b) Artificial silence: may be a type of manipulation, when people deliberately choose not to speak to benefit from other's talking and not revealing anything themselves.
- c) Courteous silence: this type of silence appears when the listener does not want to interrupt anybody, so they simply use their facial expressions or body language to show their approval.
- d) Teasing silence: it appears when the listener secretly disagrees and even mocks the speaker, but they do not want the speaker to know it, so they deceive them into believing that they agree.
- e) Spiritual silence: employed by those that take pleasure in having spiritual connection, rather than simply talking.
- f) Stupid silence: is usually when neither speaker nor listener possesses the capacity to sustain a conversation, it may also happen due to intellectual limitations or the exhaustion of the topic.
- g) Applauding silence: this is a type of silence when the listener uses their body language to show sincere agreement, they usually employ nodding for that.
- h) Contempt silence: used by listeners that show disregard to speakers usually by ignoring them or their words.
- i) Capricious silence: is dependent on the mood of the listener, their answers are based on their personal disposition, usually making jokes which commit them to nothing.
- j) Political silence: valued by Dinouart, this is a type when people choose the words carefully, they do not always tell the whole truth based on what benefits them and what harms them, but at the same time without betraying it.

Another influential scholar is Adam Jaworski, he also suggested his way of categorizing silence in his book *The Power of Silence* [Jaworski 1993]. He analyzed silence according to its functions in different social contexts. It must be noted that these classifications involve silence in spoken communication, rather than the written text. These types are:

- a) Interactive silence: this type is used to smoothen the conversation, it is used strategically, usually as a break or turn-taking in a conversation.

b) Politeness silence: this type is highly dependent on cultural aspect, and it is used to show respect and politeness.

c) Affective silence: this type usually refers to silence that reflects grief or contemplation. This one gives the speaker the chance to cope with emotions and is a non-verbal way of rendering them.

d) Referential silence: it appears during the taboo topics or the ones that the speaker prefers not to discuss. The speaker usually tries not to comment on controversial topics.

e) Performative silence: this is a type of silence that appears in spiritual or religious contexts.

These studies strongly support the view that silence can be intentional, and it renders as much information as verbal communication. Dinouart focuses more on strategic use of silence in terms of its ethical and religious abilities, while Jaworski focuses more on its pragmatic and social aspect [Dinouart, 1996; Jaworski 1993]. Nonetheless, both scholars added greatly to the studies of silence and its functions.

Silent negation in fiction is not as easy to convey. Authors need to find ways of conveying silence with the help of words or punctuation, which which poses a considerable challenge. The authors are confronted with the lack of an explicit means of silent negation. In spoken language, people just stop talking, in written text it is impossible. Instead, the language itself should be used to render its literal absence – to use the words to express their absence.

Most of the few existing studies on silent negation tend to focus on the communicational and social aspect of it [Jaworski 1993; Tannen, 1995], some other scholars research the cultural aspect like Jaworski did, but the author was unable to find much relevant research on silent negation in written texts. However, that aspect is no less fascinating as authors must use all their skills to convey it. Silence speaks more than words in most cases, so it is crucial to understand how it may influence the interaction between the characters in fiction.

Means of expressing silent negation

Silent negation is a communicative strategy where the absence of explicit verbal denial acts as a means of conveying a refusal. If all the means are considered, then the classifications listed above are not exhausted.

The expression of silent negation in prose takes multiple forms, those are:

a) Descriptive language. In this oxymoronic way authors “verbalize” silence, they describe the character’s desire to remain silent and explain their motivation through words.

b) Elliptical techniques. Punctuations like commas or dashes help authors achieve a “silent” effect though visual means. They give the sense of incompleteness and unfinished utterances.

c) Non-verbal cues. Body language, facial expressions, gestures, and movements inform the reader of the intent to disagree or reject.

d) Internal conflict. When an author chooses to explain the inner thoughts of the person, who didn’t interact with the other character in any way but silence, readers get an opportunity to delve into the character’s motivation of choosing silence. Authors simply refuse the other character through explanation of thoughts revealed only to readers.

e) Communication through symbols. These are cultural and contextual symbols that help others understand the refusal without using the language itself.

If these means are taken into account, then the other classification may be suggested.

Descriptive silent negation (DSN)

The most common method of rendering silent negation is the descriptive one. Descriptive silent negation is the negation expressed by a descriptive narrative language to convey a character’s desire not to answer verbally. This type of negation is oxymoronic in nature, but it is a logical and primary way of expressing silence. For instance, when an author must include a dialogue where the interlocutor does not answer, they use narration and write “*He decided to remain silent, but he didn’t agree*” or “*She preferred not to answer, but it seemed she disagreed*”, etc. In spoken dialogue that would not have been a problem, because the interlocutor may just not speak, but in the written text that is impossible, so the 3rd person narrator simply describes the situation to the reader. This approach allows readers to delve into the thoughts and motivations of the characters and describes what in a spoken situation would have simply not been told.

Examples of descriptive silent negation are in literature. The following example illustrates it: "We'll talk more later,' he says, heading for the door. His words are hollow. Talking is something we really don't do. We don't talk about us and we don't talk about that. *He pauses and looks back, and I think he's going to say something more, but he doesn't*" [Pinborough, 2017, p. 24]. In this sentence it is clearly seen that the person is trying to tell the interlocutor that he lied, and he wants to say that he will not talk to the other one because they never do that, however, because they were never really close, he decided not to be sincere this time as well.

In the example below, the author uses no vivid silence description but still showed that the person chose to remain silent and not repeat the same story, so he dismisses the topic. "He lets go of my hand, stands up, and walks away. *'I need to go to the toilet'*, he says, and leaves me sitting there, confused. *I can tell he doesn't believe me, but he doesn't argue.* He just walks away" [Hawkins, 2015, p. 168]. Now in strict understanding of negation in linguistics it may not be categorized as negation, however, in pragmatics the dismissal of the topic is a broader communicative act, it signifies the speaker's desire to stop the conversation, hence negating the previous statement and treating it as irrelevant. It is a pragmatic act of rejecting a proposition. The person does not want to argue for some reason, instead he decided to go to the toilet and "escape" the possible conflict. It gives him time to think how to manage the situation and calm everyone down.

In *Pride and Prejudice* by Jane Austen there are numerous instances of descriptive silent negation. The author effectively uses silence to show love as a tormenting force, she is particularly fond of DSN. The following passage is a great example of silence as negation:

"Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?" *She smiled, but made no answer.* He repeated the question, with some surprise at her silence.

"Oh!" said she, "I heard you before, but I could not immediately determine what to say in reply. You wanted me, I know, to say 'Yes,' that you might have the pleasure of despising my taste; but I always delight in overthrowing those kinds of schemes and cheating a person of their premeditated contempt. I have, therefore, made up my mind to tell you, that I do not want to dance a reel at all — and now despise me if you dare" [Austen, 1817, p. 35]

In this passage it is evident that Elizabeth deliberately uses silence and hopes that Mr. Darcy will figure out the refusal — "*She smiled, but made no answer*" does not look as if she was actually startled and didn't know what to say, clearly, she hoped that he would stop pursuing the matter, but the inclination behind silence in this case failed. Silence here acts as a way of refusal, but at the same time it adds to the overall atmosphere of flirtation between the characters. At the same time, it is not as straightforward as the word "no" would be. During the conference, this topic was presented as strategic use of "No", refusal with the answer "no" is perceived by most of the listeners as an act of aggression and creates conflict between the speakers, so using silence as in the example above is a great tool of softening the tension.

Another example is "*She said no more, and they went down the other dance and parted in silence; and on each side dissatisfied, though not to an equal degree, for in Darcy's breast there was a tolerable powerful feeling towards her, which soon procured her pardon, and directed all his anger against another*" [Austen, 1817, p. 66]. Here DSN is in the first part of the sentence and Jane Austen once again demonstrates her mastery of expressing silence through the benefits of a third-person person narration. This passage also shows that silence may convey conflict, discontent and disagreement, rather than a positive meaning.

There are many instances in this story when silence is not purely a sign of negation and disagreement. In some instances, the characters prefer to remain silent as a form of politeness. There is some discontent between Charlotte and Elizabeth so in the story they prefer not to express it verbally. "*Between Elizabeth and Charlotte there was a restraint which kept them mutually silent on the subject; and Elizabeth felt persuaded that no real confidence could ever subsist between them again*" [Austen, 1817, p. 91]. Both know that there is a chance of potential argument if they have a conversation, so they prefer not to have it at all, thus avoiding any conflict. Silence here is more like withdrawn negation.

In this book, the role of silence is crucial, as it contributes to the overall atmosphere of romance and mystery. Although silence in the story does not always act as negation, sometimes

it is a sign of consent, avoidance of conflict, inability to find proper words, etc., it still expresses refusal and withdrawn disagreement in a lot of cases, which proves that silence may act as a non-traditional way of negation.

"I've decided more than once to ignore his obvious displeasure, and I've chosen to wear something he doesn't like. But it's not worth it. I can tell he disapproves, and he becomes so distant with me that I instantly regret it. He doesn't shout, and he doesn't say a single unpleasant word. He just speaks to me as little as possible, without appearing overtly rude, and it ruins my evening. ... I almost wish he would tell me what he's thinking. Then at least I would have an opportunity to put across my point of view. But you can't really fight silence" [Abbott, 2011, p. 25]

This example shows that silence may be a type of fight. The character begins to behave differently because of the desire to make her partner angry, however, yet he does not express his disapproval and or start an argument. Silence in this case may either be the way of avoiding conflict or psychological abuse. The author does not clearly state the motivation of the man, but it is visible that the woman does not like this way — *"It ruins my evening"*.

Descriptive silent response is one of the most controversial types of either agreement or disagreement. In this part the attempt was made to show that it does not necessarily act as a positive response. The speakers may opt for it for several reasons, some people do not want to be straightforward with their negative response, some just believe it will not change anything, some give the interlocutor the chance of changing their mind, etc. For whatever reason the speaker chooses to remain silent, it is still hard to deny, that sometimes people choose silence because they disagree.

Elliptical silent negation (ESN)

Another popular method is to use ellipses or punctuational marks. An elliptical silent response may indicate either agreement or disagreement, with the focus of this research on the latter.

Elliptical silent negation is a strategic use of ellipses or omission in the text to imply the narrator's disagreement, negation or refusal without any usage of verbal means for that. Unlike descriptive silent negation, which discussed in the previous part, ESN does not use the language at all, not even to express the absence of the response, it instead uses punctuation for that purpose. This technique is used by writers to leave some information unsaid and unheard, so the listener is left with simply their own guesses. It is done for several purposes, such as maintaining mystery, the need to avoid the direct answer, to avoid possible confrontation, etc.

Silent negation with the help of punctuation, such as "...," is quite popular in informal messaging, it may not be as popular in English as it is in Ukrainian [both in literature and in informal messaging], however, it is still a way how to express a disapproval.

The following examples of informal texting show how to use it: *"How long have you known?" I ask her. 'About the affair.' 'I didn't,' she says. 'Until today. I mean I don't know what was going on. I just know. . .'* Thankfully she falls silent, because I'm not sure I can stand hearing her talk about my husband's infidelity" [Hawkins, 2015, p. 163]

The character does not want to admit that she knew, she starts making excuses for herself and later she gives up and tells that she did know something, but because the shame is too overwhelming, she stops in the middle of the sentence and instead of the explanation the author uses "...," to show that the truth is too much for her to say. *"I just know..."* acts as a negation to all her previous statements, previously she was saying that she did not have any idea about the infidelity.

Sometimes it can be used to show that the speaker has lost track of their thoughts or was distracted. Consider this example: *"That is not true!" I said. "I didn't take ... It didn't happen like that, that's wrong. I didn't ... I didn't take her"* [Hawkins, 2015, p. 48]

The ESN here is purely accidental; the character is trying to cope with their emotions, but it is too much for them, so they start repeating the same phrase. The reader needs the whole context to understand what the character means, because in most cases the negation is implied and not finished. The other reasons for ESN may include a distracting phone call, or the person just losing attention, being interrupted by someone, etc.

Sometimes ESN could be used by a speaker to avoid answering directly and possibly smoothen the edges as there was no direct negation. *"You know, well... he's just not the type to do something like that. I can't see it happening"* [Abbott, 2011, p. 66]. This quote implies that the character is reluctant to negate the previous statement. The person does not want to disagree that her partner could be married to another woman. However, because her mother proceeds with the topic, she feels she needs to defend him. She is convinced that he is not the type and that is why she uses ESN in the beginning — *"You know, well..."*

People may resort to such an answer if they want to leave space for themselves to later disagree and say that the response *"well ... You know"* was simply misunderstood. For example, in a business setting if the employer asks something the employee may answer in such an ambiguous manner, so the manager is not offended by the direct refusal. It is a way to politely hint that they disagree. *"Cecilia frowns. 'Well... no'. She looks at me hesitantly. 'But Mark said he heard someone, and —' 'Did you hear him?' 'No, but —' Cecilia begins. Lombardi cuts her short"* [Stevens, 2022, p. 95].

This passage is full of ESN, the author gives us the examples of unfinished, implied negation starting with *"well..."* and finishing with *"but —"*. There is something more to that story, and these *"buts"* mean that the person knows more [*No, but I have something else to say*], but she is interrupted by the investigation and hence unable to finish it.

Quite popular are filler words or interjections in ESN, for instance, words like *"well"*, *"um"*, *"you know"*, *"er"*, *"so"*, *"you see"*, etc., are commonly used to soften the disappointment of the response, combined with ESN, which is already indirect, it serves the reader as a polite refusal, one that does not sound as impolite or arrogant as a direct *"no"*. They help to create the feeling of hesitation, as if the speaker decided to refuse after serious consideration, not point blank.

ESL negation is a popular way of avoiding direct negation in both written and colloquial discourse. The reason is that it is not straightforward, hence not impolite. People may use it to subtly indicate their disagreement without direct confrontation. It is useful if the speaker wants to soften the edges.

Silent disagreement through action (SDA)

Silent disagreement through actions uses the means of behaviors or actions rather than words to render disagreement, refusal or negation. It is easier expressed in oral conversations as then the interlocutor simply uses facial expressions, body language or some actions; in written texts the writer must use the language to show that the character used the extralinguistic means for negation. The examples of actions that express disagreement or negation include frowning, sarcastically laughing, walking away in fury, raising eyebrows, using the hands to show the *"stop"* sign, shaking the head in disapproval, etc. Such negation is deeply contextual as it requires the interlocutor to be observant and be able to interpret these signs correctly. Cultural differences may also affect the understanding and interpretation of signs.

Classic examples of such negation include leaving the room at the conference in disagreement or protest or to sit during the applause in the theatre. This absence of words can be treated as an extralinguistic negation, which conveys the meaning and is the type of communication, but no verbal response is given. Though many forms of SDA are culturally restricted, some of the behaviors are common across all cultures, they are usually treated as clichés. Most of them usually involve silently walking away from the interlocutor, it is an agreed way of showing opposition worldwide.

Another example could be a situation at home, such as when a mother of a teenager turns the computer off and asks them to study, they may simply push their books away, expressing their dissatisfaction and refusing to follow the mother's order. Such situations are quite common, and, in most cases, they are mutually understandable.

There are many examples in literature and the following clearly illustrate that. *"I watch them for a second. Ed, whose face I can see clearly, shakes his head incredulously, perhaps dismissive of what Clyde is saying. Clyde gesticulates towards him, animated now, forcing his belly into the table. Ed shrugs, unconvinced"* [Stevens, 2022, p. 50].

Clyde is having a conversation without any verbal interaction; he uses only SDA, but this does not prevent his interlocutor from grasping the meaning of his answers. Shaking his head in

dismissal and shrugging the shoulders in this context clearly illustrate that the person is against what is said, without even articulating it. *“Okay, how about someone who has been having trouble with the locals?” “Maybe someone who has been targeted or said something in passing threats to their lives... safety”; “He laughed. It was a bitter sound and he shook his head looking down at his feet”* [Dalgliesh, 2021, p. 228].

The person in this passage is laughing in disbelief that such a question could be asked. It is a sign of sarcasm; however, the second body response is the negation — *“he shook his head”* — it is a clear no. At the same time, he is looking down at his feet, in the book it is because of hopelessness, he does not really know what to do. The character did not pronounce any word, but in this quote, there are sarcasm, disbelief, negation.

“You’re not concerned? She shook her head. ‘She’s a smart girl. I taught her well... at least I taught her some things” [Dalgliesh, 2021, p. 311]. This passage contains body language that denotes negation – shaking the head. When the lady from the book shook her head, it was a sign that she was not concerned. Later, she proves it with the sentence that she pronounces, she believes that the lady is smart enough not to make any mistakes. However, this passage contains no linguistic manifestation of negation, it only has the extralinguistic one and it is silent disagreement through action.

“At breakfast, Scott asks me to cancel my therapy session. I don’t say anything. I pretend I haven’t heard him” [Dalgliesh, 2021, p. 17]. In this example, the character decides to silently ignore the other one to show disagreement. It is also a popular behavior during SDA. The character believes that it will work better than words, because the verbal conversation may be the beginning of an argument, but the silent one communicates everything to the other speaker without starting the actual interaction.

There are examples in graphic novels as well. Consider this picture:



Fig. 1. Picture taken from Berry [2008, p. 8].

The person makes no reply in this novel, but when his colleague suggested turning to God in times of depression, Fernandez simply close the door. It clearly signifies his unwillingness to continue the conversation which he considers to be stupid.

Quite a lot of British people would prefer to express disapproval by simply tutting – the sound that you make with your tongue touching the top of your mouth – such behavior is traceable in other cultures as well. This way is somehow verbal and can fall into the category of

negation through exclamations, however, tutting is just barely audible, inarticulate and indistinct so that's why it may fit the description of non-verbal communication, too.

In other cultures, it is traceable as well, for example, Japanese prefer to silently smile and otherwise not react if they disagree, they may also slightly bow, however, although the bow might seem unnatural or strained in such contexts. Ukrainians typically employ the facial expressions like frowning or having a confused face, they may also frown with their teeth clenched or clench the teeth in disgust. The Italian "chin flick" — a gesture made by brushing the back of the fingers under the chin — can also mean a lot of things, one of them negation.

The other examples are crossed arms, downward movements of the lips, staring, using index finger and thumb to support your head, looking away or avoiding eye contact, etc. It should be mentioned that such movements may mean other things as well, it is not necessarily a rule, but rather a possible implication which, as it has been said before, is deeply context dependent.

Silent interpersonal negation monologue (SINM)

Silent Interpersonal Negation Monologue has been studied primarily by psychologists and sociologists; however, the notion is relevant even in linguistics. SINM relates to the concept that occurs on the level of character-character interactions, when readers are given the information that was not enclosed to the other character, but rather in the speaker's mind.

Silent Interpersonal Negation Monologue (SINM) is the negation when the person disagrees internally or refuses to support certain idea, however, does not express it verbally or through any other means of communication, but a thought. The refusal or disagreement happens within a person's thoughts and emotions, though it is not constituted for people around.

For instance, if the character is asked for forgiveness and thinks "No way", but does not express it verbally, then this type of negation occurs only on a level accessible to a reader, but not to the interlocutor.

A good example of it is in the book by Ruth Ware. *"I keep my earbuds shoved into my ears on the minibus from Geneva Airport. I ignore Topher's hopeful looks and Eva, glancing over her shoulder at me. It helps, somehow. It helps to shut out the voices in my head, their voices, pulling me this way and that, pummeling me with their loyalties and their arguments to and fro. Instead, I let James Blunt drown them out, telling me I'm beautiful, over and over again. The irony of the statement makes me want to laugh, but I don't. There's something comforting in the lie"* [Ware, 2020, p. 16]. This passage contains different types of silent negation. When the character decides to use the earbuds, and she ignores the other character these are examples of silent negation through actions. However, the whole story is another type of silent negation, that is Silent Interpersonal Negation Monologue, as the narrator in this passage is the woman herself and a reader is given more information from her, the type of information the other characters are not given. The linguistic cues — "*I ignore...*", "*... shut out the voices in my head...*" — indicate her refusal to engage with the couple. Silent negation through action is used as an additional external cue for them as a signal of her refusal of any communication. Later in her monologue, she uses the words like "shut out" and "drown" internally so the reader can decode that she denies any unwanted external noise, which is both literal and metaphorical. The reader in this case is given more information than the characters, who must rely on their attentiveness and ability to recognize body language, which corresponds to the concept of silent interpersonal communication. What finally concludes the state of negation is that she calls the confession of her interlocutor a lie. For her it is ironic and even laughable, which clearly indicates that she disagrees with the statement, even if she chooses not to react verbally.

This passage is a good example because it shows a multilayered silent negation rendered in several ways — through action and internal monologue. Here refusal is not merely absence of sound, it is a deliberate choice not to verbalize a refusal and disagreement.

In the following passage the narrator switches between verbal and silent communication. *"I've got it under control", I say, "you just focus on New York. Get that account". And my silent thoughts say: don't come back and tell me it's happened again, that after everything you're in the wrong place here with us"* [Croft, 2016, p. 14]. What is foregrounded in the novel is that the part with inner monologue is in italics to help the reader understand where she verbalizes her thoughts and where she does not. The silent thoughts of the character reflect her internal

conflict, she wishes him good luck and sounds motivating, but in her mind, she wishes him not to come back in this way negating her verbal reassurance. The whole passage indicates deliberate withholding of the information, hence creating a gap between what was said and what was meant. This passage illustrates SINM through juxtaposition of verbal lie and internal negation.

In summary, SINM can be a useful tool for fiction writing as it is useful for twists, suspense, climax, etc. However, after careful analysis of texts, it must be admitted that this type of silent negation is quite scarce, compared to the previous types. It could be since such a type was not researched enough or a reason may lie in its complexity and possible confusion, too. Nonetheless, its potential is immeasurable.

Pragmatics reasons of silent negation

In pragmatics, silence carries strong communicative meaning and the reasons why people choose silence over speech are interesting. People choose silent negation for several reasons, which will be discussed later in this unit, but the most popular is **conflict avoidance**.

Some people may interpret silent negation as a sign of consent; however, some people use it as a powerful tool to silently disagree. Because it is so controversial people do not get offended as they are unable to clearly interpret the signs. Silence or pauses usually affect the interlocutor, which is why many politicians pause before the speech.

Many speakers prefer to respond with a silent smile and not express negation verbally because it helps them to leave some space and potentially prevent conflict that will happen if people straightforwardly say “no”. Silence shows the interlocutor that the speaker is considerate of their feelings and that is the reason for them to not answer instead of answering in a hurtful way, especially if it is followed with a gentle smile. Such an act is viewed as avoidance instead of straightforwardness; hence, people view it as more polite, as it leaves some room for interpretation, and they are busy trying to figure out the meaning instead of being defensive because of “no” answer.

Silence often serves as a protective shield for the speaker, which another reason for its frequent use. It is a unique way out for the speaker, because they can express their disagreement without the threat of being openly criticized for that.

The problem with such an approach is that quite a lot of people may confuse the intended meaning and interpret it in a way that suits them. So eventually the speaker may be forced to express their opinion on the matter in a more understandable way.

The previous point is confirmed by other studies. It appears that a lot of Facebook and Twitter (now X) users resorted to censorship to avoid conflicts online [Neubaum, Krämer, 2017]. When users saw that controversial topic, that they commented on, got too much negative feedback and quite a lot of them simply stopped answering. Around 40% of users refrained from commenting because of fear of aggression [Ibid., p. 464]. This may be treated as a new form of institutionalized silent negation, because the algorithms of Facebook and X do not tolerate such posts it could be called algorithmic silent negation.

Another reason is there could be a strict **hierarchy** like employer and employee relationships or manager vs the managed, etc. In such settings the speaker, who is in inferior position may feel the need to be more careful with the words they use, they may feel that because of their position they should not be using the vocabulary that potentially may lead to the confrontation with their superiors. Even in companies where a healthy attitude towards their employees is valued, an employee may feel that they need to express respect and politeness. In business-like environments, it is better to smooth the edges, so silence is more than helpful.

Such an approach has its flaws. The employees may remain silent on the subjects that are crucial for the company, which potentially may lead to a decrease of efficiency, that is why now companies are trying to avoid strict censorship.

Silent negation may as well be **culturally** determined. In some Asian cultures, such as Japan, it may sometimes be expected to generally avoid negation and vocabulary like “no,” “I don’t think so,” or “I disagree” is a sign of audacity and rudeness. They try to remain silent and simply smile, in this way they show their opinion on the subject. On the Internet, numerous

memes circulate about the types of Japanese silent smiles and how to interpret them. For the people of Asia, of course, that is only usual behavior. However, such traditions may not be understandable for the foreigners, and they may interpret a smile and silence as agreement rather than disagreement. According to Maynard [Maynard, 2015], Japanese communication values indirectness and subtlety, this nationality prefers to silently disagree without the direct confrontation. On the other hand, Tannen's study [Tannen, 1995] proves that people from the West prefer verbalized communication, so they usually view silence as a lack of interest and disrespect.

In Africa silence is a sign of composure and respect to the elders. The Akan people in Ghana cannot verbally disagree with people who are older, it is a sign of great respect if they simply keep silent whenever they are against [Salm, Falola, 2002].

One more reason is that some speakers want to **leave some time for themselves to have time to think about the polite way of refusal**. Many of our initial responses tend to be emotional or impulsive, and silence allows individuals to pause and respond more thoughtfully. Silent negation provides time for a speaker to contemplate. Speakers get additional time to think how to express a refusal or if they want to refuse in the first place.

Pragmatic reasons for silent negation are context-dependent, however, in this chapter there was an attempt to show the most popular ones. The reasons are, of course, not exhausted.

Conclusion

Silence as a communicative phenomenon has been studied by many, however, most of the scholars view it as a mere sign of consent. This article attempts to explore silence from a different perspective – as an extralinguistic means of conveying negation, disagreement or refusal. Through the linguistic analysis of various examples of silence in both oral and written communication, it was shown how silence can be strategically employed by a speaker to avoid confrontation, politely refuse, give space for further decision, etc.

Based on the classification of silence in general by Adam Jaworski and Abbé Joseph Dinouart, the new alternative classification of particularly silence negation has been introduced. The new classification focuses on how the authors manage to “verbalize” the silence negation in written texts and gives examples of oral manifestation as well. It is particularly difficult to render silence with the help of linguistic means as it itself falls into the category of extralinguistic phenomenon.

Descriptive silent negation functions precisely in this way, so the author uses linguistic means to describe something that is not verbal. DSN is oxymoronic in its nature, but that is what makes it unique. Elliptical silent negation is culturally dependent, as it is not very common in the English language, however, this way should be given more credit as the graphic signs are best to convey silence. Silent disagreement through actions may manifest itself in both spoken and written discourse, however, in written discourse it requires to be verbalized. Finally, Silent interpersonal negation monologue is about interacting with a reader more than with the other character.

The pragmatic reasons for a speaker to resort to silent negation include conflict avoidance, showing respect, avoiding straightforward refusal, politeness, leaving some time for contemplation and obeying hierarchical expectations. This type of silence is more complex than silence that conveys consent, because negation may be potentially viewed as too straightforward or aggressive, hence it has more pragmatic meaning. While silence can be viewed as disrespect, sometimes it is a way of keeping face and showing consideration to an interlocutor.

Silence should not be reduced to just absence of words, there are many cases when it speaks more than words. It is as powerful as verbal communication and often is used intentionally. It has rich pragmatic meaning and challenges the traditional view of what communication is. It is a good example of why pragmatics is so important as it is the only branch of linguistics that may explain such a complex phenomenon. This study gives new insights into the role of negation with the help of silence in communication and human interaction.

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BEYOND WORDS: PRAGMATICS OF SILENT NEGATION

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-8>

Key words: *silent negation, literary silence, pragmatics, negation, silence in discourse, non-verbal communication.*

This article seeks to challenge the commonly held belief that silence primarily signifies consent. In contrast to traditional assumptions, it argues that silence can function as a powerful and intentional act of negation in communication. The research focuses on the phenomenon of silent negation — a form of disagreement or refusal conveyed not through direct verbal means, but rather through silence itself or linguistic representations of silence in written discourse. *The aims* of this study are: first, to define a typology of silent negation that reflects the pragmatic functions of silence within communicative acts; and second, to identify the strategies by which silent negation is expressed linguistically, particularly in literary texts.

To achieve this, the article applies a combination of contextual analysis, cognitive analysis, typological classification, and hermeneutic interpretation. These *methods* are used to trace how silence operates pragmatically in literature, where authors cannot rely on non-verbal cues and must instead “verbalize” silence through various linguistic devices. The theoretical foundation of the article is based on the works of Adam Jaworski, who views silence as a strategic and context-dependent communicative act, and Abbé Joseph Dinouart, who introduced an early typology of silence in the 18th century. Their contributions are revisited and extended through the development of a new classification system more suitable for written discourse.

The study suggests four main categories of silent negation: Descriptive Silent Negation (DSN), where authors narrate a character’s deliberate silence and refusal; Elliptical Silent Negation (ESN), in which punctuation and unfinished sentences imply negation; Silent Disagreement through Action (SDA), conveyed via gestures and behaviors described narratively; and Silent Interpersonal Negation Monologue (SINM), where internal thoughts of characters reject ideas without verbalizing them. Each of these types is supported with examples from literary texts.

The findings emphasize that silent negation is not only a frequent but also a pragmatically rich feature of discourse. It is especially relevant in cultural or hierarchical contexts where open disagreement may be regarded as inappropriate. Silent negation plays a vital role in narrative dynamics, character development, and interpersonal tension. This study thus addresses a gap in linguistic pragmatics by systematizing the ways in which silence can negate and by demonstrating that the absence of speech can convey complex meaning.

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PARADIGMS OF CULTURAL LINGUISTICS

ПАРАДИГМИ ЛІНГВОКУЛЬТУРОЛОГІЇ

UDC 81.006.3

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-9>

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PARTICULARITIES OF REPRODUCING EMOTION CONCEPTS OF THE UKRAINIAN “CULT OF SUFFERING” IN THE GERMAN LINGUO-CULTURE: A CORPUS-BASED STUDY

Пропонована стаття присвячена опрацюванню методики, яка може слугувати для встановлення випадків некоректної передачі імен емоційних концептів (ЕК) в українсько-німецьких і німецько-українських перекладах художніх творів. Метою дослідження є апробація цієї методики на прикладі «сумно-тужливих» ЕК українського «культу страждань» – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА та БЕНТЕГА. Досягнення мети передбачає застосування методів дефініційного, контекстуального, порівняльного, перекладацького та статистичного аналізу.

Вибірка мовного матеріалу становить 1384 паралельні контексти, відібрані на основі даних українсько-німецького паралельного корпусу, який входить до групи паралельних корпусів ParaRook. Аналіз матеріалу вибірки, а також зіставлення словникових дефініцій українських лексем сум, смуток, туга, журба, жаль, скорбота, печаль, зажура та їхніх німецьких відповідників Trauer, Traurigkeit, Wehmut, Kummer, Heimweh, Sehnsucht, Weltschmerz, Melancholie, Betrübnis, Jammer виявив, що опрацювання лише словникових даних не забезпечує об'єктивності при визначенні оптимальних перекладацьких відповідників у цільовій мові. У цьому вбачається причина змістових утрат німецьких/українських ЕК при їхньому трансфері до українськомовного/німецькомовного середовища. Встановлено, що найчастіше причиною таких утрат є неврахування перекладачами тих глибинних смислів ЕК, які створюють своєрідну емоційну атмосферу тексту вихідної мови. При цьому перекладачі часто сфокусовують увагу на пошуку міжмовних еквівалентів, забуваючи, що міжмовна еквівалентність не завжди є гарантією міжкультурної еквівалентності. Зважаючи на те, що пошук міжкультурних еквівалентів вимагає значних інтелектуальних зусиль, перекладачі свідомо спрощують собі завдання тим, що вони лише частково передають емоційну палітру тексту вихідної мови, позбавляючи в такий спосіб українськомовного / німецькомовного реципієнта найменшого уявлення про специфіку емоційного світу німців / українців. Особливу проблему для реципієнтів цільової культури становить диференціація тих ЕК вихідної культури, дефініції імен яких є дуже близькими. Розрізнення таких слів здійснено на основі показників частотності окурентів слів-запитів Trauer, Traurigkeit, Kummer і Jammer, що уможливило визначення домінуючих смислів близьких німецьких ЕК TRAUER, TRAUERIGKEIT, KUMMER і JAMMER та сприяло встановленню відмінностей у концептуальних структурах останніх.

Ключові слова: переклад, еквівалент, емоційний концепт, лінгвокультура, мовний корпус.

For citation: Mizin, K., Slavova, L. (2025). Particularities of Reproducing Emotion Concepts of the Ukrainian “Cult of Suffering” in the German Linguo-Culture: A Corpus-Based Study. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 149-163, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-9>

Introduction

According to Ukrainian psychology, Ukrainians are characterised by a “cult of suffering” because they are especially vulnerable to emotional experiences of yearning, sorrow, sadness, despair, grief, pity, mourning, melancholy, woe, hopelessness, distress, despondency, excitement, and uneasiness [Kapustynska, 2018]. If we assume that conceptualising emotions leads to complex phenomena – ECs (emotion concepts), which show a certain cultural labelling [Jackson et al., 2019] and are represented not only on the cognitive but also on the linguistic level [Kövecses 1990; Mizin, Ovsienko, 2020; Russell, 1991; Wierzbicka 1999], we can presume that ECs *ТУГА* ‘yearning; sorrow; mourning’, *ЖУРБА* ‘sorrow; melancholy’, *ВІДЧАЙ* ‘despair’, *СКОРБОТА* ‘mourning; suffering; pain’, *ЖАЛЬ* ‘pity; grief; regret; wistfulness’, *ПЕЧАЛЬ* ‘sadness; melancholy; sorrow; grief; misery’, *СУМ* ‘sadness; sorrow’, *РОЗПАЧ* ‘despair’, *ЗАЖУРА* ‘sadness; melancholy; sorrow; woe’, *БЕЗНАДІЯ* ‘hopelessness’, *СКРУТА* ‘distress; woe; uneasiness’, *СМУТОК* ‘sadness; sorrow; melancholy’, *ХАНДРА* ‘despondency; melancholy’, and *БЕНТЕГА* ‘excitement; anxiety, uneasiness’ occupy a special place in the Ukrainian linguo-culture.

In this “cult of suffering”, there is a clear core formed by ECs, which contain the meanings of heavy (negative), deep (non-intense), wistful and bitter (dull) emotional experiences, the core content element of which is sadness, – *СУМ*, *СМУТОК*, *ТУГА*, *ЖУРБА*, *ЖАЛЬ*, *СКОРБОТА*, *ПЕЧАЛЬ*, *ЗАЖУРА*, *ХАНДРА*, and *БЕНТЕГА*. One of these ECs represents the basic emotion, and the rest convey different expressions of sadness.

It is quite difficult to identify the basic EC among them, because in the naïve perception of Ukrainians, the boundaries between the ECs *СУМ*, *СМУТОК*, *ТУГА*, *ЖУРБА*, *СКОРБОТА*, *ПЕЧАЛЬ* or *ЗАЖУРА* are largely blurred, so ordinary representatives of Ukrainian culture may not distinguish between them. This is especially true for very close ECs *СУМ*, *СМУТОК*, and *ЖУРБА*. Even Ukrainian psychologists confuse the terminology for the basic emotion: they mostly use the lexeme *сум* [Haisonok, 2024], often – *смуток* [Psykhohohis, 2024], and less often *журба* [Psykhohohis, 2024] or *печаль* [Psykhohohis, 2024].

In view of this, the Ukrainian EC that represents the basic emotion among the “sad and wistful” emotions can be identified by finding the closest Ukrainian equivalent to the English lexeme *sadness*. This approach is somewhat biased, but it can be justified in a situation of complete uncertainty. It is based on the fact that the theory of basic emotions [see, e.g., Ekman, 2007], as well as various lists (classifications) of the latter, came out of the realm of English-speaking psychologists. Some lists do not include “sad and wistful” as a basic emotion at all, but in R. Plutchik’s well-known model of emotions [Plutchik, 1997], for example, one of the eight basic emotions is described as *sadness*. Since in bilingual English-Ukrainian dictionaries [e.g., Phillips, 2024; Horot et al., 2011] the equivalent to the English term *sadness* is primarily the Ukrainian lexeme *сум* (close synonyms for *смуток* and *журба*), this suggests that it is the EC *СУМ* that represents the basic emotion in the Ukrainian culture.

Plutchik’s model of emotions is so popular among psychologists that the original English version of the model has been translated into many languages. Its translations clearly demonstrate how vague the terminology for both basic and derived emotions is in almost any language, including German. The reason for this is primarily that psychologists are not professional translators, and the latter are not psychologists. Therefore, translators, without delving into the world of emotions, rely mostly on their own intuition, which can lead to incorrect rendering of terms denoting emotional experiences. Instead, psychologists may simply translate the source language (SL) term using the first translation equivalent of the target language (TL) registered in the bilingual dictionary, forgetting that dictionary compilers are not usually experts in the complex interplay of human emotions, especially those of very close ones. These factors lead to a situation where translators, both professional and non-professional, focus on finding interlingual equivalents, without paying attention to the modern interpretation of translation as a transition not so much from language to language as from culture to culture, i.e. the translator must not only convey words, but also reproduce all the semantic shades of the concepts represented by them in the target culture. Therefore, interlingual equivalence is not always a guarantee of intercultural equivalence. This means that the names of emotions may be equivalent in SL and TL, but it is doubtful that the ECs they denote will be equivalent, since the transfer of ECs to the target culture can be considered successful only when the representatives of this culture have the most adequate idea of a certain emotional experience.

A vivid example of this is the German translations of the aforementioned emotion model, in which even the basic emotion of anger is rendered by different terms – *Ärger* або *Groll* [Hildebrand, 2014, p.

7]. The reason for this discrepancy is obviously due to the fact that psychologists, as naïve translators, “trust” bilingual dictionaries too much, and their intuition, which leads to a significant degree of subjectivity in translation decisions. Therefore, in this case, a broader approach is needed, which involves not just comparing the dictionary meanings of these names of the emotion of anger but comparing the conceptual structures of the ECs that objectify these names: ÄRGER and GROLL, on the one hand, and ANGER, on the other. This way, it is possible to determine which perceptions (associations) the speakers of the target German culture have in connection with ÄRGER and GROLL, and which of these perceptions is closer to the perception that activates EC ANGER in the representatives of the source Anglo-Saxon culture.

The translator’s awareness of the fact that a word is not just a designation of a certain emotion, but the name of a complex cultural phenomenon – EC – should make the translator more cautious about using dictionary equivalents in the translation process, since researchers argue that there is no complete equivalence among the names of anger, for example, even in typologically close languages, such as English and German [Durst, 2001; Oster, 2023]. The verification of vocabulary material should be carried out through a detailed study of encyclopaedic information or even special studies in the field of the psychology of emotions. Only this way the translator can get an idea of the associations that the source and target cultures have with a particular EC: if these associations largely coincide, the translation can be considered successful. When translating literary works, the coincidence of associations related to the EC can help the recipient of the translation to have an adequate idea of the emotional atmosphere of the SL text, i.e. this idea will be as close as possible to the one created by the author of the text. To achieve this is a priority task for the translator, regardless of the strategy he or she chooses [Borysenko et. al., 2024; Kapranov, 2018; Povoroznyuk et al., 2016; Rebrii, Tashchenko, 2020; Venuti, 1995]. On the contrary, in the case of an incorrect rendering of emotion-related terminology, the recipient of the translation will get a far-from-the-original, often completely false, idea of the emotional atmosphere of the SL work. The prevalence of such cases has determined the **purpose** of the proposed article, which consists in developing a corpus-based methodology that can be used to identify incorrect translation decisions to identify incorrect translation decisions regarding rendering of the names of “sad and wistful” ECs of the Ukrainian “cult of suffering” in Ukrainian-German and German-Ukrainian translations of literary works – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА, and БЕНТЕГА. The methodology is based on data from the Ukrainian-German parallel corpus, which is part of ParaRook [Shvedova, Lukashevskiy, 2023–2024].

Methods and material (language corpora)

The tested research methodology is based on the procedures of a number of methods of linguistics and translation studies:

1) the definitional analysis was used to establish the basic meanings of the names of the “sad and wistful” ECs СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, and ЗАЖУРА, as well as their German equivalents;

2) by means of the contextual analysis, the semantic connotations of these names that are not recorded in dictionaries were identified;

3) on the basis of the comparative analysis, the semantic elements of the linguistic designations of the ECs under study are compared at the level of language and the conceptual structures of the latter at the level of cognition;

4) the translation analysis was applied to identify the translation procedures that were used to render the names of the Ukrainian “sad and wistful” ECs into the German language;

5) statistical analysis was used to determine the percentage prevalence of German translation equivalents (Table 3).

The corpus-based grounding of our methodology is rooted on the fact that corpus-based studies are now becoming more widespread in the field of translation studies. This is because corpus linguistics has made a significant contribution both to translation practice and to translation theory [Biel, 2010; Mellinger, 2022; Zanettin, 2013]. Parallel corpora are particularly important here. As a matter of fact, they are mainly developed in such a way that their material can be helpful in solving translation problems.

In view of this, on the basis of the Ukrainian-German parallel corpus, which is part of a number of ParaRook parallel corpora created on the basis of the GRAC [Shvedova et al., 2017–2024] the sample of the proposed paper (Table 2) has been formed. It includes material from eight

concordances (1384 parallel contexts in total). The selection was made by entering the following query words *сум, смуток, туга, журба, жаль, скорбота, печаль, зажура, хандра, и бентега* into the ParaRook search engine to automatically create parallel concordances. Processing the sample of the proposed study allowed us to:

- 1) to determine how accurate are the most common translation variants of the EC names СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, and ЗАЖУРА in German;
- 2) to identify cases of semantic loss in the transfer of these Ukrainian ECs into the German culture, and vice versa, of their German counterparts into Ukrainian.

The Ukrainian-German parallel corpus consists of almost 8 million tokens. It has been manually compiled and verified. It has a detailed meta-annotation and morpho-syntactic annotation and is searchable on the Internet. Therefore, it is an important linguistic resource that provides parallel texts for linguistic and translation research. A certain disadvantage of this corpus is that the parallel contexts represented by the concordances are “mixed”, i.e. this corpus contains not only German translations of Ukrainian literary texts, as is the case with such a corpus, but also translations of German works into Ukrainian. Obviously, this can be explained by the fact that the analysed corpus is still under development, so in the future we should expect a full-fledged Ukrainian-German parallel corpus. However, it should be acknowledged that the data of this corpus may affect the objectivity of our research results in some way (it is impossible, for example, to determine the relevance (prevalence) of the EC it names by the frequency of the query word).

Results and discussion

By automatically generating parallel concordances based on the entering of the query words *сум, смуток, туга, журба, жаль, скорбота, печаль, зажура, хандра, и бентега*, it was found that the concordance for the query word *бентега* is represented by only one context in which the translator rendered this word descriptively, so this example is not illustrative of our work, and the concordance for the query word *хандра* does not contain any entries so far. This is apparently due to the fact that the frequency of the words *хандра* and *бентега* in Ukrainian is significantly lower than that of *сум, смуток, туга, журба, жаль, скорбота, печаль, и зажура* (Table 1). These words are not widely used, which is probably the reason why translators do not use them in their translations.

Table 1

Frequency of query words based on GRAC (per 1 million words)

<i>сум</i> : 138.56*	<i>смуток</i> : 9.22	<i>туга</i> : 11.14	<i>журба</i> : 4.06	<i>скорбота</i> : 4.71
<i>печаль</i> : 4.52	<i>жаль</i> : 27.74*	<i>зажура</i> : 0.4	<i>хандра</i> : 0.34	<i>бентега</i> : 0.3

When the research sample was formed, it was taken into account that the indicator of the total number of concordances could be distorted by (a) repetition of parallel contexts, (b) technical errors (e.g., absence of translation) or (c) homonymy (Table 2).

Table 2

Research sample (number of concordances)

	Query word							
	<i>жаль</i>	<i>туга</i>	<i>смуток</i>	<i>сум</i>	<i>скорбота</i>	<i>печаль</i>	<i>журба</i>	<i>зажура</i>
Total number	1435	477	138	272	74	53	51	13
Repetitions	64	34	5	4	0	1	4	0
Technical errors	5	0	0	0	0	2	0	0
Homonymy	1003	0	0	7	0	0	0	0
N	363	443	267	127	74	50	47	13

* The indicator is distorted due to homonymy: *сум* – the noun in nominative case, singular, male and *сум* – the noun in genitive case, plural, female *сума*; *жаль* and the adverbial structure *на жаль*.

The largest concordance has the query word *жаль*, but it is distorted by homonymy (Table 2), so the sample of parallel contexts in this concordance is even smaller than the sample for the query word *туга*.

In general, the most common terms denoting “sad and bitter” emotions in Ukrainian-German and German-Ukrainian translations of literary works are the lexemes *туга*, *жаль*, *смуток*, and *сум*, which correlate with their frequency in the GRAC corpus (Table 1). The frequency indicator in this corpus of the Ukrainian language can serve as a criterion for determining the relevance of “sad and bitter” ECs in the Ukrainian culture, as it is quite objective. Thus, the most important for Ukrainians are ECs *ТУГА*, *ЖАЛЬ*, *СМУТОК*, and *СУМ*. Less important are *ЖУРБА*, *СКОРБОТА*, *ПЕЧАЛЬ*, and *ЗАЖУРА*, and the least important are *ХАНДРА* and *БЕНТЕГА*. In its turn, this allows us to assume that the prevalence of those German words that serve in our sample as translation variants of the Ukrainian *сум*, *смуток*, *туга*, *жаль*, *журба*, *скорбота*, *печаль*, and *зажура*, may, to some extent, correlate with the relevance of the corresponding ECs in the German culture (Table 3).

Table 3

The Percentage Frequency Indicators of German Translation Equivalents

Ukrainian lexemes	German equivalents				
	<i>Trauer</i>	<i>Traurigkeit</i>	<i>Heimweh</i>	<i>Sehnsucht</i>	<i>Kummer</i>
туга	5.87 %	4.74 %	8.8 %	37.02 %	**
жаль	**	**	**	**	**
смуток	27.72 %	30.71 %	**	**	4.12 %
сум	30.71 %	26.77 %	**	**	4.72 %
скорбота	45.95 %	**	**	**	8.11 %
печаль	24 %	16 %	**	**	12 %
журба	23.4 %	14.89 %	**	**	8.51 %
зажура	15.38 %	**	**	**	23.07 %
Ukrainian lexemes	German equivalents				
	<i>Wehmut</i>	<i>Weltschmerz</i>	<i>Melancholie</i>	<i>Betrübnis</i>	<i>Jammer</i>
туга	4.97 %	**	**	**	**
жаль	**	**	**	**	3.03 %
смуток	**	**	4.49 %	3.75 %	**
сум	7.09 %	**	**	5.51 %	**
скорбота	**	5.41 %	**	**	6.76 %
печаль	10 %	**	**	4 %	**
журба	8.51 %	**	**	**	**
зажура	23.07 %	**	**	**	**

The analysis of our sample revealed ten German equivalents that translators most often use when rendering Ukrainian “sad and bitter” lexemes (Table 3). The most widespread among them is *Trauer* (see the meaning of German words in the Table 5), as it is used to translate all eight Ukrainian lexemes to varying degrees. The German words *Traurigkeit*, *Wehmut*, and *Kummer* are also frequently used. However, the percentage of involvement in the Ukrainian-German and German-Ukrainian translations of the last two words is insignificant. The rest of the correspondences, which denote either specific emotions related to sadness (*Heimweh*, *Sehnsucht*, *Weltschmerz*) or different manifestations of sadness (*Melancholie*, *Betrübnis*, *Jammer*), are not widespread.

The study of the research material only partially confirmed the above assumption about the existence of a certain correlation between the frequency with which translators use words denoting emotions and the relevance of the ECs after which these words are named in the German culture (Table 4). Thus, it could be expected that the second after the EC *TRAUER* should be *TRAURIGKEIT*, but this position is occupied by the EC *SEHNSUCHT*, which contains specific “sweet

** Irrelevant value (>3%).

and bitter” meanings of (a) passionate, deep, usually hopeless attraction to another person, (b) an irresistible urge, a strong desire for life change and alternatives (usually utopian), and (c) deep sadness, nostalgic longing for sb./something unattainable/lost, in particular grief for a lost person [Mizin, Ovsiienko, 2020]. It is also unexpected that the EC *TRAURIGKEIT* has little relevance in the German-speaking area, while the EC *BETRÜBNIS*, according to the DWDS frequency graph, has quickly lost relevance since the second half of the 20th century.

Table 4

Frequency of German equivalents according to DWDS data (pro 1 million tokens)

<i>Trauer</i> : 17.69	<i>Sehnsucht</i> : 10.93	<i>Kummer</i> : 8.42	<i>Wehmut</i> : 2.71	<i>Melancholie</i> : 2.71
<i>Traurigkeit</i> : 1.73	<i>Heimweh</i> : 1.64	<i>Jammer</i> : 0.41	<i>Weltschmerz</i> : 0.29	<i>Betrübnis</i> : 0.03

It should be noted that it is too difficult to establish the correctness of translation decisions regarding these ten German equivalents used to convey Ukrainian words denoting “sad and bitter” emotions in all 1384 parallel contexts of the sample within the framework of a single study. However, it is quite possible to identify general trends if the definitional analysis of Ukrainian and German lexemes, which is presented below (Table 5), is supplemented with corpus data on the dominant meanings of the correlating ECs (Table 6). This approach allows us to consider the German correspondences of Ukrainian lexemes from a broader perspective – as cross-cultural equivalents.

Table 5

Definitions of Ukrainian “sad and bitter” lexemes and their German equivalents

<i>туга</i>	‘a feeling of deep regret; a heavy mood; experiences that are caused by some kind of grief, failure, etc.’ [Bilodid, 1979, Vol. 10, p. 310]	<i>Trauer</i>	‘1. Deep, emotional pain, especially over a person who has died; sadness, mourning. 2. mourning clothes. 3. A period of mourning’ [Geyken, 2024]
<i>смуток</i>	‘a gloomy, heavy mood caused by grief, failure, etc.; a sad, mournful expression (of the eyes, face)’ [Bilodid, 1978, Vol. 9, p. 420]	<i>Sehnsucht</i>	‘deep, painful desire; longing’ [Geyken, 2024]
<i>сум</i>	‘a sad, heavy mood due to sorrow, failure, etc.’ [Bilodid, 1978, Vol. 9, p. 834]	<i>Kummer</i>	‘sad, depressed state of mind; mental pain; grief’ [Geyken, 2024]
<i>жаль</i> ¹	‘1. A heavy mood caused by grief, failure, etc.; sadness, sorrow, grief. 2. Sympathetic attitude to someone’s grief, worries; pity, compassion. 3. Dissatisfaction with something: complaints, grievances’ [Bilodid, 1971, Vol. 2, p. 507]	<i>Wehmut</i>	‘light sadness; quiet pain (for something past, lost)’ [Geyken, 2024]
<i>жаль</i> ²	‘1. About pity, sympathy for sb., smth; pity, regret. 2. About feelings of sadness, sorrow; pity, regret’ [Bilodid, 1971, Vol. 2, p. 507]	<i>Melancholie</i>	‘sorrow; despondency; sadness’ [Geyken, 2024]
<i>скорбота</i>	‘1. A feeling caused by deep worries, suffering; sadness, sorrow. 2. Something that causes deep worries, suffering, misery, and disaster is their cause. 3. Pain’ [Bilodid, 1978, Vol. 9, p. 297]	<i>Weltschmerz</i>	‘a feeling of pain, melancholy that a person experiences because of their own inferiority, which they simultaneously perceive as part of the inadequacy of the world and existing conditions’ [Geyken, 2024]
<i>печаль</i>	‘something that upsets sb., causes grief, sorrow; trouble’ [Bilodid, 1975, Vol. 6, p. 346]	<i>Jammer</i>	‘an expression of emotional suffering, (physical) pain; great grief; misery’ [Geyken, 2024]
<i>журба</i>	‘1. A gloomy mood, heavy feelings; sadness, melancholy. 2. Circumstances that cause heavy feelings, strong feelings, sadness, melancholy’ [Bilodid, 1971, Vol. 2, p. 548]	<i>Traurigkeit</i>	‘mourning; melancholy; sadness’ [Geyken, 2024]
<i>Зажура</i> ^{***}	‘feelings of sorrow, melancholy’ [Bilodid, 1972, Vol. 3, p. 124]	<i>Heimweh</i>	‘homesick’ [Geyken, 2024]
		<i>Betrübnis</i>	‘melancholy; pain’ [Geyken, 2024]

*** This lexeme functions only in high style (poetry).

A comparative analysis of the definitions (Table 5) revealed that both Ukrainian and German lexemes have rarely used (*зажура*, *Betrübnis*) and specific (*Sehnsucht*, *Weltschmerz*, *Heimweh*). In addition, the Ukrainian homonymous lexeme *жаль* is rarely used in the parallel contexts of our sample in the sense of sadness or mourning: it demonstrates the minimum relevant value (3.03 %) only when the German lexeme *Jammer* is rendered into Ukrainian, e.g.:

(1) Просто **жаль** бере, як бачиш того бідолаху // *Es ist ein **Jammer** um den armen Menschen* [Shvedova, Lukashevskiy, 2023–2024].

***‘You just feel **pity** when you see that poor man’.

The translator should pay particular attention to such rarely used and specific equivalents. The former should only be applied in translation in specific cases, and the latter should always be studied carefully, as their incorrect use can significantly distort the emotional atmosphere of the source text. An illustrative example is the aforementioned lexeme *Sehnsucht*, which denotes a specific German emotion and is mostly expressed by the Ukrainian word *туга* (37.02%). However, this tendency is not entirely correct, as Ukrainian *туга* is much more negative than “sweet and bitter” *Sehnsucht*, so such translations do not fully reproduce the emotional background of the SL text for the Ukrainian recipient, e.g.:

(2) Його серце сповнилося **тугою**, болісної і водночас солодкої // *Sein Herz fühlte sich mehr und mehr von einer **Sehnsucht** bedrängt, die schmerzlich war und wohlzig zugleich* [Shvedova, Lukashevskiy, 2023–2024].

‘His heart felt increasingly overwhelmed by a **longing** that was both painful and comforting at the same time’;

(3) [...] австрійські вчителі, що в масі своїй останні штурпаки, і досі беруть на глум **тугою** школярів за мистецтвом, узагалі за будь-чим мистецьким, що насампочатку так захоплює і полонить молодь **longing** for art and anything artistic, which naturally fascinates and inspires the youth from the very beginning’ // [...] *die in der Überzahl stumpfsinnigen Köpfe der österreichischen Lehrer gehen auch heute immer rücksichtslos vor gegen die **Sehnsucht** ihrer Schüler nach Kunst und überhaupt nach dem Künstlerischen, von welchem alle jungen Menschen von Anfang an auf die natürlichste Weise fasziniert und begeistert sind* [Shvedova, Lukashevskiy, 2023–2024].

‘[...] the predominantly dull minds of the Austrian teachers still today relentlessly suppress their students’;

(4) Білі жінки доторкнулися до них обох і породили в їхніх серцях **тугу** за тим місцем, постійну мовчазну **тугою**, водночас і солодку, і гірку // *Die Weißen Frauen hatten sie beide berührt und in ihren Herzen die Sehnsucht nach diesem Ort gesät, eine stetige, wortlose **Sehnsucht**, süß und bitter zugleich* [Shvedova, Lukashevskiy, 2023–2024].

‘The white women had touched both of them and planted in their hearts a sense of **yearning** for that place, a constant, wordless yearning, sweet and bitter at the same time’.

The same goes for the words *Heimweh* і *Weltschmerz*. The first of them names an emotional feeling familiar to Ukrainians, but it is denoted not by a single word, but by a phrase *туга за батьківщиною*. The only question is, whose homesickness is heavier or more optimistic – Ukrainian or German? However, in most contexts this is not so important, so rendering *Heimweh* with this phrase is a good translation solution, e.g.:

(5) **Тугу за батьківщиною** в мені будила тільки Ейфелева вежа // *Einzig und alleine der Eiffelturm ließ in mir **Heimweh** aufkommen* [Shvedova, Lukashevskiy, 2023–2024].

‘Only the Eiffel Tower made me feel **homesick**’;

(6) Солдатам, що палали в душі **тугою за батьківщиною** під час зимового відступу з Росії, це почуття не допомогло // *Den Soldaten, die in sich selber vor **Heimweh** verbrannt sind während des russischen Winterrückzuges, hat ihr **Heimweh** nichts genützt* [Shvedova, Lukashevskiy, 2023–2024].

‘For the soldiers who were burning with **homesickness** during the winter retreat from Russia, this feeling brought no comfort’.

*** Hereinafter, the translation is ours (K.M., L.S.).

Instead, the translation of the lexeme *Weltschmerz*, which names a specific EC familiar to Germans since the Romantic period, is more problematic. This EC, in which the meanings of pain and melancholy are intertwined, is not currently widespread in the German culture (Table 4). As Ukrainians do not have any close EC in terms of meaning, it is reasonable to use literal or even better descriptive translations when rendering its name, so the tendency to render *Weltschmerz* as (world) sorrow (Table 3) distorts to some extent the emotional background of the SL text, e.g.:

(7) Він весь віддається **світовій скорботі** // *Er gibt sich ganz seinem **Weltschmerz** hin* [Shvedova, Lukashevskiy, 2023–2024].

*'He surrenders himself completely to a sense of **world-weariness**'.*

The study of the definitions of Ukrainian and German lexemes (Table 5), as well as the data from our sample (Table 3), suggests that even professional translators can rely too much on their own intuition, neglecting the painstaking work with dictionary material. In addition, a detailed analysis of definitions based on explanatory dictionaries of a whole group of words united by a common basic meaning, i.e. synonyms, is necessary when conveying the names of a complex system of human emotions. Each of these synonyms should be compared with the context of the SL to determine the one that most accurately conveys the emotional atmosphere of the passage. If this elementary rule is followed, certain tendencies that lead to translation errors can be avoided, in particular, the priority use of frequent (common) words in the TL as equivalents: translators often choose the translation equivalent that is commonly used in the target language, in order to save intellectual and time resources. The reasoning here is that in some contexts, the use of this equivalent may be correct. However, in other cases, its use is not entirely appropriate.

A striking example here is the lexeme *Trauer*, which has high frequency indices both in German (Table 4) and in Ukrainian-German and German-Ukrainian translations (Table 3), where it can serve as a translation equivalent for almost all Ukrainian “sad and bitter” lexemes. This is, in fact, a concern, since the semantics of this lexeme is mostly associated with deep sadness, grief, and mourning (Table 5). In Ukrainian, there is even a derivative of *Trauer*, the lexeme *траур*, with similar semantics [Melnychuk, 2006, p. 624], e.g.:

(8) Після семиденного **трауру** по синові він став іншою людиною // *Er war von dieser **siebentägigen Trauer** um seinen Sohn als ein veränderter Mann aufgestanden* [Shvedova, Lukashevskiy, 2023–2024].

*'After this seven-day **mourning** for his son, he rose as a different person'.*

This is probably the reason why in almost half of the cases (45.95%) *Trauer* is conveyed as *скорбота*, and vice versa (Table 3). Ukrainians associate *скорбота* with the loss of a loved one, although the semantics of grievance is not explicitly expressed in this word. In addition, this word conveys the meaning of deep melancholy, heavy suffering and sorrow, which makes it semantically close to *Trauer*, e.g.:

(9) [...] але він був ображений, вдався в меланхолію і хотів свою гнівну **скорботу** випити, як воно ї годилося, на самоті // [...] *aber er war voll Groll und Melancholie und wollte seine zornige **Trauer** in Einsamkeit ausschmecken, wie es sich gehörte* [Shvedova, Lukashevskiy, 2023–2024].

*'[...] but he was filled with bitterness and melancholy, wanting to taste his angry **sorrow**, as expected, in solitude'.*

Due to the implicit semantics of mourning, the word *Trauer* is more correctly translated as *скорбота* than *смуток*, *сум* or *туга* in cases where the loss of a loved one is present in a broader context, e.g.:

(10) Ліліан сиділа отупіла, без жодної думки в голові, геть виснажена, не знаючи чим це викликано: **смутком**, порожнечою чи замиренням з долею // *Lillian saß ohne Gedanken da, in einer Erschöpfung, von der sie nicht mehr wußte, ob sie **Trauer** oder Leere oder Ergebung sei* [Shvedova, Lukashevskiy, 2023–2024].

*'Lillian sat thoughtlessly, in an exhaustion so deep that she no longer knew whether it was **grief**, emptiness, or resignation'.*

(11) Від імені Товариства він висловив глибокий **сум** з приводу втрати такого незамінного співробітника // *Er brachte die **Trauer** der Gesellschaft um den unersetzlichen Geschäftsfreund zum Ausdruck* [Shvedova, Lukashevskiy, 2023–2024].

'He expressed the **mourning** of the company over the loss of such an irreplaceable business partner';

(12) [...] яка, так би мовити, вдруге повдовіла, не виказуючи з цього приводу ніякої **тужи** // [...] *die sozusagen zum zweiten Mal Witwe geworden ist, ohne **Trauer** zu zeigen* [Shvedova, Lukashevskiy, 2023–2024].

'[...] who, so to speak, became a widow for the second time, without showing any **mourning**'.

It should be noted that those translations in which translators render a particular emotion not with the most accurate name, but with a close equivalent, are incorrect, but acceptable. However, it is not acceptable to translate a word that describes an emotion in one emotional category with a word that describes an emotion in a completely different emotional category. For example, there is no reason, including contextual ones, to translate the German lexeme *Groll*, which conveys the semantics of anger, wrath, and hatred [Geyken, 2024] rather than melancholy, into Ukrainian *зажура*, or pain (*Schmerz*) as *журба* or *скорбота*, e.g.:

(13) Він блукав понад рікою – мосту годі відшукати, довелось йому в **зажурі** до в'язниці повертати // *Irrte an des Stromes Ufer, doch gebrochen war die Brücke, krank am Herzen, voller **Groll** trieb ihn in die Nacht zurücke* [Shvedova, Lukashevskiy, 2023–2024].

'He wandered by the river's shore, but the bridge was broken, sick at heart, full of **resentment**, it drove him back into the night';

(14) Погляд бляклих очей згас, коли його роздертий рот промовляв слова самотньої та **смертельної журби** // *Sein blasser Blick hatte sich gebrochen bei dem, was an einsamem **Todesschmerz** von seinen zerrissenen Lippen gekommen* [Shvedova, Lukashevskiy, 2023–2024].

'His pale gaze had broken at the lonely **death agony** that came from his torn lips';

(15) Воно потребувало жертв; воно привчало мужньо зносити **скорботу** // *Es forderte Opfer; es übte im männlichen Ertragen des **Schmerzes*** [Shvedova, Lukashevskiy, 2023–2024].

'It demanded sacrifice; it taught the masculine endurance of **pain**'.

It is unjustified, even from a contextual point of view, when a word that does not name an emotion in the SL is rendered in the TL by a word that does name a certain emotion, as this completely distorts the emotional background of the SL text. An illustrative example is the translation of the lexeme *Übelkeit*, which conveys the semantics of physical discomfort associated with nausea, dizziness or weakness, into Ukrainian as *муза*:

(16) Він опинився в такій самоті, що часто вмощувався на кам'яну сходинку якогось чужого ганку і думав, що помре з **музою** // *Er war so allein, daß er oft in fremden Höfen auf einem Treppenstein saß und vor **Übelkeit** glaubte sterben zu müssen* [Shvedova, Lukashevskiy, 2023–2024].

'He was so alone that he often sat on a stone step in strangers' courtyards, feeling as though he might die from the **nausea**'.

It is also inappropriate to translate the lexeme *Ernst*, which contains the meaning of the importance of a certain moment in a person's life, into Ukrainian *скорбота*:

(17) Вони дивляться один одному в очі; в поглядах найбільша **скорбота** прощання, останньої хвилини // *Sie sehen einander in die Augen, letzter **Ernst** des Abschieds und Endpunktes* [Shvedova, Lukashevskiy, 2023–2024].

'They look into each other's eyes, the final **gravity** of farewell and the end point'.

When determining the most appropriate Ukrainian equivalent among the German lexemes denoting sadness, translators should always remember that these lexemes differ in terms of the

valence and arousal of sadness. Therefore, if in the Ukrainian language we speak of a heavy and painful *печаль*, it is not correct to convey it with the lighter and less painful *Wehmut*, e.g.:

(18) *Лазідненко сказала, одначе з такою недівочою печаллю в очах // Sie sagte das ruhig, aber mit einer ganz und gar nicht mehr mädchenhaften Wehmut in den Augen* [Shvedova, Lukashevskiy, 2023–2024].

'She said it calmly, but with a distinctly non-girlish wistfulness in her eyes'.

In general, the explanatory dictionaries do not provide full information about (a) the linguo-cultural specificity of the studied lexemes (e.g., *Sehnsucht*, *Weltschmerz*, *Heimweh*), (b) arousal and valence of the emotion they denote (e.g., *Wehmut*, *Melancholie*), (c) their relevant meaning, (d) stylistic labelling, as well as (e) frequency at the current stage of language development (only corpus data helped to determine the rare usage of the German lexeme *Betrübnis*). This means that the use of dictionary material cannot fully ensure the identification of the best translation correspondences in the TL. The comparison of definitions did not provide, in particular, a proper picture of the semantic shades that distinguish very close words – *Trauer*, *Traurigkeit*, *Kummer*, and *Jammer* (Table 5). The fact that in German-Ukrainian and Ukrainian-German translations, the lexeme *Trauer* is used mainly to convey the semantics of sadness, melancholy or sorrow remains unexplained, but according to the dictionary entry, this lexeme contains mainly semantic shades of mourning. Obviously, this may be due to the fact that for modern speakers of the German culture, the EC TRAUER is no longer associated primarily with mourning. Therefore, in such cases, it is necessary to go beyond the material of dictionaries and get as close as possible to the relevant consciousness of Germans. Quite objective data from language corpora can be helpful in this regard [Mizin, Slavova, 2023], on the basis of which the dominant (basic) meanings of German ECs can be identified TRAUER, TRAUIGKEIT, KUMMER i JAMMER. These meanings represent the basic conceptual structure of the latter. They are determined by identifying the five most frequent occurrences of query words, which are the names of these ECs, but only those denoting emotions (Table 6). The identification of the five dominant meanings is quite sufficient to understand the conceptual structures of the compared ECs.

Table 6

The most frequent occurrent forms of the query words *Trauer*, *Traurigkeit*, *Kummer*, and *Jammer*

Trauer	Traurigkeit	Kummer	Jammer
Wut Schmerz Verzweiflung Entsetzen Bestürzung	Wut Verzweiflung Melancholie Angst Sehnsucht	Sorge Schmerz Leid Freude Verzweiflung	Klage Wehklagen Schauder Schrecken Leid

A comparative study of the dominant meanings of the ECs TRAUER, TRAUIGKEIT, KUMMER, and JAMMER clearly illustrated the main semantic differences between them:

1. The ECs TRAUER and TRAUIGKEIT have quite similar basic conceptual structures, as they fully or partially coincide with three out of the five dominant meanings. However, the EC TRAUER, in addition to deep melancholy represented by anger (*Wut*) and despair (*Verzweiflung*), contains the meanings of intense emotional feelings – mourning expressed by pain (*Schmerz*), horror (*Entsetzen*) and shock (embarrassment) (*Bestürzung*). The element of mourning in the structure of the EC TRAUER fully correlates with the definition of its name (Table 5). The EC TRAUIGKEIT, on the contrary, represents a less heavy emotion. This is because among the basic meanings, those representing somewhat “lighter” emotional experiences dominate – melancholy (*Melancholie*), existential (anxious) fear (*Angst*) and “bitter and sweet” yearning (*Sehnsucht*). In view of this, it can be assumed that the Ukrainian ECs СМУТОК, ЖУРБА, ТУГА, СКОРБОТА, and ПЕЧАЛЬ are the closest in meaning to TRAUER, and the Ukrainian ECs СУМ, СМУТОК, and ЖУРБА are the closest to TRAUIGKEIT, which is almost consistent with the data in the Table 3. Of course, this is the reason why TRAUER is more relevant in the German culture, as it contains the meanings of a number of heavy expressions of sadness. At the same time, the EC TRAUIGKEIT demonstrates a certain neutrality, which allows us to assert that it represents the basic emotion, so in Plutchik’s classification, TRAUIGKEIT should be defined as equivalent to the EC SADNESS, not TRAUER [see, e.g., Plutchik, 2024].

2. The dominant meanings of the EC KUMMER indicate that it generally conveys heavy feelings associated primarily with the expression of “painful-suffering” (*Schmerz + Leid*) sadness. The negativity of this EC is also emphasised by despair (*Verzweiflung*). The Ukrainian ECs ПЕЧАЛЬ, ТУГА, СМУТОК, and ЖУРБА are close to KUMMER in terms of their meaning (cf. Table 3). Probably, it is also ЖАЛЬ. However, it should be noted that the first position in the semantic structure of KUMMER is occupied by a rather neutral concern (*Sorge*), and suffering is levelled by joy (*Freude*). Therefore, compared to the aforementioned Ukrainian ECs, which are heavy and exclusively negative, the German KUMMER may contain a somewhat optimistic – “suffering and joyful” – element. In view of this, in the Ukrainian-German translation below, it would be better to render deathly sorrow as *Trauer* or *Jammer* (depending on the context), e.g.:

(19) *Вона померла від журби // Sie ist am Kummer gestorben* [Shvedova, Lukashovskyi, 2023–2024].
'She died of grief'.

3. The EC JAMMER is distinguished by the fact that its basic conceptual structure is represented by meanings that convey exclusively very strong and heavy emotional experiences associated with longing (mourning) (*Klage, Wehklagen*), trembling (*Schauer*), horror (*Schrecken*) and suffering (*Leid*), e.g.:

(20) *Знала, що вже ніколи не вийде з-за цього суворого гірського кряжу, знала – і хотіла приховати від нас, як ми приховували це від неї; але на якусь мить вона втратила самовладання, і в її очах відобразилася вся скорбота вічного світу // Sie wußte, daß sie nie mehr über diese gnadenlose Bergkette am Horizont hinwegkommen würde, sie wußte es und wollte es verbergen, sowie wir es vor ihr verbergen wollten, aber einen Augenblick lang verlor sie die Fassung, und aller Jammer der Welt brach aus ihren Augen* [Shvedova, Lukashovskyi, 2023–2024].

'She knew she would never get past that relentless mountain range on the horizon, she knew it and wanted to hide it, just as we wanted to hide it from her. But for a moment, she lost her composure, and all the misery of the world broke out from her eyes'.

Therefore, the closest to JAMMER in terms of meaning are the Ukrainian ECs СКОРБОТА and ЖАЛЬ (cf. Table 3). Obviously, the strong negativity of this EC is the reason for its non-prevalence in the German culture, which is directly reflected in the infrequency of its usage in Ukrainian-German and German-Ukrainian translations. In general, the developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian “sad and wistful” ECs, and vice versa (Table 7). The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.

Table 7

German equivalents of Ukrainian “sad and wistful” ECs

German equivalents	Ukrainian “sad and bitter” ECs			
	ЖАЛЬ	ТУГА	СМУТОК	СУМ
close	JAMMER		TRAUER TRAURIGKEIT	TRAURIGKEIT
sufficiently close	TRAUER	TRAUER KUMMER	KUMMER	TRAUER KUMMER WEHMUT
admissible	KUMMER	JAMMER TRAURIGKEIT HEIMWEH SEHNSUCHT WELTSCHMERZ	MELANCHOLIE WEHMUT SEHNSUCHT	MELANCHOLIE WEHMUT SEHNSUCHT
German equivalents	Ukrainian “sad and bitter” ECs			
	СКОРБОТА	ПЕЧАЛЬ	ЖУРБА	ЗАЖУРА
close	TRAUER	TRAUER KUMMER	TRAURIGKEIT KUMMER	WEHMUT
sufficiently close	JAMMER	TRAURIGKEIT MELANCHOLIE	TRAUER	TRAURIGKEIT MELANCHOLIE
admissible	KUMMER WELTSCHMERZ	WEHMUT JAMMER	MELANCHOLIE WEHMUT SEHNSUCHT	TRAUER KUMMER SEHNSUCHT

Conclusions

The article describes a corpus-based methodology that can be used to identify cases of incorrect rendering of EC names in Ukrainian-German and German-Ukrainian translations of literary works. This methodology was tested on the example of the “sad and wistful” ECs of the Ukrainian “cult of suffering” – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА, and БЕНТЕГА. The study sample of 1384 parallel contexts is based on data from the Ukrainian-German parallel corpus, which is a part of the ParaRook group of parallel corpora. Analysis of the sample material and comparison of dictionary definitions of Ukrainian lexical items *сум, смуток, туга, журба, жаль, скорбота, печаль, зажура* and their German equivalents *Trauer, Traurigkeit, Wehmut, Kummer, Heimweh, Sehnsucht, Weltschmerz, Melancholie, Betrübnis, Jammer* showed that using only dictionary data does not ensure objectivity in determining the best translation equivalents in the TL. This is the reason for the semantic loss of German/Ukrainian ECs during their transfer to the Ukrainian/German-speaking society. It is established that the most frequent cause of such losses is the failure of translators to take into account the deeper meanings of the EC that create a peculiar emotional atmosphere of the SL text. At the same time, translators often focus on finding interlingual equivalents, forgetting that interlingual equivalence does not always ensure intercultural equivalence. The fact that the attempt to find intercultural equivalents requires considerable intellectual effort means that translators deliberately simplify their task by only partially conveying the emotional palette of the source text, thus depriving the Ukrainian/German recipient of the slightest idea of the specifics of the emotional world of Germans/Ukrainians. It has also been found that a particular problem for the recipients of the target culture is the differentiation of those ECs of the source culture whose name definitions are very close to each other. In order to differentiate between such words, we used quite objective corpus data. Thus, the analysis of the frequency indices of the occurrent forms of the query words *Trauer, Traurigkeit, Kummer, and Jammer* made it possible to determine the dominant meanings of the close German ECs *TRAUER, TRAUIGKEIT, KUMMER* and *JAMMER*, which helped to establish differences in the conceptual structures of the latter.

The developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian “sad and wistful” ECs, and vice versa. The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.

List of abbreviations

- DWDS – Digitales Wörterbuch der deutschen Sprache
- EC(s) – emotion concept(s)
- ECP(s) – emotional conceptual proximate(s)
- GRAC – general regionally annotated corpus of Ukrainian
- ParaRook – parallel corpora based on GRAC
- SL – source language
- TL – target language

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PARTICULARITIES OF REPRODUCING EMOTION CONCEPTS OF THE UKRAINIAN “CULT OF SUFFERING” IN THE GERMAN LINGUO-CULTURE: A CORPUS-BASED STUDY

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-9>

Key words: *translation, equivalent, emotion concept, linguo-culture, language corpus.*

The proposed article is devoted to the development of the methodology that can serve to identify cases of incorrect rendering of EC names in Ukrainian-German and German-Ukrainian translations of literary works. *The aim* of the study is to test this methodology on the example of “sad and wistful” ECs of the Ukrainian “cult of suffering” – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА, and БЕНТЕГА. The sample of linguistic material consists of 1384 parallel contexts selected on the basis of the data from the Ukrainian-German parallel corpus, which is a part of the ParaRook parallel corpus group.

The tested research methodology is based on the procedures of a number of methods of linguistics and translation studies: definitional analysis, contextual analysis, comparative analysis, translation analysis, statistical analysis

The analysis of the sample material and the comparison of dictionary definitions of Ukrainian lexemes *сум, смуток, туга, журба, жаль, скорбота, печаль, зажура* and their German equivalents *Trauer, Traurigkeit, Wehmut, Kummer, Heimweh, Sehnsucht, Weltschmerz, Melancholie, Betrübnis, Jammer* revealed that the explanatory dictionaries do not provide full information about (a) the linguo-cultural specificity of the studied lexemes (e.g., *Sehnsucht, Weltschmerz, Heimweh*), (b) arousal and valence of the emotion they denote (e.g., *Wehmut, Melancholie*), (c) their relevant meaning, (d) stylistic labelling, as well as (e) frequency at the current stage of language development (only corpus data helped to determine the rare usage of the German lexeme *Betrübnis*). This means that the use of dictionary material cannot fully ensure the identification of the best translation equivalents in the target language. The comparison of definitions did not provide, in particular, a proper idea of the semantic shades that distinguish very similar words – *Trauer, Traurigkeit, Kummer, and Jammer*. The fact that in German-Ukrainian and Ukrainian-German translations, the lexeme *Trauer* is used mainly to convey the semantics of sadness, melancholy or sorrow remains unexplained, but according to the dictionary entry, this lexeme contains mainly semantic shades of mourning. This means that using only dictionary data does not ensure objectivity in determining the best translation equivalents in the TL. This is the reason for the semantic loss of German/Ukrainian ECs during their transfer to the Ukrainian/German-speaking society.

It is established that the most frequent cause of semantic losses is the failure of translators to take into account the deeper meanings of the EC that create a peculiar emotional atmosphere of the SL text. At the same time, translators often focus on finding interlingual equivalents, forgetting that interlingual equivalence does not always ensure intercultural equivalence. The fact that the attempt to find intercultural equivalents requires considerable intellectual effort means that translators deliberately simplify their task by only partially conveying the emotional palette of the source text, thus depriving the Ukrainian/

German recipient of the slightest idea of the specifics of the emotional world of Germans/Ukrainians. The differentiation of those ECs of the source culture whose name definitions are very close to each other is a particular problem for the recipients of the target culture. The distinction between such words is based on the frequency indices of the occurrent forms of the query words *Trauer*, *Traurigkeit*, *Kummer* and *Jammer* that made it possible to determine the dominant meanings of the close German ECs TRAUER, TRAUIGKEIT, KUMMER, and JAMMER, and helped to establish differences in the conceptual structures of the latter.

The developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian “sad and wistful” ECs, and vice versa. The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.

UDC: 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-10>

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MEANS OF IMAGE CREATION OF RUSSIAN MILITARY MEN IN ENGLISH TEXTS ABOUT THE CRIMEAN WAR (1853-1856): LINGUOIMAGOLOGICAL ASPECT

Мета дослідження – виявити мовні засоби вербалізації образу росіян очима англійців в контексті військових подій 1853–1856 рр. на Кримському півострові, а також осмислити, як ці образи сприяли формуванню національного стереотипу в англійському дискурсі. Завдання дослідження включають: аналіз англійського погляду на армії Миколи I та Олександра II; розмежування позитивного й негативного ставлення до росіян на прикладі трьох лінгвоімагологем: “Топографічні та антропологічні образи російських власних назв у баченні англійців”, “Любов росіян до державних нагород очима британців” і “Набожність росіян”; виявлення ключових лінгвістичних засобів оцінки в англійському описі російської армії, застосовуючи підхід лінгвоімагології.

Робота базується на методологічних принципах лінгвоімагології та використовує *методи* лінгвокультурологічного та синхронного аналізу, що дозволяє простежити лінгвістичні механізми конструювання чужої національної ідентичності. Введено такі поняття, як макролінгвоімаготема, лінгвоімаготема, лінгвоімагема та лінгвоімагологема. Здійснено інтерпретацію корпусу англійських історичних, публіцистичних і мемуарних текстів про Кримську війну.

Встановлено, що лексичні засоби включають оцінні прикметники (“неважливий”, “занепалий”), емоційно забарвлену лексику (“фанатизм”, “істерія”), метафоричні конструкції (“хвиля забобнів”), а також семантичні поля, пов’язані з військовою символікою, релігійною набожністю та політичною відданістю. Синтаксичні засоби представлені безособовими конструкціями (“було сказано, що...”), пасивним станом та складнопідрядними реченнями з вставними зауваженнями, які дозволяють авторам опосередковано висловлювати оцінки. Стилистичні засоби включають іронію, контраст, юкстапозицію, градацію тону – від поваги до сарказму, – а також навмисні ономастичні деформації (“Menchikoff” замість Menshikov). Наративні стратегії охоплюють авторську відстороненість, приховану зверхність, культурне дистанціювання, а також афірмацію власної ідентичності шляхом відображення “Іншого”.

Конкретні лінгвоімагологемі дослідження: “Російські власні назви з точки зору англійців” демонструє, як зміна написання і вимови онімів (Poltava → Poltova) слугує засобом дистанціювання та знеособлення. “Любов росіян до державних нагород” ілюструє семантичне поле, пов’язане з візуальною репрезентацією державної влади (“великі золоті медалі”, “відзнака Імператора”) та супроводжується англійськими маркерами (“занадто”, “показово”). Лінгвоімагологема “Набожність росіян” окреслена через конфліктне поєднання емоційно забарвлених слів при описі колективної віри і нейтрального лексику в індивідуальних сюжетах.

Дослідження доводить, що англійські тексти доби Кримської війни репрезентують росіян через призму ідеологічно навантажених мовних стратегій, які сприяють формуванню образу “Іншого” – колективно надмірного, емоційного та політично інструменталізованого.

Ключові слова: лінгвоімагологія, російська душа, Російсько-турецька війна, російський характер, державна нагорода, власна назва, англійський погляд.

For citation: Moroz, A. (2025). Means of Image Creation of Russian Military Men in English Texts about the Crimean War (1853-1856): Linguoimagological Aspect. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 164-180, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-10>

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Introuduction

The linguoimagological direction has become a reliable basis for the comparative study of the images of a number of countries in their temporal variations: Belarus, China, England, France, Germany, Italy, Russia, Turkey, Ukraine [Bryk, 2020; Gladkova, 2022; Danilin, 2006; Ivanova, 2013, 2021, 2013; Mochalova, Galechko, 2024; Moroz, 2022; Sidorova, 2016; Tupchii, 2018; Bikinin, Sultanov, 2020; Cross, 1993; Mäkinen, 2018] and others.

The comparative study of a country's image reception by two (or more) representatives of different cultures, which has a verbal expression, remains a complex and largely unresolved issue. In addition, the discussion about the degree of influence of the author-creator on the specified category, which is connected with his/her individual, national and cultural features and the ability to model verbalized images, is not exhausted. Recently, this discussion has been transferred to the area of studying the adverse influence on the personality of a bilingual writer of a foreign culture and its language. In this perspective, the created image is considered as a source of information about the level of assimilation and mastery of a new culture and language. The relevance of research in the direction of linguoimagology is determined by the importance of studying the vision of one culture by another and the verbalization of images that are created as a result of their contacts and interaction.

This category is highlighted by D. Gudkov, who defines the framework in which it is possible to talk about Russian, French and other ethnic linguistic consciousnesses [Gudkov, 2003, p. 41].

The aims, tasks, and terminological base of linguoimagology demonstrate its close connection with linguoculturology. The basis of this discipline was already laid in the works by V. von Humboldt, who claimed that "language is as if an external manifestation of the spirit of the people; the language of the people is its spirit, and the spirit of the people is its language – it is difficult to imagine anything more identical" [Ibid., p. 45].

The interpretation of the "text" category within the framework of linguistic and cultural studies is important for linguoimagological studies. V. Maslova calls the texts "real custodians of culture" [Maslova, 2001, p. 3], since it is in human-created texts that the movement and dynamics of human thought and the ways of its presentation in language are recorded.

Linguistic disciplines such as linguoculturology and intercultural communication are closest to linguoimagology. The connection of this direction with cognitive linguistics is obvious, as noted by L. Ivanova: "Linguoimagology also studies ways of processing, reprocessing and using knowledge, but the subject of its study is not concepts, conceptosphere, conceptual picture of the world, frames" [Ivanova, 2013, p. 144].

Literature review

The article by L.P. Ivanova "Linguistic imagology: origin and prospects of the new field of research" [Ivanova, 2023] explores the concept of pilgrimage in the Middle Ages, where travels were seen as a means of attaining holiness, emphasizing the ethical dimension of geography. Additionally, the article includes quotes about the travels of Princess E.R. Dashkova and presents a poem by N.S. Gumilev, illustrating a positive attitude towards other nations. The author highlights changes in the perception of geography over time and advises travelers to consider various aspects for a profound understanding of the visited countries. The article addresses the issue of studying foreign countries, emphasizing the importance of an active approach, comparing life in different cultures, and respecting religious beliefs. It underscores the complexity of the image of a people in linguistic consciousness, which can change under the influence of various circumstances.

In the article "The Image of Don Quixote in the dichotomy "Native – Alien" (Linguoimagological and Ethnopsychological Approaches)" [Ivanova, 2021], the author (originator of the term "linguoimagology") identifies cultural, ethnic and psychological factors that have shaped various interpretations of the figure of Don Quixote. The paper uses approaches to the considered problem from the standpoint of various linguistic studies; therefore, linguoimagological, ethnopsycholinguistic, linguocultural methods and techniques were used to solve the following problems: to characterize the linguistic (grammatical, graphic, derivational), linguocultural (connotonization) mastery of the considered name; to analyze the ethnopsychological prerequisites for the introduction of the image of Don Quixote into another culture; to describe the linguistic and

cultural concept “Don Quixote”. The author says that the integration of Don Quixote’s image into the linguistic consciousness of the other people is presented as a multifaceted process, including linguistic, cultural, and ethnopsychological mastery. A path is proposed for similar searches dedicated to the analysis of one or another image acquisition by other languages and cultures.

The research by M. Bryk [2020] is aimed at studying the means of linguistic representation of the image of Turkey in the minds of representatives of other cultures.

A. Tupchii analyzed the British image in the Russian language consciousness from the end of the 16th century to the first half of the 19th century from the perspective of linguoimagology. The author first considers the assessment of Britain’s image in Russian sources, its linguistic manifestation, and the dynamics of this assessment in a specific period. The following aspects are studied: a) the assessment of the country and its population by the authors (recipients) of the cited text; b) the assessment of the recipients and their texts indicated by the author of the paper, that is, the assessment of the evaluators and their characteristics [Tupchii, 2018, p. 26].

The book by A. Cross *Anglo-Russian: Aspects of Cultural Relations between Great Britain and Russia in the Eighteenth and Early Nineteenth Centuries* [Cross, 1993] explores the cultural exchanges between Great Britain and Russia in the 18th and early 19th centuries. It examines how mutual perceptions were shaped through literature, diplomatic relations, and artistic influences. A. Cross provides historical insights into how British and Russian cultures interacted, contributing to the broader understanding of cross-cultural influences in this period.

S. Mäkinen [2018] delves into European perspectives on Russia’s national identity and global image. S. Mäkinen analyzes historical and contemporary sources to demonstrate how European nations have perceived Russia over time. The study provides a critical examination of Western narratives and stereotypes about Russia, helping to understand the historical roots of Russia’s portrayal in Europe.

O. Gladkova [2022] investigates how food and clothing terminology contributed to shaping Russia’s image in 19th-century English travel literature. O. Gladkova focuses on linguistic aspects and their role in forming national identity. This research emphasizes how cultural markers, such as traditional cuisine and attire, influenced European travelers’ perceptions of Russia.

O. Sidorova [2016] analyzes the portrayal of Russia and its people in contemporary English fiction. The study examines recurring themes and characterizations, highlighting how modern British literature constructs Russia’s image. This work is significant for understanding how historical perceptions persist in contemporary narratives.

I. Bikinin and A. Sultanov [2020] explore the administrative and cultural dynamics between the Russian Empire and its national territories during the 18th and 19th centuries. The authors provide an analysis of imperial policies, regional governance, and the impact on national identities within the empire. The research contributes to the broader discussion on imperialism and multiculturalism in Russia.

A. Mochalova and I. Galechko [2024] examine foreign travelers’ perspectives on Russia in the first half of the 19th century. By analyzing travel reports and diaries, the authors identify key themes in how Russia was perceived by outsiders. The work highlights aspects of governance, culture, and everyday life that shaped foreign views on Russia.

S. Danilin’s dissertation [2006] focuses on the representation of Russia in Anglo-American journalism during the late 19th and early 20th centuries. The study employs a linguistic-imagological approach to analyze media discourse, demonstrating how political and cultural narratives shaped the Western image of Russia during this period.

Theoretical advances and research gaps in Linguoimagology

The studies reviewed above demonstrate the significant progress made in linguoimagology, particularly in exploring how different cultures perceive one another through language. Among the key directions in linguoimagological research is the study of national identity and the ways in which it is verbalized across different languages. Equally important is the analysis of literary texts, which serve as valuable sources of linguistic and cultural imagery. A special focus is also placed on bilingual authors, whose work plays a crucial role in shaping and transmitting cultural perceptions. Moreover, researchers emphasize the influence of historical and political contexts on the formation of national images, highlighting how these factors shape intercultural understanding and representation.

Despite these advances, certain gaps remain in the field. While much attention has been paid to the perception of various nations in different linguistic contexts, the specific image of Russian soldiers and officers in English texts about the Crimean War (1853–1856) has not yet been systematically examined. The novelty of the present research lies in its focus on uncovering the linguistic means through which British authors of the 19th century constructed the image of the Russian military during this conflict. By addressing this gap, the study contributes to the broader discussion of national images in war narratives and expands the scope of linguoimagology by integrating military discourse analysis with cultural linguistics.

Aim and objectives

The aim of this article is to define the means to verbalize the image of the Russians from the English perspective during the military events of 1853-1856 on the Crimean Peninsula. This issue has never been addressed before in national or foreign linguistics.

It was achieved by solving the following *objectives*:

- highlight the positive and negative attitude of the English towards the Russians considering the following linguoimagologemes: "Topographic and Anthropological Images of Russian Proper Names as Seen by the British," "Russians' love of state awards seen by the British," "Piousness of Russians";

- distinguish the linguistic means of the linguistic means of assessing the enemy's army from the French perspective.

Methodology

The image of such large and complex objects as country and people is a multidimensional category. To analyze these images from the mid-19th century, in our view, it is necessary to rely on the terminology system of imagology within the literary-comparative framework, having developed it in relation to the studied linguoimagological material. Thus, the following terms are introduced: macrolinguoimagotheme, linguoimagotheme, linguoimageme, and linguoimagologeme.

Macrolinguoimagotheme is a general topic that is analyzed from the standpoint of linguoimagology. It is divided into linguoimagothemes, which in turn consist of linguoimagemes. Linguoimagemes include thematic groups – linguoimagologemes.

In this paper, to analyze the **linguoimagological aspect of language as opposed to "our" versus "foreign,"** we use a descriptive approach – a system of research methods used to characterize the development stages of linguistic phenomena. This is a method of synchronous analysis. To conduct the analysis, this study draws on works by three key contemporary British authors who documented the Crimean War: George Brackenbury, Alexander Royer, and William Howard Russell. These figures were chosen for their firsthand perspectives, narrative richness, and influence on shaping public opinion in mid-19th century Britain.

George Brackenbury was an artist and historian whose *The Campaign in the Crimea* [1855] offers a vivid visual and verbal portrayal of military life, enhanced by on-site illustrations by William Simpson. His work combines descriptive accuracy with rhetorical stylization, making it valuable for analyzing the visual-semantic field and national representation strategies.

Alexander Royer, in *The English Prisoners in Russia* [1854], provides a unique perspective on captivity and cultural misunderstanding between the British and Russians. His narrative is marked by emotional intensity and ideological bias, which makes it particularly rich for identifying evaluative lexis and syntactic framing.

William Howard Russell, a war correspondent for "The Times," is often regarded as one of the first modern war journalists. *His Complete History of the Russian War* [1857] presents a detailed, emotionally charged, and widely circulated account of the war, making it essential for studying media discourse and public narratives of the time.

These authors were selected not only for their historical relevance but also for the stylistic and rhetorical features in their writing, which provide rich foundation for examining how the image of Russia and its people was constructed through language.

The linguoimagological method involves the following stages:

In the first stage, we find microtexts containing comments about the opponents in the Russo-Turkish war of 1853-1856 [Brackenburry, 1855], [Royer, 1854], [Russell, 1857], and then divide the microtexts into sentences, phrases, and finally into words containing comments with an assessment.

In conducting our research, we categorized the lexemes into thematic groups, which are called linguoimagothemes, which in turn were divided into subsections known as "linguoimagologemes". Each linguoimagologeme comprises lexemes connected by a common subject. Therefore, in the linguoimagologeme "The Characteristics of English Business," you can choose "business," "activity," "vigor," "diligence" and other words for analysis.

In the third stage, we examine nominal communication and structural units. Structural interpretation is carried out with the help of classification and discrete analysis.

Discrete analysis method is based on the fact that structural units consist of small signs, which are further indivisible and boundary.

In this paper, assessment, as a category of linguistics and linguoimagology, is understood as the recognition or disapproval of its value by native speakers, that is, whether its attributes align with certain value standards or not.

Theoretical framework and core concepts of Linguoimagology

Linguoimagology is a specialized field within linguistics that examines the formation and representation of national and cultural images through language. This discipline plays a crucial role in understanding how linguistic structures shape perceptions of different ethnic and cultural groups. By analyzing language as a carrier of cultural meaning, linguoimagology provides insights into the verbal and non-verbal means by which national images are created and reinforced.

Verbal means of constructing national linguistic images (linguoimagemes) include various linguistic tools that convey cultural identity and national perception. These means can be categorized as follows:

a) *Lexical and phraseological Units.* Words and fixed expressions play a fundamental role in shaping national images. Lexical items such as ethnonyms, toponyms, and culture-specific terms contribute to the conceptualization of a nation's identity. Phraseological units, including proverbs and idioms, often encapsulate culturally significant meanings and reinforce national stereotypes. For example, in Russian, the phrase "широкая душа" (broad soul) reflects the perceived generosity and emotional depth associated with Russian identity.

b) *Metaphors and symbolism.* Metaphors are powerful instruments in constructing national images. They provide an indirect yet effective means of conveying cultural characteristics and attitudes. National metaphors often emerge in literature, media, and political discourse, shaping perceptions of a particular ethnic group. For instance, Russia is frequently depicted as "Mother Russia" symbolizing a nurturing yet authoritative figure.

c) *Narrative and discourse strategies.* Discourse strategies contribute significantly to shaping national images. The selection of storytelling techniques, framing devices, and rhetorical structures can reinforce specific cultural narratives. Political speeches, historical accounts, and media representations all play a role in maintaining and modifying national images over time.

d) *Non-verbal means of creating national linguistic images.* Although language remains the primary medium for constructing national images, non-verbal elements also contribute significantly to shaping perceptions. These include visual symbols, gestures, and cultural artifacts, which complement and reinforce linguistic representations.

e) *Semiotics and national symbols.* National symbols, such as flags, emblems, and traditional attire, serve as non-verbal extensions of national linguistic images. These elements often accompany verbal expressions, reinforcing cultural identity. For example, the Russian matryoshka doll is not only a cultural artifact but also a symbol of nested complexity and unity.

f) *Body language and gestures.* Non-verbal communication, including gestures and body language, varies across cultures and contributes to national identity. In Russian communication, gestures such as the "chin scratch" to indicate deep thought or the "cross sign" for blessing reflect cultural traditions and values.

g) *Visual and media representations.* National images are also reinforced through visual media, including films, advertisements, and digital content. These non-verbal means complement

linguistic elements to create a comprehensive representation of national identity. The portrayal of Russian characters in international cinema, for example, often reflects and perpetuates specific stereotypes about Russian culture and behavior.

Linguoimagology provides a comprehensive framework for understanding how national images are constructed through both verbal and non-verbal means. This interdisciplinary approach integrates linguistic, cultural, and visual analysis to explore the ways in which nations and their identities are represented, perceived, and interpreted. By examining linguistic structures, cultural metaphors, and visual representations, scholars can gain deeper insights into the mechanisms of cultural perception and identity formation.

One of the key aspects of linguoimagology is its ability to reveal how language and imagery interact to shape collective consciousness and influence intercultural communication. National images are formed through historical narratives, stereotypes, media portrayals, and literary depictions, all of which contribute to the construction of a nation's self-image and its perception by others. The study of these elements allows researchers to trace the evolution of national stereotypes, analyze their impact on intercultural relations, and assess their role in shaping public opinion and international discourse.

This theoretical foundation is essential for studying national images in literature, media, and intercultural communication. By applying linguoimagological methods, scholars can uncover implicit biases, challenge cultural assumptions, and promote a more nuanced understanding of diverse national identities. Moreover, this approach facilitates the study of globalization's effects on national self-perception, highlighting how cultural exchange, migration, and digital communication influence the ways nations and their people are portrayed.

Ultimately, linguoimagology plays a crucial role in fostering greater cross-cultural awareness and understanding. By analyzing the linguistic and visual mechanisms behind national image construction, researchers and practitioners can contribute to more effective intercultural dialogue, reduce misunderstandings, and encourage mutual respect between cultures. This makes linguoimagology not only a valuable academic discipline but also a practical tool for enhancing international relations and advancing cultural diplomacy.

Linguoimagologeme “Topographic and Anthropological Images of Russian Proper Names as Seen by the British”

The assessment of various aspects of Russian life was a characteristic feature of authors from nations involved in the Russo-Turkish war (1853–1856). For the analysis we have chosen the linguoimagologeme “Topographic and Anthropological Images of Russian Proper Names as Seen by the British”.

English authors [Royer, 1854], [Russell, 1857] often refer to the Russian names of cities and towns near which military events took place in the Crimea in 1853–1856.

Although with the help of toponyms there is an obvious and clear localization of the place of action in the story and they, like anthroponyms, carry a specific expressive and emotional color, the questions regarding their stylistic features and functional roles in artistic text remain underexplored – the main attention is paid to anthroponyms, which are the center of the onomastics space. Another reason lies in their quantitative composition – “not every literary work can find toponymic units in such a quantity that would allow for their stylistic analysis” [Marunych, 1994, p. 3].

Researchers emphasize that toponyms in fiction are a means of localization, they contain their stylistic motivations (overt and hidden), direct and indirect hints that are revealed within the literary composition and extend beyond the text [Fonyakova, 1990, p. 83].

“Using (...) proper geographical names – toponyms – has an important auxiliary value, because it contributes to concretization, strengthening of impression, representation. The use of toponyms to a certain extent indicates the author's outlook, his spiritual interests, tastes, preferences, likes or dislikes...” [Fenenko, 1965, p. 7].

Authors use their own names in the text of the work in order to reflect the era in which the writer lived and worked, his or her own personality and a certain literary genre chosen by him.

Onymes in the context of an artistic work are not accidental and have a certain ideological and artistic content, and therefore they are perceived in the “complex and deep visual perspective of the artistic whole” [Vinogradov, 1954, p. 5].

It should be noted that almost all the toponyms listed in the materials are largely unfamiliar to the English of the mid-19th century. One of the most important cities for the deployment of Queen Victoria's army was the city of Balaklava. This is how it is described at the very beginning of the story:

"The town is small, decayed, and unimportant, though narrow and closely shut in by hills, afforded a secure shelter for several large English men-of-war, and at the same time presented convenient facilities for the landing of such war munitions as were needed in carrying on the siege" [Russel, 1857, p. 60].

The adjectives "small, decayed, and unimportant" immediately establish a dismissive tone. These descriptors portray the town as insignificant and decrepit, emphasizing its lack of cultural, economic, or strategic value outside of its military utility. The juxtaposition of "small" (denoting size) with "decayed" (suggesting physical or moral degradation) reinforces the image of a neglected and stagnant place. "Narrow and closely shut in by hills" creates a visual and spatial restriction, presenting the town as confined and isolated. The preposition "by" emphasizes the external forces shaping its reality, limiting its openness to the outside world. This description indirectly conveys a lack of accessibility, reinforcing the perception of the town as remote and insignificant beyond its immediate context. Words such as "secure shelter" and "war munitions" redirect the focus from the town's intrinsic qualities to its functional value as a military stronghold. The use of "secure" suggests protection, while "shelter" implies a utilitarian space rather than a thriving community. The term "landing" highlights the town's strategic position, reducing it to a point of logistical convenience. The phrase "at the same time" anchors the description to a specific moment of utility, further depersonalizing the town. It underscores the transitory nature of its significance, which exists only in relation to the siege. The use of a compound-complex sentence reflects the layered perspective of the narrator. The initial clause establishes the town's insignificance, while subsequent clauses shift the focus to its practical advantages for military operations. This syntactic layering mirrors the layered perception of the town, viewed first as decayed and then as temporarily valuable. The focus on the town's military utility reduces its identity to a war location, ignoring its inhabitants, culture, or history. This omission creates an image of the town as lifeless and devoid of intrinsic value, aligning with an outsider's perception of an alien and utilitarian "other".

By emphasizing the town's narrowness and decay, the narrator implicitly contrasts it with Western (English) notions of progress, openness, and significance. This comparison reinforces the perception of Russian reality as fundamentally different and inferior. The town is portrayed as geographically and symbolically closed off, reinforcing its status as an isolated and unfamiliar "other" to the English observer. The hills act as both a literal and metaphorical barrier, emphasizing its separation from the broader, interconnected world.

The linguistic means employed in this excerpt construct a dual image of the town. On the one hand, it is an insignificant, decaying locality. On the other hand, it gains temporary importance as a military outpost during the siege. These contrasting aspects highlight the utilitarian and dismissive view of Russian reality through the eyes of English observers. This perspective underscores the "otherness" of the Russian town, characterized by its isolation, decay, and lack of intrinsic value apart from its strategic utility.

Linguistic Devices:

Evaluative Lexicon: "small," "decayed," "unimportant" – all negatively charged adjectives → express disdain or belittlement.

Epithet: "closely shut in by hills" – creates visual imagery of entrapment and isolation.

Metaphor: The physical isolation reflects a symbolic separation from Western norms.

Syntax: A compound-complex sentence emphasizes contrast – first clause belittles the town, the second shifts to its military utility.

Function: These choices serve to construct a dual image: Balaklava is insignificant culturally but tactically useful, thus reinforcing British pragmatic, utilitarian views of Russian geography.

Mistakes in writing certain geographical names indicate inattentiveness and disrespect to the enemy, and, as a matter of fact, some names are fixed with errors:

"The next morning (10th June) we resumed our journey, and reached Poltova for breakfast, it being only one stage from where we had slept" [Royer, 1854, p. 100].

Linguistic Devices:

Spelling Error: “Poltova” instead of “Poltava” – demonstrates disregard or difficulty with foreign onomastics.

Narrative Syntax: Casual tone in mentioning the city “for breakfast” trivializes the place.

Function: Indicates superficial engagement with Russian geography; the city becomes merely a waypoint.

As can be seen from further material, Alfred Royer makes the mistake in this toponym not only once. We see something similar in the description of the city in central Ukraine, where he writes:

“Poltova covers a considerable space of ground, but did not appear to be densely peopled. Its streets are clean and paved, and the houses well-built” [Royer, 1854, p. 100].

What is the reason for such inattention to the proper names of another state? Apparently, the reason is that the English language is fundamentally different from Russian or Ukrainian, which leads to forced errors in understanding and reproducing certain toponyms.

The impossibility of not only remembering, but also simply reproducing a foreign word is seen in the following example:

“We were driven to a very large and new hotel, bearing an unpronounceable name, which of course I cannot remember” [Royer, 1854, p. 100].

Linguistic Devices:

Phraseological cliché: “of course I cannot remember” – adds a tone of superiority or detachment.

Lexical Avoidance: Not even attempting to transcribe the name implies that “the Other” is incomprehensible.

Function: This act of not naming becomes a powerful gesture of cultural distancing and alienation.

It should be said that for the most part, no one in the Russian army knew English. In order to somehow explain oneself, one had to resort to using the French language, which not every sailor of Her Majesty the Queen of Great Britain spoke. Usually, the English and Scots tried to find an officer who spoke fluent French, who could communicate with the middle and senior officers. As for the humble soldiers of the Russian army, they practically could not read or write Russian, let alone any European language:

“On landing he was signalled back, as if he was infringing the laws of quarantine; and, being unable to make himself understood by the officer in command of the party on the beach, he sent back the boat for some one acquainted with the French language” [Royer, 1854, p. 10].

Linguistic Devices:

Impersonal Construction: “being unable to make himself understood” shifts agency away from the British, implying that the communication barrier is on the Russian side.

Lexical Field: “French language” – a shared European reference point, further isolating Russian as linguistically alien.

Function: Depicts the communicative barrier as symbolic of civilizational difference.

For many Englishmen in the middle of the 19th century, Russia was terra incognita (the cities of Poltova, Bakshiserai have spelling mistakes in the other book [Russel, 1857, p. 62]). Apart from the few stereotypes familiar to English readers, there were many white spots. Even the names of high-ranking officials who were responsible for the military actions of Sevastopol city garrison and the entire army, first of Tsar Nicholas I, and then of his son Alexander II, were barely known to English journalists from the front lines, let alone ordinary officers or soldiers of the British army. Some are inscribed in the English text in the French manner: Menchikoff [Russel, 1857, p. 48, 62]. We read the following two messages:

“The Russian Admiral, Raniloff, was killed” [Russel, 1857, p. 64].

Linguistic Devices:

Spelling/Transliteration Error: Shows lack of phonological or cultural accuracy.

French-Style Ending “-off”: Typical of 19th-century attempts to “domesticate” foreign names to European norms.

Function: These distortions reflect a Eurocentric filter and the unconscious shaping of public perception – further constructing the Russian characters as vague, undefined, and “other”.

“On that day, Nochimoff, the commander of Sebastopol, was wounded in the head by a shell, and was reported dead, but subsequently recovered” [Russel, 1857, p. 64].

The two messages quoted from W. Russell’s 1857 account highlight inaccuracies in reporting the names of prominent Russian figures during the Crimean War. These inaccuracies – confusing Admiral Kornilov with “Raniloff” and Admiral Nakhimov with “Nochimoff” or “Nochimov” – expose several noteworthy aspects of mid-19th-century British journalism and its portrayal of Russia.

Mispronunciations and Anglicizations: The transformation of Kornilov to Raniloff and Nakhimov to Nochimoff or Nochimov reflects the tendency of journalists to adapt foreign names to familiar phonetic or linguistic patterns. This practice was common in the era when transliteration standards were either inconsistent or nonexistent.

The French and English versions of Admiral Nakhimov’s name – “Nochimoff” and “Nochimov”, respectively – highlight the influence of European languages on the transcription of Russian names, often distorting their original form.

Carelessness in Reporting: W. Russell, one of the most respected war correspondents of his time, allowed errors to persist in his accounts. This suggests a lack of rigor in fact-checking, particularly in an era when communication with foreign regions was challenging, but not impossible.

The repetition of such errors indicates that these inaccuracies were likely overlooked by both the author and his editorial team, further underscoring the casual approach to precision in foreign reporting.

Misrepresentations in respected journalistic sources could shape public opinion in Britain. By presenting distorted names, the reporting might unconsciously suggest that these individuals – and, by extension, the Russian leadership – were less credible or significant.

The careless transcription of Russian names in the Crimean War chronicles reveals a deeper issue: the Western media’s role in shaping the narrative of the war. While not necessarily deliberate, the lack of attention to accuracy contributed to the creation of a skewed historical record. This negligence, combined with underlying biases, underscores the complexities of wartime journalism and its influence on international relations.

These observations suggest that even seemingly minor errors in journalistic reporting can have broader cultural and political implications, particularly in contexts of conflict.

So, in the linguoimagologeme “Russian proper names seen by the British” we underline the significance of proper names, particularly toponyms, in artistic works, focusing on English authors’ references to Russian names during the Crimean War. It should be noted that many toponyms mentioned in the text are unfamiliar to contemporary English readers, showcasing the British renaming of Balaklava to “New London” during the Crimean War. Errors in geographical names are attributed to linguistic differences between English and Russian/Ukrainian. The inability to remember or pronounce foreign words is also seen, illustrating communication challenges between the English and Russian armies during the war. We point out the lack of interest in providing detailed information about Russia by English journalists, as evidenced by errors in high-ranking officials’ names. This carelessness is seen as indicative of a general lack of interest in the eyes of the English.

Summary of Linguistic Devices:

Evaluative Lexicon conveys judgmental attitudes (e.g. “small, decayed, unimportant”).

Epithets and Metaphors paint vivid images of foreignness and decay.

Syntax Choices reflect layered or dismissive perspectives.

Spelling and Transliteration Errors indicate cultural distance or ignorance.

Lexical Avoidance and Phraseological Clichés underscore alienation or trivialization.

French Linguistic Influence exposes Eurocentric filtering.

Impersonal Constructions subtly shift agency and reinforce stereotypes.

All these linguistic elements contribute to the construction of a distorted, alien, and utilitarian image of Russia, filtered through the pragmatic and often dismissive gaze of 19th-century British observers.

Linguoimagologeme “Russians’ love of state awards seen by the British”

The selected passages from A. Royer’s 1854 narrative highlight a cultural distinction between Russians and the English of the time regarding the display and significance of awards. A

closer analysis of these excerpts reveals deeper insights into the practices and values associated with wearing state decorations in Russian society:

"The quarantine guard was composed of old pensioners or invalided soldiers many bearing medals for service done in the days when they were in the prime of their faculties, and for deeds of bravery against the Circassians" [Royer, 1854, p. 26].

A. Royer notes that Russian soldiers, even those no longer in active service, often wore medals as part of their daily attire. This indicates that medals served as visible markers of past achievements and personal valor. For Russians, the display of awards was not merely ceremonial but a point of pride and an everyday affirmation of their contributions to the state or society. The surprise expressed by the English author at this custom reflects a cultural divergence. In English society, wearing awards outside of formal occasions was uncommon, and such public displays of honor might even have been considered boastful or unnecessary. This cultural gap is further emphasized in A. Royer's observation:

"On our release from quarantine, Signor Mocchi paid us an official visit, on which occasion he wore two large gold medals, presented to him by the Emperor, in token of commendation for his intrepidity in saving the lives of a large number of men who were in danger of wreck on the Mole" [Royer, 1854, p. 60].

To understand how this passage illustrates the differences between English and Russian cultures, we should consider several aspects: a) *the author's perspective and cultural context* – the author of the book is English, and his perception of awards and official recognition may differ from the Russian approach. In English tradition, especially in the 19th century, official awards were usually less ostentatious in appearance (for example, orders or medals were worn discreetly). In contrast, in Russian tradition, state awards had a more public character, were often large, and demonstrated the status of the recipient; b) *the significance of medal size* – the phrase "he wore two large gold medals" may not be just a description but a subtle observation by the author about Russian award culture. For an Englishman, it would be more natural to focus on the fact of receiving an award, whereas emphasizing the size of the medals might suggest an impression of their demonstrative nature. In the Russian imperial tradition, awards were not only a sign of merit but also a way to highlight one's status, which might have seemed excessive to foreigners.

In the English tradition, especially in the 19th century, official awards were usually less ostentatious. For example, the Victoria Cross, established in 1856, is the highest military decoration for valor in the United Kingdom. Its design is quite modest: a bronze cross with the inscription "For Valour" on a red ribbon. The award is worn on the left side of the chest and is not excessively large or flashy.

In the Russian tradition, state awards had a more public character and were often large, demonstrating the status of the recipient. For example, the Order of St. George, established in 1769, was the highest military decoration of the Russian Empire. It consisted of a white enameled cross with an image of Saint George slaying a dragon and was worn on a prominent orange-and-black ribbon. The higher degrees of the order also included a large silver star worn on the chest, making the award highly visible.

If the author hints that large medals in Russian culture are an important symbol of status and achievements, this may resonate with the widespread 19th-century perception of Russia's imperial pomp. Award ceremonies often had a solemn, even theatrical nature, which could contrast with the more reserved British approach to official recognition.

Thus, a detailed analysis of the quote shows that the size of the medals and the fact that they were worn in an official setting may be part of the author's broader observation about cultural differences. If the book's context confirms that the author generally compares British and Russian traditions, this detail may serve as yet another example of such differences.

Linguistic Devices:

Evaluative Lexicon: "old pensioners," "invalided soldiers," "large," "gold" – these lexemes carry connotations of age, physical limitation, and conspicuousness → highlight both the pride of past service and the perceived extravagance in Russian award culture.

Terminology: "medals," "commendation," "intrepidity," "Emperor" – formal, institutional lexicon → emphasizes the hierarchical, state-centered structure of Russian society and the direct link between state power and recognition.

Cliché/Set Phrase: “in token of commendation” – a fixed ceremonial phrase → underlines the formal and ritualistic tone of Russian state recognition practices.

Epithet: “two large gold medals” – the adjectives “large” and “gold” serve as epithets → draw attention to the visual and material impact of the medals, subtly suggesting ostentation.

Toponymic Verbalization: “Circassians,” “the Mole” – specific references to ethnonyms and hydronyms → embed the scene within imperial military geography, reinforcing a view of Russia as a vast, multiethnic empire with persistent martial undertones.

Syntax: **Compound and complex sentences**, e.g., “presented to him by the Emperor, in token of commendation for his intrepidity...” → structure mirrors official bureaucratic discourse, creating emotional detachment while allowing for nuanced commentary.

Function: These linguistic choices construct a contrastive image: Russians are depicted as proudly and publicly displaying their state honors as symbols of valor and loyalty, while the English observer subtly questions the need for such visible demonstrations. This juxtaposition reinforces British values of restraint, modesty, and understated merit, and positions Russian award culture as ceremonially rich but culturally distinct.

Thus, the linguoimagologeme “Russians’ love of state awards seen by the British” has cultural and historical context. The analysis highlights a key cultural distinction between Russian and English attitudes toward state awards in the 19th century. While in Russian society, medals were worn publicly as a visible display of honor and status, in English tradition, such decorations were typically reserved for formal occasions and worn more modestly. The English author’s observations suggest an element of surprise or even subtle critique regarding the Russian practice of prominently displaying awards. This contrast reflects broader differences in national values – whereas Russians viewed medals as symbols of pride and social recognition, the British associated them with discreet acknowledgment of merit. Ultimately, the authors’ account provides insight into how state honors functioned within each culture, illustrating the varying perceptions of recognition and prestige in 19th-century Europe.

A linguistic analysis further reinforces this contrast through specific devices employed in Royer’s narrative:

Evaluative lexicon (e.g., “old pensioners,” “invalided soldiers,” “large,” “gold”) emphasizes both the physical presence and perceived excess of Russian award culture.

Terminology (“medals,” “commendation,” “Emperor”) underscores the institutional and hierarchical nature of recognition in Russian society.

Set phrases like “in token of commendation” and **epithets** such as “two large gold medals” add ceremonial and material richness to the imagery.

Toponymic references (“Circassians,” “the Mole”) situate the narrative in Russia’s imperial context, reinforcing martial pride.

Syntactic choices, including complex sentence structures, mirror the official tone of bureaucratic discourse and allow for layered commentary.

These linguistic strategies construct a contrastive cultural image: Russians are depicted as openly celebratory and honor-bound in their display of state recognition, while the British perspective favors restraint, subtlety, and modest commemorations of merit.

Linguoimagologeme “Piousness of Russians seen by the British”

The most important feature of Russian psychology has always been faith: in the Russian mentality, an unusual synthesis of faith in another person, in society, and in an ideal was formed. Russian idealism combined a certain imagination, the lofty nature of thoughts that, in search of truth and the meaning of life, broke away from practical everyday life. This faith was based on the developed imagination, mythology, and the fabulousness of Russian consciousness. It was faith in the ideal that allowed a person to break out of the mundane and bear the entire burden of reality. This faith could not be called optimistic, but it became the basis of a special feature of the historical Russian character – patience [Melnikova, 2009, p. 39]. **Specialists in socionics show that the Russian national character is based on the phenomenon of the predominant activity of the right hemisphere of the brain, which determines the emotionality, intuitiveness, unpredictability of the Russian soul, its rich imagination and contemplativeness.**

The next important feature of the Russian psychotype is its introversion. The consciousness of an extrovert is active, directed at the object part of the world. Introverts are contemplative, self-sufficient, and value interaction more than results.

P. Florensky noted the “predominance of ethical and religious principles over social and legal ones” [Florensky, 1994, vol. 1, p. 644] as a characteristic feature of Russians. Contemplativeness is a national characteristic of Russians.

Based on K. Jung’s methodology, the type closest to the Russian is defined as “an intuitive-ethical introvert”. The peculiarity of this psychotype is that the functions of concrete activity and volitional mobilization are “weak,” and are, in E. Bern’s language, only at the level of a “child”. Pressure on such points brings to life a “childish beginning” and, first of all, an appeal to the “elder” – the state.

The two following excerpts present contrasting depictions of religion in the Russian Empire during the mid-19th century. The first excerpt by G. Brackenburry highlights a scornful attitude toward the Orthodox Church, emphasizing what the author perceives as excessive fanaticism and an unhealthy zeal in religious ceremonies. Conversely, the second excerpt from A. Royer depicts a more favorable attitude toward an individual’s religious devotion, especially when that devotion aligns with Protestant or Catholic principles.

Much attention is paid to the description of the religious feelings of Russians by the witnesses of the Russo-Turkish War (1853–1856). When depicting the city of Sevastopol, the author points to the cathedral and a large number of churches located in the city itself:

“Sevastopol extends more than a mile in length, in the direction of the port, by about three quarters of a mile inland. On the land side it was an open town, being only partly defended by a loop-holed wall, entirely useless. The government, only thinking of attacks by sea, confined its attention to making that quarter invulnerable. The public buildings include the Admiralty, vast barracks for troops, and magazines for stores a cathedral and numerous green-domed churches, an Italian opera, a club-house, a library, and several hotels, with the simple monument of Kosarsky, a naval officer who distinguished himself in the last Turko-Russian War” [Brackenburry, 1855, p. 28].

When describing the city and its churches, the adjective *numerous* is used, which emphasizes the British view of Russians as people who devote a lot of time to prayer and often go to church.

“Religious ceremonies of the most imposing character, performed during the night previous to the 5th of November by the most exalted functionaries of the church, contributed to lash their usual fanaticism into phrenzy, while Nature herself seemed to conspire against their foes by wrapping the Russian movements in an impenetrable veil of fog, and thus adding to the sacred enterprise those elements of stratagem and surprise, so dear to the Muscovite of every grade, unless all history speak false” [Brackenburry, 1855, p. 44].

In this case, the author treats with contempt the figures of the Orthodox Church – the only state church of Russia in the middle of the 19th century. He uses the nominatives *fanaticism* and *phrenzy*, which carry negative connotations. Ethical assessment is used. Speaking about clergymen, the narrator uses the superlative *the most exalted functionaries*, in which he conveys his negative attitude towards Russian priests.

G. Brackenburry’s tone is heavily critical and dismissive. He describes the Orthodox clergy as “the most exalted functionaries,” a phrase that seems to mock their status by implying undue pomp or an exaggerated sense of importance. His use of terms conveys an unequivocal ethical condemnation of the church’s role in fostering intense emotional states that serve political or military objectives. Furthermore, Brackenburry intertwines natural phenomena with religious and military strategy. By suggesting that the fog acts as a divine tool aiding the Russians, he insinuates that both nature and religion are manipulated for nationalistic goals. This not only casts doubt on the sincerity of the clergy’s intentions but also reflects the author’s broader skepticism toward Orthodox practices and their integration with state endeavors.

The phrase “the most exalted functionaries of the church” carries a negative connotation due to the choice of words, which contrasts with how English speakers typically refer to their own clergy. In English, religious leaders are usually described using terms such as “clergymen,” “priests,” “bishops,” or “archbishops,” all of which convey a sense of respect and tradition.

The term “functionaries,” however, suggests a bureaucratic, impersonal, or even mechanical role, stripping the individuals of spiritual authority and reducing them to mere officials performing duties.

Additionally, “the most exalted” might seem ironic or exaggerated in this context, as it implies a lofty status that does not necessarily command genuine reverence but rather pompous self-importance. The phrase as a whole suggests that these religious figures are more concerned with ritualistic grandeur and political influence than with genuine spiritual guidance, reinforcing the negative tone. If similar wording were used to describe English church leaders, it would likely carry the same critical implication, as it would suggest an excessive, almost theatrical religiosity rather than sincere devotion.

But there is not always only a negative attitude on the part of the British towards the church in the Russian Empire and Russians who trust in God. This happens when a foreigner is depicted in the service of the Russian emperor and, more often than not, he has his Catholic or Protestant faith:

“General Osten Sacken paid daily visits to the Captain and officers, and to the hospital. He was much gratified at seeing William Tanner (who had been wounded, and who recovered) occupied, whenever he visited him, in reading his Bible; and he expressed great approbation of his conduct, being himself of a religious turn of mind ...” [Royer, 1854, p. 27].

In contrast, A. Royer presents a different narrative, where religious behavior is praised, particularly when it is associated with Protestant or Catholic values. The example of General Osten Sacken admiring William Tanner for reading his Bible highlights a more individualized and universal appreciation of faith. This depiction suggests that religious devotion, when expressed through personal conduct and aligned with Western Christian traditions, is perceived positively by the British. The tone is markedly different here. Words such as “gratified” and “approbation” reflect approval and respect, particularly towards Tanner’s moral resilience and piety. The favorable view of General Osten Sacken, a high-ranking figure in Russian service, further softens the critique often directed at Russian leadership and its religious framework. It implies that when religion serves as a source of personal strength rather than collective fervor, it earns admiration, even from foreign observers.

In this way, the linguoimagologeme “Piousness of Russians seen by the British” explores key features of the Russian psychology. **The British authors delve into religious feelings among Russians**, portraying them as devoted to prayer and frequent churchgoers. The British view, as depicted in descriptions of Sevastopol, emphasizes the numerous churches, reflecting a perception of Russians as deeply religious. However, negative connotations are present when the authors discuss the Orthodox Church, using terms like “fanaticism” and “phrenzy”. The narrative also recognizes instances of positive attitudes toward Russians who trust in God, particularly when foreigners, often with Catholic or Protestant faiths, are in the service of the Russian emperor.

Linguistic Devices:

Evaluative Lexicon: “fanaticism,” “phrenzy,” “imposing,” “numerous,” “exalted,” “gratified,” “approbation” – lexemes with strong positive or negative evaluative connotations → construct a dual image of Russian piety: either emotionally excessive and politically manipulated (negative), or dignified and morally grounded (positive), depending on context and the observer’s perspective.

Terminology: “cathedral,” “churches,” “religious ceremonies,” “Bible,” “Orthodox Church,” “functionaries” – religious and institutional lexicon → emphasizes the institutionalized nature of faith in Russia and its connection to both national identity and state functions; also highlights denominational distinctions (Orthodox vs. Protestant/Catholic).

Cliché/Set Phrases: “sacred enterprise,” “trust in God,” “reading his Bible” – formulaic expressions associated with religious or moral behavior → reflect stereotypical or expected forms of devotion, reinforcing cultural norms and values associated with faith.

Epithets and Tropes: “the most exalted functionaries of the church” – epithets like “most exalted” carry ironic or hyperbolic overtones → suggest perceived pretentiousness or theatricality of Russian clergy; “lash their usual fanaticism into phrenzy” – metaphorical language → dramatizes religious emotion, implying irrationality and mass manipulation.

Toponymic Verbalization: “Sevastopol,” “Kosarsky,” “Muscovite” – toponyms and anthroponyms with cultural and historical resonance → root religious observations in specific geopolit-

ical contexts (Crimean War, Russian imperial military history), reinforcing the intertwined nature of territory, war, and faith in the British imagination.

Phraseological and Syntactic Structure: Use of elaborate compound-complex sentences (e.g., “Religious ceremonies of the most imposing character, performed... contributed to lash their usual fanaticism into phrenzy...”) → reflects a formal, elevated narrative voice, typical of mid-19th-century British prose; allows for layered evaluative commentary, simultaneously descriptive and judgmental. Contrast with shorter, declarative sentences in Royer’s account that express clarity and moral approval.

Function: These linguistic devices serve to construct a bifurcated image of Russian religiosity in British discourse. On one hand, Orthodoxy is portrayed as excessive, emotional, and politically instrumentalized. On the other, personal faith (particularly when tied to Protestant or Catholic values) is respected and admired. This contrast reflects British cultural filters: rationality and individual piety are valued, while collective fervor and ritualistic grandeur are viewed with suspicion. The result is a linguoimagologeme that simultaneously exoticizes and moralizes Russian spirituality through a distinctly British lens.

Conclusions

This study has sought to investigate the ways in which Russian military identity was linguistically constructed in English-language texts about the Crimean War (1853–1856). Grounded in the principles of linguoimagology – a discipline that examines how national images are formed and transmitted through language – this research has focused on identifying recurrent lexical, syntactic, and rhetorical patterns in British historical, journalistic, and autobiographical narratives. The findings demonstrate that the portrayal of the Russian military and, more broadly, Russian national character, was filtered through specific cultural and ideological lenses, deeply embedded in language.

1. *Onomastic Distortion and Topographic Misrepresentation*

Toponyms such as Poltava became “Poltova,” while anthroponyms like Menshikov were rendered as “Menchikoff,” and Nakhimov as “Nochimoff”. These are clear cases of orthographic variation and phonological adaptation, which reflect not only linguistic unfamiliarity but also deliberate rhetorical distancing.

The recurring phrase “an unpronounceable name, which of course I cannot remember” serves as a metalinguistic device, functioning to position the Russian language and culture as alien. This phrase combines self-irony, apologetic tone, and a passive-aggressive narrative stance, signaling both humor and latent superiority.

Generic or evaluative epithets like “unimportant,” “insignificant,” “decayed” are repeated across the corpus, functioning as evaluative lexis that simplifies complex foreign realities. These lexical reductions transform real geographical spaces into abstract narrative props.

2. *Visual Display and the Semantics of State Recognition*

British descriptions of medals frequently included phrases like “two large gold medals hanging on his chest,” a form of visual hyperbole. The emphasis on visibility functions as a symbolic lexical field, containing terms like “token of recognition,” “distinction,” “commendation,” and “Emperor’s favor”. Such lexical clusters underscore the semiotic importance of state symbolism in Russian culture, while the British tone often adds semantic distancing or ironic coloring.

Furthermore, adjectival modifiers like “excessive,” “ostentatious,” and “unnecessary” represent ideologically loaded descriptors, contrasting Russian openness with British ideals of modesty.

3. *Religious Piety and Ideological Duality*

Orthodox ceremonies were framed using emotionally charged vocabulary: “fanaticism,” “frenzy,” “manipulated,” and “imposing”. These terms represent an emotive lexico-semantic field that depicts collective faith as irrational and politically co-opted.

In contrast, isolated narratives of personal faith are described with sympathetic lexical framing: phrases like “the soldier quietly read his Bible” use the simple past tense, low modality, and unmarked syntax – which together create a tone of calm sincerity.

The juxtaposition of loaded metaphors (“a wave of superstition”) with neutral descriptions (“a man with his Bible”) reveals how language constructs dual layers of national character – wild versus civilized, collective hysteria versus individual virtue.

4. Syntactic Structure and Discursive Framing

A recurring syntactic construction is the use of impersonal passive forms, such as “being unable to make himself understood” or “it was said that...”, which remove agency and subtly attribute communication failure to the Russian speaker. This is a strategic use of passivization and grammatical obfuscation.

Phrases like “of course I cannot remember,” “as expected,” and “strangely enough” are metadiscursive markers that guide the reader’s interpretation while maintaining authorial detachment.

Moreover, complex sentences with parenthetical remarks and concessive clauses (e.g., “Although the officer appeared dignified, his medals seemed exaggerated”) showcase syntactic layering, allowing the author to insert judgment without overt declaration.

Summary of Linguistic Devices Identified

Lexical tools: evaluative adjectives, emotionally loaded epithets, semantic fields (military, religious, political), metaphorical framing.

Syntactic tools: impersonal constructions, passive voice, complex sentence structures with embedded commentary, metadiscourse.

Stylistic tools: irony, contrast, juxtaposition, tone modulation (from respect to sarcasm), naming distortions (onomastic transformation).

Narrative strategies: authorial detachment, implied superiority, cultural distancing, identity affirmation through othering.

Contributions and Implications

This study is the first to offer a comprehensive linguoimagological analysis of the English-language representations of Russian military figures during the Crimean War. It shows how lexical choices, syntactic framing, and stylistic strategies shaped British perceptions of Russia as the “Other”. The research adds to broader debates in historical discourse analysis, linguocultural studies, and intercultural communication. It offers a model for analyzing the linguistic encoding of national images, with potential applications in other historical or cultural contexts.

By deconstructing the linguistic devices used to describe Russia and its military in British narratives, this study contributes to the growing field of linguoimagology and deepens our understanding of how war, language, and culture intersect in the construction of national identity.

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MEANS OF IMAGE CREATION OF RUSSIAN MILITARY MEN IN ENGLISH TEXTS ABOUT THE CRIMEAN WAR (1853-1856): LINGUOIMAGOLOGICAL ASPECT

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-10>

Key words: *linguimagology, linguimagologeme, Russian soul, Russian-Turkish war, Russian character, state award, proper name, English viewpoint.*

This study explores the linguistic representation of Russian national and military identity in 19th-century English-language narratives, with a focus on the Crimean War (1853-1856). Grounded in linguoimagology – an interdisciplinary approach that analyzes how national images are formed and transmitted through language – **this research offers a comparative literary-linguistic perspective on how English authors verbalized their image of Russians during this pivotal historical period.**

The primary *aim* of the article is to identify and interpret the linguistic means used by English authors to construct the image of Russians during the Crimean War. This issue remains largely unexplored in both domestic and international linguistics. To achieve this aim, the following objectives were addressed: to analyze English-language depictions of the Russian military under Nicholas I and Alexander II; to identify positive and negative evaluations of Russian identity using linguoimagologemes such as: topographic and anthropological images of Russian proper names as seen by the British; Russians' love of state awards as Seen by the British; piousness of Russians as Seen by the British; to determine the specific linguistic devices employed by British authors to assess and portray the Russian army and national character.

The study applies synchronous linguoimagological analysis using specialized terms such as macro-linguoimagotheme, linguoimagotheme, linguoimageme, and linguoimagologeme. This *methodological* framework enables the identification of national images through a detailed examination of textual features across historical, journalistic, and autobiographical English narratives from the mid-19th century.

Key Linguistic Devices Identified: *lexical tools* [use of evaluative adjectives (e.g., “insignificant,” “decayed”) and emotionally loaded epithets (e.g., “fanaticism,” “ostentatious”); semantic fields involving military valor, religious fervor, and political symbolism; metaphorical framing to convey irony or exaggeration (e.g., “a wave of superstition”)]; *syntactic tools* (impersonal constructions and passive voice that obscure agency (e.g., “it was said that...”); complex sentence structures with embedded commentary (e.g., “Although the officer appeared dignified, his medals seemed exaggerated”); use of metadiscourse markers (e.g., “of course,” “as expected”) to frame reader interpretation); *stylistic tools* (strategic irony and juxtaposition (e.g., sacred ritual vs. personal piety); tone modulation ranging from respect to sarcasm; onomastic transformations such as “Menchikoff” for “Menshikov” to reflect rhetorical distancing); *narrative strategies* (authorial detachment and implied superiority; cultural distancing through frequent references to Russian “otherness”; construction of national identity via contrastive framing with British norms).

This research demonstrates that English-language portrayals of Russians during the Crimean War were shaped by a combination of cultural bias, ideological framing, and linguistic devices. Russian proper names were systematically distorted, indicating both phonetic adaptation and rhetorical alienation. The visibility of medals and ceremonial symbols was exaggerated through visual hyperbole, reflecting British views on Russian state symbolism. Religious depictions fluctuated between collective fanaticism and individual sincerity, revealing a dual-layered construction of Russian piety.

The study contributes a novel linguoimagological model for analyzing how nations are constructed through language. It underscores how lexical, syntactic, and stylistic mechanisms interact to reinforce national stereotypes and oppositional cultural narratives. These findings are relevant to fields such as historical discourse analysis, linguocultural studies, and intercultural communication and may serve as a foundation for further studies of national images in literary or historical contexts.

UDC 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-11>

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PREDICATIVE ARRANGEMENT OF NATIONAL ANTHEM TEXTS IN ENGLISH- AND GERMAN-SPEAKING COMMUNITIES

Статтю присвячено вивченню морфосинтаксичної (супер)категорії “предикативність” в її екстраполяції на тексти англомовних (АНГ) і німецькомовних (ННГ) національних гімнів. Метою дослідження є визначення шляхів і способів когнітивно-комунікативної організації текстів цих гімнів у межах трьох предикативних мереж, утворених системою засобів реалізації (суб)категорій модальності, темпоральності та персональності.

Методологія дослідження визначається когнітивно-дискурсивним підходом до мовних явищ, який заснований на застосуванні відповідних лінгвістичних *методів*: описового (для відбору, класифікації та інтерпретації досліджуваних одиниць), функціонально-семантичного (для з'ясування синтагматичної специфіки вживання предикативних форм в текстах ENA/GNA), дискурс-аналізу (для встановлення взаємозалежностей між комунікативною культурою суспільства і вибором граматичних форм в текстах ENA/GNA). Дослідження використовує процедури кількісних розрахунків для виявлення реалізації, особливостей та тенденцій використання предикативних засобів у текстах ENA/GNA.

Доведено, що модальна мережа текстів АНГ і ННГ характеризується низкою спільних рис якісного та кількісного ґатунку. У них у доволі близьких пропорціях представлені індикатив та імператив, тоді як кондиціоналіс не є затребуваним. При цьому імператив є їх обов'язковим модусом. З'ясовано також, що в обох лінгвокультурах спостерігаються приблизно однакові патерни темпорального оформлення текстів АНГ і ННГ. Найголовнішими серед них є ідея злуки теперішнього з майбутнім і ретельне уникнення будь-яких форм минулого. Центральною ланкою їх темпоральної мережі стає презенс, який маркує не тільки момент мовлення, а й захоплює у свою орбіту сферу майбутнього, стаючи панхронічною часовою формою. Персональна мережа текстів АНГ і ННГ зумовлюється специфічним використанням засобів особового дейксису в межах спрямованого (1 і 2 особи) і не спрямованого (3 особа) реєстрів комунікації. Третя особа тут є домінантною, а перша – найменш затребуваною, що пов'язано з “замовником” тексту, який перебуває в тіні мовленнєвих процесів.

Доведено, що усталена парадигма предикативних форм у текстах АНГ і ННГ є неповною та асиметрично викривленою. Це зумовлено низкою чинників: скороченням у реальному використанні кількості передписуваних узусом граматичних засобів, синтагматичною дифузиею певних граматичних форм (використання кондиціоналісу на місці імперативу), кількісним домінуванням певних граматичних форм тощо. Граматична лакунарність парадигми предикативних форм є інгерентною властивістю текстів АНГ / ННГ, одним з низки системних параметрів, що відрізняє їх від інших малоформатних віршованих текстів політичної лірики.

Ключові слова: національний гімн, предикативність, модальність, темпоральність, персональність, індикатив, імператив, часова форма, особа.

For citation: Prykhodko, A., Lazebna, N. (2025). Predicative Arrangement of National Anthem Texts in English- and German-Speaking Communities. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 181-196, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-11>

Introduction

The phenomenon of “anthem” is well known in contemporary humanities – social studies [Khoroshilov, 2021; Martin, Rose, 2008], literary studies [Zhuk, 2013; Martin, Rose, 2008], music studies [Zhulkovskii, 2021; Machin, 2017; Rottgeri, 2023; Schopp, 2021] etc. and, of course, linguistics [Baranova, Rozhenko, 2016; Prykhodko, 2024; Silaghi-Dumitrescu, 2023]. The experts think alike, and the anthem is interpreted as a cult work, a type of religious and heroic lyrics. Today, it appears, alongside the coat of arms and the flag, to be one of the most important symbols of the state, claiming to be an artistic and poetic organizer and inspirer of national identity [Mayo-Harp, 2002]. Awareness of the latter in the discourse of modernity and postmodernity by every citizen of the state is of high relevance now against the background of those challenges the world faces.

The national anthem is a poetic literary and artistic text of a short format, created for choral performance during official events. In this role, it is an integral part of the hybrid political, ideological, and patriotic discourses, which emphasize the national identity of the citizens [Machin, 2017; Mayo-Harp, 2002]. From the linguistic perspective, the texts of national anthems seem to be underexplored. However, there are a few papers, which mainly consider the lexical specificity of these texts with a smooth transition to linguoconceptology. Thus, the study by S.V. Baranova and O.S. Rozhenko is in focus. Therein, the national anthem is stated as a product of ideological discourse, accompanied by the lexical and stylistic arrangement of English-language national anthem text templates analysis [Baranova, Rozhenko, 2016]. R. Silaghi-Dumitrescu also studies the lexical arrangement features of anthems according to dominant themes (national identity, struggle for freedom, well-being of the people, etc.), as well as sociopolitical bias, which is traced in the studied anthem texts [Silaghi-Dumitrescu, 2020].

The structural and semantic analysis of the lexical arrangement against the background of the cultural and textual interpretation of the anthem “Song of the German People / Das Lied der Deutschen” is proposed by Bóris Blahak [Blahak, 2012]. Radu Silaghi-Dumitrescu, who described the conceptual substrate and lexical featured means of anthem texts from various countries and also raised the question of their specific role on different continents and in diverse cultures [Silaghi-Dumitrescu, 2023], uplifted the research of this genre to the level of linguistic and cultural comprehension and interpretation.

Linguocultural description of German-language national anthems is offered by A.M. Prykhodko, who describes the hypero-hyponymic structure of the conceptual system of anthems. He proves that at the highest level of abstraction there is a principle that provides a universal pattern of arrangement for the studied genre with the domains DIVINE, SYMBOLIC, NATIVE, PRINCIPAL, THREATENING, HEROIC PAST, HAPPY PRESENT and BRIGHT FUTURE. The variable mental values, such as autochthonous concepts, which ensure ethnospecific uniqueness of the studied texts conceptual sphere, are subordinated to the abovementioned domains [Prykhodko, 2024].

Against this lexical and conceptual background, it should be noted that the quantity and quality of the respective linguistic research is still insufficient for a comprehensive interpretation of anthem as a cognitive-communicative phenomenon. Grammatical features of anthems viewed from the linguistic perspective extend beyond the current research focus. Predicative parameters of anthem texts are often neglected despite their morpho-syntactic nature, which uplifts them to the highest level of the language system, where nominative units transform into communicative ones.

The material of this study comprises 13 English- and 13 German-language national anthems (hereinafter – ENA and GNA). The *research goal* is to establish the ways and means of cognitive-communicative organisation of ENA / GNA texts. Consequently, the subject-matter of analysis is the morpho-syntactic arrangement of ENA / GNA texts attained by means of the functional-semantic category of predicativity and its implementation. The research *methodology* is determined by the cognitive-discursive approach to language and speech phenomena, which is based on the implementation of relevant linguistic methods: descriptive (to select, classify, and interpret the studied units), functional-semantic (to clarify the syntagmatic specificity of predicative forms use in ENA / GNA texts), discourse analysis (to establish interdependencies between the communicative culture of the society and the choice of grammatical forms in ENA

/ GNA texts). The study implements the procedures of quantitative calculations to identify the implementation, features, and tendencies of predicative means implemented in ENA / GNA texts.

In this context, the primary research approach is “interlingual parallelism,” which, in many aspects, is grounded on the principles of contrastive linguistics. The latter, based on synchrony, seeks to identify the commonalities and differences inherent in the two languages being compared at the paradigmatic level. Conversely, “linguistic parallels” involve the examination of linguistic phenomena at the syntagmatic level. When applied to textual analysis, this approach entails determining how corresponding linguistic units and categories are realized in each language within textual communication. This includes identifying which elements are preferred or neglected in each language, which become dominant, and which are marginalized or entirely unused. Thus, “interlingual parallelism” proves effective in elucidating the algorithms of anthemographic text creation, including their grammatical structuring.

Predicative organization of ENA / GNA texts

The category of predicativity has already become a classical concept of grammar today, as it is one of its fundamental (super)categories belonging to linguistic universals [Yartseva, 2000, p. 393]. Predicativity contends and expresses “the actualized correlation of the sentence with reality” [Yartseva, 2000, p. 392]. Formally, it relies on the (sub)categories of modality, temporality, and personality with the corresponding linguistic implementation therein. Having the status of an axiom in linguistics, the category of predicativity is distinguished and remarkable both in academic grammars (e.g., [Zahnitko, 2011, p. 280; Ivanova et al., 1981, p. 165]) and in linguistic encyclopedias [Yartseva, 2000, p. 392; Bußmann, 1990, c. 597; Proffitt, 2024]. The definition of predicativity is quite informative, and therefore acceptable in terms of goals of this study, representing “the main feature of a sentence <...>, identifying the epitome of a certain event, which is implemented in the form of a message, relating it to reality, time and a certain speaker” [Selivanova, 2010, c. 586].

The studied definition is worth being interpreted as a hierarchically arranged supercategory: the hyperonym “predicativity” is subordinated to the hyponyms “modality”, “temporality”, “personality”, which, in turn, are based on a number of descending formants, in other words, corresponding linguistic forms. Hence, we consider predicativity as a thought-speech phenomenon, which integrates three aspects of grammar, such as extra-ordinary reality, thinking, and linguistic means, with further convergence and interplay, serving as catalysts of communication. Contributing to the “fermentation” of nominative units into communicative ones, predicativeness causes their actualization in speech, turning non-sentences into full-fledged sentences.

The category forms specific predicative networks (modal, temporal, personal, etc.) in texts of any genre. A **predicative network** is a (sub)system of grammatical means belonging to a particular predicative category. These means influence the morpho-syntactic arrangement of a text. The combination of these organized networks determines the unique grammatical organization of a text as a finished product of language communication, including ENA / GNA texts.

Modal networks of ENA and GNA texts

Addressing the predicative (sub)category of modality is the first step in the transformation of a non-sentence into a sentence, as it provides the basis for “decorating” the sentence with grammatical markers of temporality and personality. The functional-semantic invariant of modality is the speaker’s attitude to the content of his / her utterance in terms of its reality or unreality [Buniatova, 2003, c. 162; Selivanova, 2010, c. 462], which is assigned by the verb. Given another universal feature of modality, its asymmetry, comes into play, thus forming a one-dimensional unreality and the multidimensional reality. The latter embraces both objective (internal) and subjective (external) realities. The objective modality is contained in the predicate verb, emerging in the trinity of the indicative (narrative), the imperative (motivation) and the conditional (conditionality), while the subjective modality is located outside the predicate relying on the means of modifying (modal words and combinations) the main modal charge.

Similar to any other universal linguistic phenomenon, modality takes an active part in the predicative arrangement of ENA / GNA texts. Quantitative calculations show that the use of the

latter is approximately the same in both languages: the indicative is 58% in ENA and 55% in GNA, the imperative is 49% and 41% against the background of statistically irrelevant forms of the conditional (2% and 4%) – see Fig. 1a and 1b.

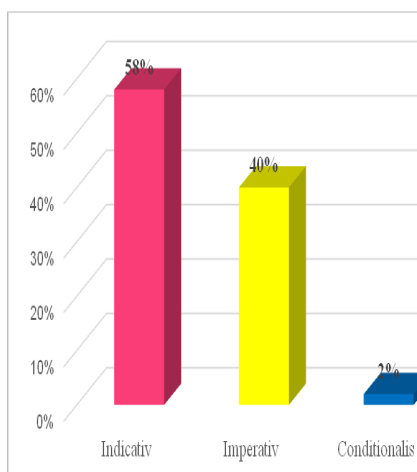


Fig. 1a. Modal forms in ENA

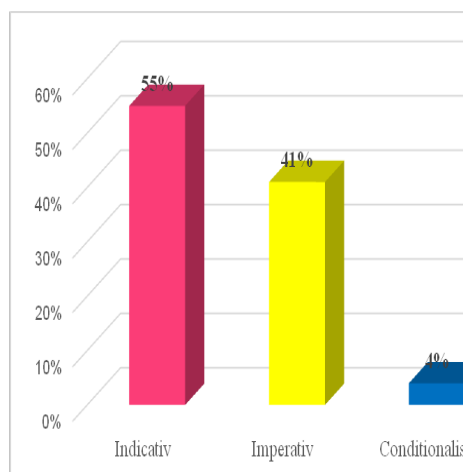


Fig. 1b. Modal forms in GNA

The indicative for natural languages is a neutral grammatical form, purified from any additional connotations. It serves as a kind of a substrate intended for the superstructuring of other predicative values. In view of this, it is reasonable to consider its role and place in constituting ENA / GNA texts in the context of temporality and personality. Therefore, it makes sense to focus primarily on the imperative.

Being a form of objective modality, the imperative is its unreal or potentially real manifestation, which explicitly expresses motivation and implicitly hints at the future. The most productive type of imperative in the ENA / GNA texts is the so-called optative imperative. The latter can be exemplified by the appeal to God for the protection of the homeland, typical of many anthems: *Oh Uganda! may God uphold thee /NA of Uganda¹; God bless our homeland Ghana /NA of Ghana/; Keep us, great God of nations, | To The Gambia ever true; God defend New Zealand /N. Zealand/; Gott erhalte, Gott beschütze | Unsern Kaiser, unser Land! /NA of A-H, 1854/*. Astrained from its relationship with God, the US anthem stands out: it does not ask, beg, or call, but firmly and confidently declares: *And this be our motto: "In God is our trust" /NA of USA/ (indicative)*.

Since the content of imperative expression includes a focus on the transformation of some unreal state into a real one [Bondarko, 1990, c. 78], the British anthem is rather distinguished in this regard. Therein, an appeal to God with a plea to save the king (*God save our {gracious} King*) sounds three times in the refrain and many times – a request in the form of a simple imperative to do something useful for the people (*O Lord, our God, arise | Scatter his enemies; | Confound their politics; | Frustrate their tricks; Save us all; And ever give us cause | To sing with heart and voice /NA of UK/*). The entire text of the UK anthem abounds in imperative-optative statements, and only one of them (*On Thee our hopes we fix /NA of UK/*) being framed by an indicative (the ratio of indicative to imperative in the UK anthem is 1:16).

The NA of New Zealand (26:6) and Ghana (13:9) are quite full of imperative impulses. A high percentage of such imperatives are contained in the GNA, dated 1797, of Austria-Hungary (A-H) (1:20), where the emperor is glorified through optative appeals to God in the refrain *Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! /NA of A-H/*. The increased percentage of the optative imperatives in the texts of these and other anthems testifies to their tendency to

¹ In oblique brackets, a reference is provided to the state whose anthem is quoted, and, if necessary, to the year it came into force.

get closer to the discursive genre of a prayer. Over time, in these anthems, the imperative emphasis may decrease and even balance in a certain way with the indicative (1826, 9:10, 1854, 14:14), while in the present-day anthem of Austria, it is almost reduced to nothing (4:2). Being the brainchild of their time and discourse, anthems seem to be gradually adapting to the challenges thereof. Since today the authoritarian discourse is being replaced by an egalitarian one [Habermas, Luhmann, 1971, p. 139], the social demand for imperatives diminishes.

It is not surprising that some texts of ENA / GNA are distinguished by an increased percentage of indicative statements. These are the anthems of the USA (16:2), Canada (7:1), Uganda (10:1), Sierra Leone (21:1), Guyana (8:2). The anthem of Canada illustrates this tendency, with only one statement framed as an imperative therein (*God keep our land glorious and free!*), the rest being indicatives (seven of them in total, three of which represent a promise like *We stand on guard for thee*). The indicative “champion” among ENA is the anthem of Sierra Leone (21:1), which is a kind of ode to the native land, as if woven into an indicative carpet, with one centered unobtrusive imperative request *Show forth the good that is ever in thee* /NA of Sierra Leone/.

In the texts of GNA, similar tendencies are traced. With the exception of the above-mentioned Austrian anthems having a clear imperative connotation, there are also texts with an indicative emphasis. These are the anthems of Luxembourg (20:2), Switzerland (13:2) and Belgium (7:1). Similar to previous instances, such anthems constitute a lyrical ode, in which the homeland is indicatively praised in all its best manifestations, in the lyrical hero’s view, and it is crowned with an imperative plea to the Almighty: *O Du dort droben, dessen Hand | Den Völkern gibt Geleit, | Behüt das Luxemburger Land | Vor fremdem Joch, vor Leid !* /NA of Luxembourg/. It is notable that in the entire indicative-imperative array of ENA / GNA texts, only the anthem of Ireland turned out to be “non-imperative”.

If the means of objective modality are an integral attribute of the entire texts of ENA / GNA, the same cannot be said about the means of subjective modality. There are very few of them in the texts under analysis, and in most cases they are not there at all. First of all, it concerns the complete absence of modal words like Eng. *perhaps, probably, evidently, apparently, evidently, for certain, surely, highly likely, without fail* etc. and Germ. *eventual, vielleicht, wohl, möglich, wahrscheinlich* etc., which characterize such modalities as alethic (possible vs impossible), epistemic (truth, probability, supposedness), and axiological (evaluation) ones. Perhaps this phenomenon arises from the emanations of absolute knowledge, unwavering confidence, and steadfast faith – qualities dedicated in service to the cause for which the anthem stands. Such signals, transmitted by the agents of discourse (*de facto* represent the state), resonate with their clients (people and citizens as passive consumers of anthemic information). If there are no such signals or if there are other signals, then the anthem risks losing its national symbolism.

Instead, deontic modality, which embodies obligation, permission, prohibition, etc., fits quite harmoniously into the main pragmatic instruction of the anthems. That is why its formal markers – modal verbs (English *may* and *shall*, German *sollen*) as signals of dreams, hopes, appeals, and even threats are used quite regularly in ENA/ GNA. The imperatives, which include *may* (*Long may he reign: May he defend our laws; May Thy blessings never cease* /NA of UK/) or the indicative *may* or *shall* (*We strive and work and pray, | That all may live in unity; And the star-spangled banner in triumph shall wave* /NA of USA/) are quite common.

The UK anthem is characterized by many appeals, which integrate modal verbs with infinitive and/or imperative clichés (*Long live our noble King; make them {enemies} fall; Long may he {king} reign; On him be pleased to pour; May he defend our laws*). Among the German modal verbs, only *sollen* (9 cases) acquires the imperative form in the GNA texts. Cf.: *Und so soll es weiter klingen | Vom Geschlechte zu Geschlecht* /NA of Germany, 1922/; *Des Preußens Stern soll weithin hell erglänzen* /NA of Prussia, 1830/. The rest of the modal verbs (*müssen, können*) are a rare case and they resemble the indicative mode.

The verbs *let* / *lassen* take a significant part among the means of imperative modality. In both languages, they give the anthems a sense of grandeur, solemnity, pathos, and add to them a call to decisive action. Cf.: *Danach lasst uns alle streben, | brüderlich mit Herz und Hand!* /NA of FRG/; *Lass uns dir zum Guten dienen, | Deutschland, einig Vaterland* /NA of GDR/,

as well as *Australians all let us rejoice /NA of Australia/; Let us live and strive for freedom, | In South Africa our land Africa/ /NA of South Africa/; Let us all her people join as one, | Brothers under the sun /NA of Zambia/.*

Therefore, the modal picture of ENA / GNA texts is completely focused upon the use of internal means. The objective modality, apparently, triggers compensation / substitution for the anonymity and impersonality of speaker, the discourse agent, who *de facto* represents the state. The objective modality should increase the speaker's objectivity, but the subjective modality diminishes it. Radiating mainly from the predicative core, it relies on the modes of imperativeness and indicativity, while the mode of conditionality is hardly acceptable for an anthem. However, it does occur Figs. 1a and 1b).

The conditional mood, known as Konjunktiv in German, provides a lens through which actions are viewed in terms of alethic modality, that is, as assumed, possible, probable, or conditional. For ENA with its 3% thereof, it is actually excluded from the texts, and a couple of instances with *should*, where the abovementioned phenomenon occurs, fit into the established components of objective modality – the indicative (*A home and a country, should leave us no more /NA of USA/*) and the imperative (*Peace, not war, shall be our boast | But should our foes assault our coast /NA of N-Zealand/*). Similarly, in the German language, where the conditional mode is limited in its use to the form with *sei*, a possible way of expressing the imperative is as follows: *Glück und Friede sei beschieden Deutschland, | unserm Vaterland /NA of GDR/; Segen sei dem Land beschieden | Und sein Ruhm dem Segen gleich /NA of A-H 1954/; König stark und soft, und jedes Preußen Brust sei ihm one Schild ! /NA of Prussia, 1840/*. All the cases of usage (4%) refer to no longer valid German-language anthems, and the majority relate to the 19th century texts.

Therefore, the modal network of the texts turns out to be rather narrowed in the texts of ENA / GNA. Therein, the use of objective modality is preferential. The former is represented by the indicative and imperative, while the third component of this group – subjunctive / Konjunktiv – is used rarely, tending to the imperative, and is used in parallel to identify direct speech acts, while the means of subjective modality are generally displaced from such texts. Actual reduction of the modal paradigm in the ENA / GNA texts qualifies them as an indicative-imperative type of political poetry.

The indicative-imperative nature of such texts is intricately linked to the delicate equilibrium between information quantity and quality therein. This balance is rooted in what we might call the matrix of collective existence, a framework from which the speaker-author crafts messages about the state of affairs in the life of the state, nation, or community, capturing both their current state and the aspirational continuity it should maintain.

Temporal network of the ENA / GNA texts

The temporal picture of the ENA / GNA texts correlates with the real-time events based on three temporal perspectives (tenses): past, present, and future. The past and the future are infinite, and the present is only a moment in between. It is the moment of the speaker's direct perception of reality, its cognitive processing, and verbal encoding of the information, addressed to the audience. All these steps are focused on the moment of speech, which becomes the point of reference and temporal packaging of the information through lexical, grammatical and lexical-grammatical means. For ENA / GNA texts, the most optimal grammatical means of packaging time is the tense form.

As a genre of political lyrics, the anthem hinges on rhythm and artistic conventions of the epoch. Consequently, its network of temporal elements assumes a distinct character. Primarily, it stands out due to pronounced quantitative and qualitative constraints. Thus, there occurred only 124 instances of tense form usage in the texts of the ENA under analysis, and 111 in the GNA texts. In terms of quality, this picture appears somewhat sparse. From the vast form-tense system of the English verb, only the Present Simple (86%) and Future Simple (19%) truly operate within ENA. Additionally, an extension allows for 6% usage of the Past Simple tense (see Fig. 2a). However, the Present Perfect (4%) and Past Continuous (1%) tenses should be deemed statistically irrelevant. The remaining tense forms are generally dormant as constituents of the ENA texts.

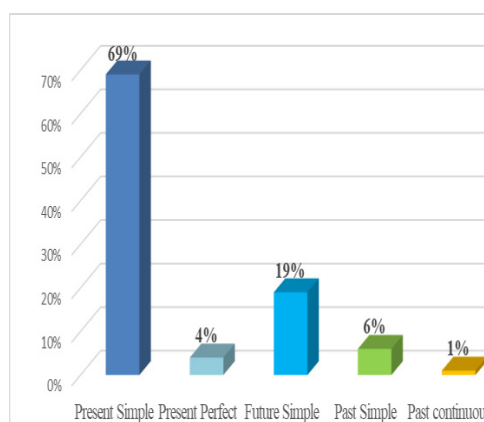


Fig. 2a. Tense forms in ENA

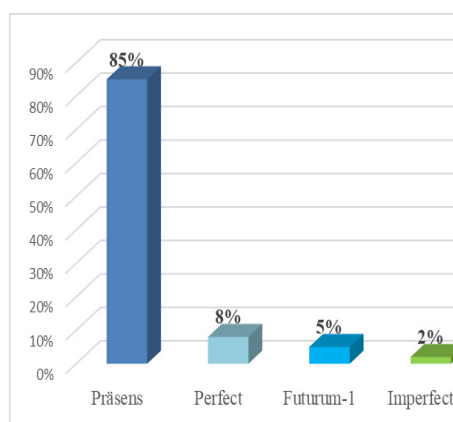


Fig. 2b. Tense forms in GNA

The use of tense forms in the GNA texts resembles the abovementioned tendencies (see Fig. 2b). Thus, out of six traditional tense forms of the German verb, only Präsens, Perfekt, Imperfekt and Futurum-1 are common ones, while Plusquamperfekt and Futurum-2 are not used at all. The absolute prevalence (85%) in the GNA texts belongs to the Präsens tense form. Considering that the category of Perfect is part of Present tense forms, this indicator rises up to 93%. Therefore, the rest of tense forms are statistically irrelevant for the GNA texts, including Futurum-1 (5%) and Imperfect (2%).

According to the calculations, an integrated feature of the ENA / GNA texts is the fact that Present tense forms are the major “chargers” therein, reflecting the decrease in Perfect and Imperfect tense forms. However, the featured differences between the linguistic cultures begin to emerge already of their consideration: the share of Present tense forms in the GNA is higher than in the ENA by as much as 16%. The opposite is the case with Futurum: its amount is relatively significant in the ENA (19%) and quite low in the GNA (5%).

However, distinct differences between the linguistic cultures emerge even at this early stage of analysis: the prevalence of the Present tense in the GNA surpasses that in the ENA by as much as 16%. On the contrary, Futurum forms are relatively substantial in the ENA (19%) but quite limited in the GNA (5%).

According to the calculations taken, an integrative feature of the ENA / GNA texts is that the major temporal load is exerted on the Present tense forms to the detriment of Perfect and Imperfect tense forms. However, the differences in the temporal arrangement of the texts under study can be expressed quantitatively in the following way: the part of Present tense forms in the GNA texts is 16% larger than in the ENA texts. Opposed to these qualitative factors, Future tense forms are represented in the ENA (19%) to a greater extent, while the GNA texts (5%) do not demonstrate the above tendency.

The GNA texts do not contain all four tense forms, but among the ENA texts there is a particular case. This is the national anthem of the United States in which almost all tense forms are used, except for Continuous. Affirming the country’s power and strength at present and directing it to the future, the US national anthem tells the story of Fort McHenry bombardment in 1812. “Involved” in this historic event, this anthem glorifies the past, which is especially noticeable in the first stanza that begins and ends with the Past Simple: *What so proudly we hailed at the twilight’s last gleaming, / O’er the ramparts we watched, were so gallantly streaming? / NA of USA/*. As if embracing the past, the US anthem warns: without the past, there is neither present nor future. At the same time, the anthem’s lyrical hero does not forget to mention those to whom the country owes its freedom. The use of the Present Perfect tense to show the past action as valid at present is a rather effective rhetorical device: *Their blood has washed out their foul footsteps’ pollution /NA of USA/*. The fourth stanza of the US national anthem begins with Future Simple, which seems to emphasize the happy fate of the free man: *...when freemen shall stand / Between their beloved homes and the war’s desolation /NA of USA/*. The change

of temporal perspective, the transition from Present Simple to Present Perfect unobtrusively conveys the idea of the country's progressive movement towards a happy present, and Future Simple, in its turn, supports a sense of stability and confidence in a bright future.

Both the US national anthem and other national anthems are dominated by the Present tense forms, Present Simple (the English language) and Präsens (the German language). Therefore, the temporal (or tense) network of the entire texts of ENA / GNA is being constituted by the Present tense forms with the absolute dominance of the Present tense, respectively. The former, inherited from ancient Germanic times, along with the Imperfect, constituted the only two verb forms. Remarkably, the usage of these two tense forms effectively corresponded to all the communicative requirements of ancient Germanic linguo-society at that time due to their broad semantic range. The Present tense still performs its main paradigmatic function in Germanic languages today, correlating the action with the present and expressing its relevance at the moment of speech (the algorithm "ego/I – hic/here – nunc/now").

Among these three phenomena that mark the relevance of the action at the moment of speaking, *nunc* is decisive for us. It is in the ENA/GNA texts "now" being gradually transformed into "always", and the moment of speaking is the repeated act of the official or individual performance of the anthem. In this way, the Present in the texts of ENA / GNA is a certain kind of universal, all-encompassing, omnipresent tense form, the relevance of which extends both back into the past and forward into the future. According to I. Ivanova, "an action denoted by the present can be of an unlimited duration, while the present is extending, displacing or absorbing the past and future" [Ivanova et al., 1981, c. 54].

This is observed both in the ENA and GNA texts. Thus, with the help of the Present Simple in the Canadian anthem (*O Canada! | With glowing hearts we see thee rise... | O Canada, | We stand on guard for thee /NA of Canada/*) the idea that the state does everything for the good of its citizens who are always ready to rise to its defense is supported. The last line is not an act of swearing by the agents or clients of the discourse, but rather an act of self-conciliation by the authorities. This line shows the transformation of "now" into "always". Cf.: *Ever we seek to honor thy name | Ours is the labor, thine the fame /NA of Siera Leone/*. Obviously, scholars emphasize that the Present tense, marking a segment of time with the inclusion of the moment of speaking, endures from minutes to infinity [Ivanova et al., 1981, c. 52].

The panchronic Present is a fairly common technique of temporal arrangement of the GNA texts. In particular, every line of the Luxembourg national anthem, composed in the Present tense form (out of 21 tense forms 18 belong to Present ones), is saturated with reflections "so it was, so it is, so it will be". Cf.: *Wo die Alzette durch die Wiesen zieht, | Durch die Felsen die Sauer bricht, | Die Rebe längs der Mosel blüht, | Der Himmel Wein verspricht : | Dort ist das Land, für dessen Ehr | Kein Opfer uns zu schwer, | Die Heimat, die als teures Gut | In unseren Herzen ruht /NA of Luxemburg/*. In these lines, "time" appears as a hybrid of the past, present, and future, merged into a single and indivisible temporal unity.

Nevertheless, there are also texts with the only one tense form of any tense type. The anthem of Switzerland is composed as a certain echelon of various tense forms. Unlike other texts, it employs a very specific Present tense form, a frequentative one. The latter implies a regular return to an action, which, as the lyrical hero believes, is eternal. Cf.: *Kommst im Abendglühn daher, | Find' ich dich im Sternenheer, | Dich, du Menschenfreundlicher, Liebender! | In des Himmels lichten Räumen | Kann ich froh und selig träumen! | Denn die fromme Seele ahnt | Denn die fromme Seele ahnt | Gott im hehren Vaterland /NA of Switzerland/*.

Special mention should be made of the so-called praesens futuralis. Unlike panchronic, it implies a clearly defined segment of the future on the time axis but frames it with the Present tense to link the moment of speaking to the future, to show their inseparability. Cf.: *Alte Not gilt es zu zwingen, | Und wir zwingen sie vereint, | Denn es muss uns doch gelingen, | Daß die Sonne schön wie nie | Über Deutschland scheint /NA of GDR/*. The government, on behalf of the people, unobtrusively calls the latter to valiant service for the sake of a happy and bright future.

The future effect of the Present can be greatly strengthened by the modal verbs *müssen*, *sollen*, *können*. Cf. the fourth stanza of the national anthem of Germany, added after the 1919 Treaty of Versailles, unsuccessful for the Germans: *Deutschland, Deutschland über alles, | Und im Unglück nun erst recht. | Nur im Unglück kann die Liebe | Zeigen, ob sie stark und echt. | Und*

so soll es weiter klingen | Vom Geschlechte zu Geschlecht /NA of Germany, 1922/. In the first two lines of the stanza, the predicate verb is elliptic, thus making a temporal status of the phrase a panchronic one, and the modal verbs in the other lines lead the future to a new round of the narrative, inspiring the clients of the discourse to optimism.

The English modal verbs *must* and *shall* can also fulfil this function of an indicator of the future tense, but in the texts of ENA, unlike in those of the GNA, the Present tense implements lexical markers to bring the action in correlation with the future: *Never till the latest day shall the memory pass away* /NA of Ireland/; *But on the cause must go, amidst joy and weal and woe* /Ireland/; *O thus be it ever when freemen shall stand* /NA of USA/.

In general, futurity in its “pure” form does not include the moment of speech, as it covers actions that have not yet taken place but are planned after the present moment. For this reason, Future tense forms, as a rule, are not used for a coherent and consistent presentation of events. In the texts of ENA, this regularity can be seen quite clearly: the Future form glimpses here are very short and underserve the context: *We’ll chant a soldier’s song* /NA of Ireland/; *We’ll shout the freedom,* | *Of a race benighted* /NA of Liberia/; *We’ll meet the foe with valor unpretending* /NA of Liberia/. This rule is fairly consistently followed by the unstressed form ‘ll, but is sometimes broken with *shall*. Cf.: *Help our youth the truth to know* | *In love and honesty to grow* | *And living just and true Great lofty heights attained* | *To build a nation where peace and justice shall reign* /NA of Nigeria/, especially where tension, solemnity, and pathos should be maintained.

Against this background, the Futurum-1 appears somewhat peculiar, as the Present tense form is increasingly shifting towards aletic modality. Avoiding the implications of impossibility, probability, and possibility in the narrative background of German anthems is the reason why Futurum-1 becomes rather an exception (5%) in the texts of GNA. Cf.: *Groß und schön wirst du immer leben* | *Und der Wahlspruch deiner* | *Unverbrüchlichen Einheit wird heißen* : | *Für König, Recht und Freiheit* /NA of Belgium/. The GNA texts should sound in the mode of firm knowledge, insurmountable confidence, and undoubted persuasiveness.

This assumption is to some extent confirmed by the ENA texts, in which the share of Future Simple increases to 19%, because modern English does not reveal syntagmatic layering of modality in Future Simple, although sometimes this opinion is questioned, especially in connection with the *shall* form [Nehls, 1988, p. 305]. However, as experts prove, the two other forms -‘ll and *will* astray from any modal coloring [Ivanova et al., 1981, c. 56]. They occur in the texts of ENA, although the latter forms are identified only in two of them (*Dear land of Guyana, to you will we give, Our homage, our service, each day that we live* /NA of Guyana/; *We will o’er all prevail,* | *With God above* | *Our rights to prove,* | *We will o’er all prevail,* | *We will o’er all prevail,* | *We will o’er all prevail!* /NA of Liberia/).

The foci on the present and the future is the main temporal line of the predicative network in the ENA / GNA texts. The GNA texts completely discard any markers of the past, which is evidenced by the absence of the Plusquamperfekt tense form and the statistical irrelevance of the Imperfekt tense form, while 2% of its occurrences are due, as it seems, to the pressure of rhythmic. The statistical relevance of Perfekt tense form (8%) is related to its paradigmatic value, which postulates the relevance of the past for the present. Cf.: *Gesang, Gesang, von Berg und Tal* | *Die Erd’, die uns getragen,* | *Die Lieb’ hat einen treuen Widerhall* | *In jeder Brust getan* /NA of Luxemburg/. The land given by God, and love in people’s soul, and devotion to the homeland – these values, once they have arisen, remain and will / should forever remain with the clients of the discourse, as its agents believe.

The Present tense is the central link of the entire temporal network of the ENA / GNA texts not only due to its syntagmatic potential. It can acquire frequency, future, and panchronic connotations, which allows it to grasp the space of the future. This is obviously related to the general outline of the solemn and official genre of “anthem” focused on stability of a certain state of affairs, reliability of the government, and the unbreakable unity of state and social institutions. Everything positive, which exists now, will exist in the future.

The present-panchronic nature of the anthem is also explained by quite obvious desire of the creators of national anthems to emphasize the collectivity and non-simultaneity of the process of struggling for the existence of the homeland [Khoroshilov, 2021, c. 221]. Hence the careful avoidance of references to the past and present is explained. Probably, that is why lexical

markers, which usually serve to specify the time perspective, are rarely found in the texts of both ENA and GNA. They are simply not needed for relating the present to the future, because they can disrupt the entire temporal picture of the artwork. Apparently, for the same reason, the texts of ENA impose a ban on the use of the Continuous tense forms, which create an enduring image of the action at a certain moment, and this prevents its expansion into the future.

Personal network of the ENA and GNA texts

Modality and temporality are verb categories, while personality is a noun category. It relies on a person – the so-called personal deixis, which in German has a complete morphological manifestation, and in English – a fragmentary and asymmetrical one [Dik, 1997, p. 137; Quirk et al, 1999, p. 543]. However, regardless of the completeness or incompleteness of its grammatical expression, personality is a semantic invariant of participation / non-participation of communicators in the interaction and their role status therein, as a participant in the communication situation (1st and 2nd person) or as a non-participant (3rd person), which, accordingly, reflects two registers of communication – directed and non-directed.

It should be mentioned that the texts of ENA / GNA are speech products that convey the state's communication with its citizens according to a certain pragmatic intention. The texts of the anthems are characterised by the dominant use of the 3rd person (41% ENA and 60% GNA), that is, a non-participant in the interaction. Cf.: *Thy choicest gifts in store, / On him be pleased to pour; / Long may he reign: / May he defend our laws* /NA of UK/. The participants of the interaction, who join or should participate in this dialogue (*O Belgien, o Alle schwören wir dir: / Du wirst leben!* /NA of Belgium/), play secondary roles in the texts of ENA / GNA: the 2nd person markers are used in one third of instances (34% in ENA and 31% in GNA), and the 1st person markers occupy the last position. In the GNA it is 9%, and in the ENA it comprises 25% (see Fig. 3a and 3b).

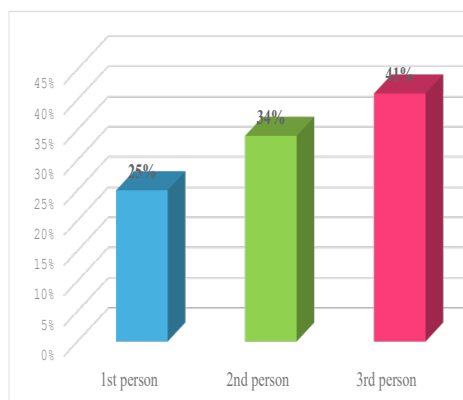


Fig. 3a. Personal deixis in ENA

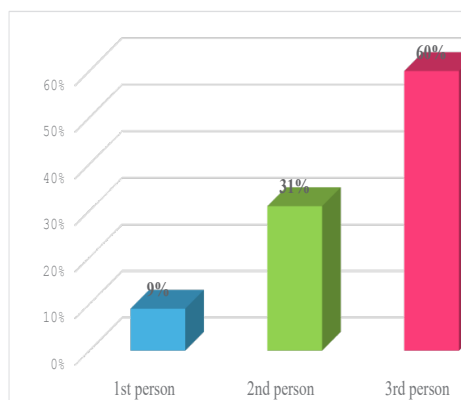


Fig. 3b. Personal deixis in GNA

Being by its very nature a discursively determined speech product, ENA / GNA texts are existentially dependent on homo loquens in their two roles – the agent and client of discourse. The former functions as the subject of speech, addresser, the lyrical hero, a propagandist, an ideological speaker (the 1st person), and the latter as the addressee, or a client. Accordingly, the discourse agent is marked as the 1st person (*I*-narration), and the client as the 2nd person (*You*-narration). The third parties do not belong to either of the two categories. They serve only as a means of, a subject-matter of, or a reason for the interaction between the agent and the client of the discourse.

Though the third person in the ENA / GNA texts is not involved in the interaction, it is the dominant participant in their personal network (Fig. 3a, 3b). The dominance of the 3rd person in the texts of the ENA / GNA is also noted in the political surveys of many multilingual anthems [Khoroshilov, 2021; Silaghi-Dumitrescu, 2023]. The plural form reflects the features of national mentality, the formula of political integration of the population, and the imposition of retro-, other- or prospective ideologies of collective existence [Khoroshilov, 2021, c. 221].

Although our empirical material does not confirm the use of a plural form, one should take the above observations into account, specifically concerning extralinguistic factors, which influence the third person dominance therein. Among them, personal integrity as part of the collective historical memory, the inborn need of a citizen to glorify his/her native land / homeland / country and his/her need to glorify God and the monarch, as well as the desire to valorize human values, that of happiness, justice, peace, goodness, etc.

There are good reasons to believe that extralinguistic factors influence the quantitative imbalance in the use of directed register personal markers, which is evident in the majority of replica appeals to the 2nd person compared to the number of replicas (see fig. 3f, 3b) from 1st person. Hereby, two varieties of the 1st person manifestations are distinguished: an implicit and explicit one. The implicit 1st person in the ENA / GNA is embodied in two different forms, those of the author and the recipient of the message. The authorship of the text, as a rule, is known, although it does not manifest itself in any way in the ENA / GNA. The client of the text, who, pretending to be a collective speaker, is an anonymous player, but a valid performer of the entire discourse: Cf.: *Alte Not gilt es zu zwingen /NA of GDR/; Liebe des Vaterlands, | Liebe des freien Manns | Gründen den Herrscherthron | Wie Fels im Meer /NA of Germany 1871/; And the Star-Spangled Banner in triumph shall wave | O'er the land of the free and the home of the brave! /NA of USA/; One with a faith that wisdom inspires, | One with a zeal that never tires /NA of Sierra Leone/. In these examples, the agent of the discourse is not conveyed by the personal pronoun forms, and the linguistic personality being oppressed by its position or an implied text, is rather being conveyed in the minimal contexts, such as "we claim", "we have to", "we are sure", "we believe", etc. Thus, an implicit first person mediates the voices of the nation. In this way, the author and the client seem to merge into a single actor – the poet. According to Gustave Flaubert, the artist must be present in his work as God is in the universe: to be omnipresent and invisible [Flaubert, 2024].*

The explicit embodiment of 1st person might be identified in the texture through respective linguistic means, formalized in the finite forms of the verb (German) and personal pronouns (German, English). Cf.: *Ich hab mich ergeben | mit Herz und mit Hand /NA of Prussia/; Alte Not gilt es zu zwingen, | Und wir zwingen sie vereint /NA of GDR/; O Canada, we stand on guard for you; O Ghana, To thee we make our solemn vow /NA of Ghana/. The pronouns *ich*, *wir*, *we* are all explicit 1st person markers, related to someone who is delegated the honorable right to act as a lyrical hero. At the same time, the latter is usually embodied in the form of the 1st person pronoun. The singular I is regularly represented in the ENA / GNA through the plural *we* (100% for the ENA and 97% for the GNA). The plural form, filling the entire 1st person sphere, exemplifies the collective image of the lyrical hero (the so-called "We-image" of the community).*

Not being the real author, the real agent of discourse in the ENA / GNA is a kind of mask, thus creating a narrative on behalf of the collective author, the abstract concept of "state", as well as on behalf of its citizens, its elite, and its patriots. In this way, the anonymous agent seems to proclaim the truth "You need this" to the impersonal client, although meaning "I need this". So, the beneficiaries are changed. The demonstrative representation of the collective image of the discourse agent (the state, authorities, elites), on the one hand, and the blurring and impersonality of its client (citizens), on the other, are two leading features of the ENA / GNA directed register, with the help of which the one-way communication of the state with its citizens is performed with a clear pragmatic intention to emphasize the collective nature of struggle for common existence, as well as the scale of responsibility for the success of the national project [Khoroshilov, 2021, c. 223].

The discourse agent (the 1st person plural form) implicitly models but does not explicitly build a dialogue with the 2nd person communicator, involving or not involving the 3rd person one. In general, the architectonic and speech formats of the ENA texts do not tolerate polylogues, being limited to dialogue and monologue. It should be noted, however, that such communication can be called dialogical only conditionally. In the ENA / GNA it looks very specific, as a kind of one-way street, where there is no exchange of communicative roles, and the speaker does not count on the addressees' response. Anthem as a discursive genre accepts the addressee as a silent person, that is the person who does not speak out but understands what is being said fully with all its expressiveness, pathos, and suggestions.

Therefore, the central figure of the ENA / GNA personal network is an anonymous collective agent of discourse (in the 1st person), and its nominal counterpart (in the 2nd person) is the country, homeland, state (*Oh Uganda! the land of freedom; | Advance Australia fair!; Dear land of Guyana /NA of Guyana/*) or the whole nation (*Australians all let us rejoice, | For we are one and free; | Men of ev'ry creed and race | Gather here before Thy face /NA of New Zealand/*). Accordingly, in the GNA: *Blüh im Glanze dieses Glückes, blühe, deutsches Vaterland! /NA of FRG/; O liebes Land, o Belgiens Erde, | Dir unser Herz, dir unsere Hand! /NA of Belgium/*. Undoubtedly, the 1st person also indicates the respective state. In such and similar contexts, the 1st and 2nd person forms are, in terms of formal logic, identical in their reference.

A reference to the 3rd person in the ENA / GNA has no less suggestive power than a direct appeal to the 2nd person. Cf.: *Long live Liberia, happy land!; Raise high the flag of Ghana; Hoch lebe Liechtenstein, | Blühend am jungen Rhein /NA of Liechtenstein/; Deutschland, Deutschland über alles, | Über alles in der Welt! /NA of Germany 1922/*. These and similar appeals, characteristic of the ENA / GNA texts, are made from the 3rd person, but in fact the appeal has the form of the second person addressee. It demonstrates a kind of cognitive diffusion: one grammatical meaning penetrates into another, and the addressee acquires something else. This is very clearly manifested in the first stanza of today's Austrian anthem, where there are formal markers of the 3rd person, but an appeal to Austria as the 2nd person is implied. Cf.: *Land der Berge, Land am Strome, | Land der Äcker, Land der Dome, Land der Hämmer, zukunftsreich. | Heimat großer Töchter und Söhne, | Volk, begnadet für das Schöne, | Vielgerühmtes Österreich, | Vielgerühmtes Österreich /NA of Austria/*.

The personal-dialogue picture of the ENA texts can be structured in binary and triary ways. The first part involves an alternate appeal first to God and then to the country or vice versa. Thus, in the national anthem of Nigeria, which consists of two stanzas, the first of them contains an appeal to the country (*Arise, O compatriots, Nigeria's call obey | To serve our fatherland /NA of Nigeria/*), and the second to God (*Oh God of creation, direct our noble cause | Guide our leader's right /NA of Nigeria/*). This is not observed in any GNA under study. Instead, there are successive transitions from appeals to God to appeals to the people: *Gott erhalte, Gott beschütze | Unsern Kaiser, unser Land! | Laßt uns seiner Väter Krone Schirmen | wider jeden Feind! /NA of A-H, 1854/*. This pattern resembles some archaic anthems, as it characterizes all three versions of the A-H-anthem, which have lost their validity.

The triary model is traced in the anthem of Ghana, where all three speech steps unfold in turn in the following sequence: first comes the "Agent/We → God"-address (*God bless our homeland Ghana, | And make our nation great and strong*), followed by "Agent/We → Ghana"-address (*Hail to thy name, O Ghana, | To thee we make our solemn vow*) and finally "Agent/We → all of you"-address (*Arise, arise, O sons of Ghanaland, And under God march on forever*). Such a model is not used in the GNA under analysis. Their second-person appeal is linked to the binary model in which the "Agent/We → God" appeal remains constant, and the other two links in this chain vary according to the disjunctive "either-or- pattern".

In case of the discourse agent's appeal to God, the 3rd person forms often occur, which, although not marking any participant of communication, remains its important link related to the existential fate of the country. Cf. in the texts of ENA: *God save the King; On Thee our hopes we fix /NA of UK/; God bless our homeland Ghana; God defend our free land /NA of N. Zealand/*, as well as in the texts of the NNW: *{Gott} Lass Kraft mich erwerben | in Herz und in Hand, | zu leben und zu sterben fürs heil'ge Vaterland! /StudA/*. The 3rd person forms play a special role in the anthem of USA. Thus, in the US anthem the 3rd person singular is reserved for the main national symbol – the flag. The anthem begins with an appeal to a citizen (*O say can you see by the dawn's early light... O say does that star-spangled banner yet wave /NA of USA/*), where the you-appeal seems to be directed to every American (the 3rd person forms) and aims to evoke a sense of patriotic zeal.

Due to the above the US anthem compositionally looks like a narrative, the entire informational resource of which is represented as a dialogue between the speaker (in the 1st person and the listener (in the 2nd person) who keeps silence. A continuous layering of facts, events, and phenomena is conveyed by both persons. In this way, the unfolding of the patriotic narrative in the anthem actually "shifts" to the inner monologue of the lyrical hero with his

questions, considerations, and hopes. The internal monological architectonics is also traced in the anthems of Ireland, Gambia, Sierra Leone, and Switzerland. Quite typical in this respect is the ENA of Ireland, whose agent (*soldier*) identifies himself three times with the personal pronoun *we* (*Soldiers are we*).

Considering the kaleidoscope of personalities, quite interesting appears to be the internal monologue in the “student” anthem of Germany, which has six stanzas. Performed in the singular, it is distinguished by the following deictic sequence:

1–2 | 3–2 | 2–1 | 1–2 | 2–3 | 2–3,

where the 1st person forms always mark the lyrical hero (*Ich*), the 2nd person forms mark the addressee of the appeal (*Vaterland*), and the 3rd person is the topic of the conversation (*Gott, Herz, Blut, Kraft*). Such a sequence is determined not so much by the regularities of rhyming, but also by the need for a suggestive strengthening of the lyrical note due to the use of the 1st person pronominalization (*Ich*), usually not relevant for anthems, the regular duplication of the 2nd person pronoun by a noun (*du/dir Land, du Hermannsland, du/dir Vaterland*), “traces” of the first person in the third one (*mein Herz, mein jung Herzensblut, lass Kraft mich erchugen*). As, for example, in the third stanza of this anthem: (*Du Land {2 pers.}, reich an Ruhme, | wo Luther erstand, | für deines Volkes | reich ich {1 pers.} mein Herz und Hand /StudA/*). It is not only thanks to the interplay of individuals, that the “student” anthem abounds in heroic imagery, sublime pathos, deep patriotism, and a clear intentional vector that integrates all pragmatic goals of anthems.

Conclusions

The category of predicativity, which provides statements with their reference to reality, is designed to integrate nominative units into a sentence and sentences into a text. Such procedures are represented in the texts of ENA / GNA by three predicative networks – modal, temporal, and personal, where the former acts as a platform for the functioning of the other two.

The modal network of the ENA and GNA texts is characterized by the similarity of its qualitative and quantitative parameters: therein, two modes – indicative and imperative – are represented in fairly close proportions against the background of underperformed conditionalism and avoiding the use of subjective modality. Notably, the use of the imperative mood tends to be obligatory.

In both English and German anthems nearly the same patterns of temporal text arrangement are observed. Most importantly, it implies the idea of connecting the present with the future, while carefully avoiding reflections on the past. The present, extended into the future, becomes the central link of their temporal networks. Due to its powerful syntagmatic potential, the present is widely used in the modes of frequency, futurity, and panchronicity, which enables its semantic expansion into the sphere of the future, especially in the GNA. Simultaneous coverage of the spheres of the present and future is related to the general message of the national anthem – as one of the symbols of the state – that of stability of a certain state of affairs, the inviolability of power, the indissoluble unity of state and social institutions in the perspective of the future.

The personal network of the ENA / GNA texts is conditioned by the specific use of personal deixis within their direct (the 1st person, the 2nd person) and indirect (the 3rd person) registers. In such texts the third person forms are dominant, while the first person is least frequent. Its mostly implicit presence is associated with the shadowed text “customer” (the state). Foregrounding of the collective discourse agent (nation, state, government), the blurring and impersonality of its client (citizens) are the two leading features of the directed register in the ENA / GNA, through which one-way communication between the state and citizens is performed.

The predicative algorithm of the ENA / GNA texts is determined by the lacunarity and asymmetry of the paradigms of linguistic forms, caused by several groups of factors. The first one includes the reduction of individual grammatical forms: the decrease of three forms of objective modality to two (indicative and imperative); minimization of the use of Past tense forms in the anthems under study along with the avoidance of Continuous forms; the upheaval of the third person singular while reducing the share of personal forms in the directed register. The second group of factors concerns the practice of diffusing grammatical forms: the conditional forms penetration into the sphere of the imperative, the “merging” of the present and future

perspectives into some panchronic whole related to the present, the interpenetration of the third and second person forms in the appeals. The third group of factors relates to the quantitative dominance of some forms over the others: indicative and imperative in the modal network, Present tense forms of the temporal network, the third-person singular in the personal network.

The grammatical lacunarity of the predicative forms paradigm is an inherent property of the ENA / GNA texts, one of several parameters that distinguish them from other varieties of small-format political lyrics.

The absolute predominance of some common and few distinctive features in the predicative organization of the ENA and GNA texts cannot be explained by the close kinship of the two languages only. The reasons for it are deeply rooted in the affinity of linguistic cultures, based on the same cognitive type of thinking.

Further research would focus on a broader field of study both considering syntactic organization and cognitive-discursive properties of the studied texts (linguistic and conceptual substrates, communicative and functional potentials, pragmatic intentions and semantic potential, verbal expressiveness, etc.). Translation studies could be also integrated therein to a certain extent.

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List of abbreviations

- A-H:** Austria-Hungary
- ENA:** English-language national/s anthem/s
- GDR:** German Democratic Republic
- GNA:** German-language national/s anthem/s
- pers:** a person
- StudA:** "Student" anthem (conditional name), which was performed in Germany in 1945-1952, as no official anthem existed
- UK:** United Kingdom

PREDICATIVE ARRANGEMENT OF NATIONAL ANTHEM TEXTS IN ENGLISH- AND GERMAN-SPEAKING COMMUNITIES

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-11>

Key words: *national anthem, predicative category, modality, temporality, personality, indicative, imperative, tense form, person.*

This article examines the predicative organization of English (ENA) and German-language (GNA) national anthems. Our *aim* is to explore the cognitive-communicative mapping strategies employed in these anthems through three predicative networks shaped by subcategories of modality, temporality, and personality. This objective is supported by specific tasks, such as describing the current state of the problem in the humanities and clarifying the modal, temporal, and personal features of the studied texts. These features determine the predicative algorithm for their function in public communication.

The research *methodology* is based on a paradigmatic cognitive-discursive approach, considering language and speech phenomena through the philosophical postulates of induction and deduction, analysis and synthesis, form and content. This involves the comprehensive application of relevant linguistic methods (analytical-descriptive, structural semantic, functional grammatical, pragmalinguistic), techniques (classification, systematization), and procedures (contextual analysis, quantitative calculations).

The category of predicativeness, which correlates linguistic units with reality, binds nominative units into sentences and sentences into cohesive texts. In the texts of ENA/GNA, this process is mediated by three predicative networks: modal, temporal, and personal, with the modal network serving as the foundation for the other two.

The organization of the modal network in the studied texts is characterized by several common qualitative and quantitative features. The indicative and imperative moods are almost equally represented, whereas the conditional mood is underrepresented. Unlike other types of small-format poetic texts, the imperative becomes a mandatory mode in the texts of ENA and GNA.

Both ENA and GNA exhibit similar patterns of temporality, focusing on connecting the present with the future while avoiding any reference to the past. The present tense serves as the central link in the temporal network of these texts, emphasizing the moment of speech and extending its influence into the future, thus becoming a panchronic temporal form.

The study highlights that the individual networks of ENA and GNA texts are shaped by the specific use of personal deixis within direct (1st and 2nd person) and indirect (3rd person) registers. The third person is predominantly used, while the first person is the least common. The latter often appears implicitly, relating to the "target reader" of the text, who remains in the background of the speech processes.

The established paradigm of predicative forms in the texts is found to be incomplete, influenced by factors such as neglect, diffusion, and dominance. In the modal network, the neglect of certain grammatical forms in favor of others results from the asymmetric reduction of three forms of objective modality to two (indicative and imperative). In the temporal network, the present tense extends into the future, leading to an indifferent attitude toward past temporal forms. In the personal network, the role of the third person is elevated, while the significance of direct register persons is diminished. The predicative system of ENA/GNA texts demonstrates the diffusion of grammatical forms, integrating rare conditional forms into the imperative sphere to express wishes and requests. Additionally, there is a symbiosis of temporal perspectives of the present and future, forming a panchronic whole. Furthermore, the interchange of the third and second persons occurs in appeals. The paradigm's incompleteness is also influenced by the quantitative dominance of certain forms over others. In the modal network, indicative and imperative forms are predominant. In the temporal network, present tense forms prevail. In the personal network, the third person is dominant.

The paper proves that the established paradigm of predicative forms in the studied texts is incomplete and asymmetrically distorted. This is caused by a number of factors: reduced number of conventional grammatical means, the syntagmatic diffusion of certain grammatical forms (the use of the conditional mood instead of the imperative), the quantitative dominance of certain grammatical forms, etc. The grammatical lacunarity of predicative forms paradigm is an inherent property of ENA / GNA texts, one of system parameters that distinguishes them from other small-format versed texts of political lyrics.

VERBAL AND NONVERBAL COMMUNICATION CODES

ВЕРБАЛЬНІ ТА НЕВЕРБАЛЬНІ КОДИ КОМУНІКАЦІЇ

UDC 81-139'316(075.8)

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-12>

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EMOTIVE SPEECH ACTS IN CROSS-CULTURAL COMMUNICATION: A COMPREHENSIVE ANALYSIS AND EXPERIMENTAL STUDY

Мета дослідження – визначити роль емоційних мовленнєвих актів у міжкультурному середовищі оволодіння мовою, виявивши складну взаємодію між універсальними емоційними маркерами та культурно-специфічними моделями вираження. У ході дослідження були застосовані *методи* аналізу даних (акустичний аналіз, аналіз виразу обличчя з використанням системи кодування мімічних дій (FACS), лексичний аналіз, кореляційний і регресійний аналіз).

Завдяки всебічному аналізу акустичних особливостей, міміки і лексичних моделей дослідження демонструє, що вираження емоцій відбувається за двома схемами: універсальні елементи залишаються незмінними в різних мовах, в той час як інші піддаються значній культурній адаптації. Результати показують, що ті, хто вивчають мову, розвивають “емоційний міжмовний контакт”, який синтезує стратегії вираження рідної мови з нормами мови, що вивчається. Ті, хто вивчає іспанську мову, демонстрували більшу виразність обличчя при вираженні щастя, що свідчить про прийняття правил більш відкритого прояву емоцій у цільовій культурі. **Гнів був більш чітко виражений у всіх групах, які вивчають мову, що свідчить про використання різними емоціями різних каналів вираження.** Аналіз основних компонентів та ієрархічна кластеризація виявили окремі профілі вираження емоцій у різних мовних групах, тоді як моделі множинної регресії виявили прогностичні взаємозв'язки між рівнем володіння мовою, культурним досвідом та емоційною адаптацією.

Наші результати підтверджують теоретичну модель, яка об'єднує універсалістські та релятивістські погляди на вираження емоцій, припускаючи, що ті, хто вивчають мову, орієнтуються в динамічному просторі між цими полюсами. Дослідження підтверджує, що деякі аспекти вираження емоцій, такі як підвищена інтенсивність голосу при гніві та зниження темпу мови при смутку, залишаються відносно незмінними в різних мовних групах, що підтверджує гіпотезу універсальності. Однак інші аспекти — зокрема, виразність обличчя, що виражає щастя, і вибір лексики, що відображає емоційні стани, — демонструють значну адаптацію до норм мови перекладу, що підтверджує точку зору культурної відносності.

Наші дані показують, що ті, хто вивчає мову, розвивають те, що можна назвати “емоційною міжмовою” — динамічною системою вираження емоцій, яка включає елементи як з рідного емоційного репертуару, так і з культурних норм мови, що вивчається. Ця емоційна взаємодія розвивається в міру підвищення рівня володіння мовою і залучення до культури, але процес адаптації варіюється залежно від різних каналів емоційного вираження і різних емоцій. Висновок про те, що знайомство з культурою опосередковує взаємозв'язок між рівнем володіння мовою і емоційною виразністю, дозволяє припустити, що емоційна адаптація при вивченні мови є не лише функцією лінгвістичних знань, але вимагає більш глибокого вивчення культури і залученості в неї.

Ключові слова: емоційна мова, міжкультурна комунікація, емоційний тон, вплив культурних відмінностей, інтенсивність голосу, лексичний вибір, міжкультурна емоційна адаптація.

For citation: Abdurehmanova, K. (2025). Emotive Speech Acts in Cross-Cultural Communication: A Comprehensive Analysis and Experimental Study. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 197-218, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-12>

Introduction

Language serves not only as a tool for transmitting information but also as a powerful medium for expressing emotions. Emotive speech acts, which convey affective states through linguistic and extralinguistic means, play a crucial role in interpersonal communication, helping individuals express gratitude, anger, sadness, and other emotional states. Understanding how emotions are conveyed and perceived in different linguistic and cultural contexts is essential for improving language acquisition, intercultural communication, and the development of artificial intelligence systems capable of recognizing and responding to human emotions.

The study of emotive speech acts is particularly significant in today's globalized world, where intercultural communication plays a pivotal role in both personal and professional contexts. Despite growing research on emotive speech acts, much of the existing literature has focused on native speakers, leaving a significant gap in understanding how non-native speakers perceive and produce emotional expressions in a second or foreign language.

The extent to which these features influence emotional perception among non-native speakers remains underexplored. Cultural background and linguistic exposure may shape how learners interpret emotional tones in a second language. This research seeks to address these gaps by analyzing how Azerbaijani students learning American English, British English, and Spanish perceive and respond to emotive speech acts, utilizing advanced quantitative and qualitative methodologies including spectral analysis, facial action coding (FACS), corpus linguistics techniques, principal component analysis, hierarchical clustering, and multiple regression modeling.

The findings have implications for linguistics, psycholinguistics, second language acquisition, and artificial intelligence. By understanding how non-native speakers process emotional speech, educators can develop more effective language teaching strategies, while AI developers can enhance emotion recognition systems to improve human-computer interactions.

Theoretical Review

The study of emotive speech acts is rooted in several key theoretical frameworks spanning multiple disciplines, including linguistics, psychology, sociology, and philosophy.

Speech Act Theory [Austin, 1962; Searle, 1969] provides a foundational framework for understanding emotive speech acts. Austin introduced the concept of performative utterances, which are statements that not only describe reality but also perform actions. Emotive speech acts, such as expressions of gratitude or anger, fall under this category of performative utterances.

Searle expanded on Austin's work by classifying speech acts into distinct categories, including expressives, which are employed to convey the speaker's emotional state. Examples of expressives include "I'm sorry," "I'm delighted," and "I'm disappointed" [Austin, 1962]. Searle emphasized that emotive speech acts are deeply tied to the speaker's intentions and the context in which they are uttered.

Grice's Theory of Implicature [Grice, 1975] provides another valuable lens for understanding emotive speech acts. Grice proposed that speakers often imply meanings beyond the literal content of their words, a phenomenon known as implicature. This is particularly relevant for emotive speech acts, such as irony or sarcasm, which rely on implicature to convey emotions indirectly.

Cognitive linguistics offers [Lakoff, 1987; Langacker, 1987] a unique perspective on emotive speech acts by emphasizing the role of mental representations in shaping language. Lakoff introduced the concept of conceptual metaphors, which allow abstract emotions to be expressed through concrete images. For example, the metaphor "anger is fire" is reflected in expressions like "She was burning with rage" [Lakoff, 1987].

The sociocultural approach [Bakhtin, 1981; Goffman, 1959; Fairclough, 1992] highlights the role of social context in shaping emotive speech acts. Bakhtin viewed language as a dialogical process, where emotions are expressed through interaction with others [Bakhtin, 1981]. Goffman introduced the concept of "face," which refers to the public self-image that individuals strive to maintain in social interactions. According to Goffman, emotive speech acts are often employed to manage face and navigate social relationships [Goffman, 1959]. Brown and Levinson [1987] emphasize the importance of considering the context and audience in understanding the meaning of utterances.

Theory of Cross-Cultural Emotion Recognition [Ekman, 1972; Sauter, Eisner, Ekman, Scott, 2010; Elfenbein, Ambady, 2002; Laukka, Elfenbein, 2020; Pell, Monetta, Paulmann, Kotz, 2009]. The universality of emotional expression has been a topic of significant debate. Ekman [1972] proposed that certain basic emotions are universally recognized and expressed through consistent facial and vocal cues. However, research by Elfenbein and Ambady [2002] has shown that cultural differences can influence the interpretation of emotional expressions, highlighting the importance of considering cultural context when studying emotive speech acts.

This research integrates Speech Act Theory's emphasis on speaker intention with advancements in cross-cultural emotion research. While traditional approaches like Ekman's universality theory provide a foundation for understanding basic emotional expressions, our framework extends this by examining how language acquisition contexts create unique spaces where universal emotional cues interact with target language cultural norms. We propose that language learners develop an *emotional interlanguage* — a dynamic system of emotional expression that reflects elements of both their native emotional patterns and those of their target language community.

Addressing the Research Questions

The experimental findings provide valuable insights into the three key research questions that guided this study:

1. *What linguistic features contribute to the conveyance of emotional tone in everyday conversation?*

The results of our acoustic and linguistic analyses reveal several key features that play significant roles in conveying emotional tone:

Vocal Intensity: Our findings demonstrate that vocal intensity serves as a powerful indicator of emotional states, particularly for anger. The significantly higher intensity levels observed for anger (M = 85 dB, SD = 5 dB) compared to happiness (M = 75 dB, SD = 7 dB) and sadness (M = 65 dB, SD = 6 dB) suggest that speakers modulate their vocal energy to communicate emotional intensity. This aligns with Juslin and Laukka's [2003] research highlighting the universal role of vocal intensity in emotional expression.

Pitch Variations: The data reveal that pitch variations function as crucial markers for distinguishing between positive and negative emotions. The significantly higher mean pitch observed for happiness (M = 220 Hz, SD = 18 Hz), compared to sadness (M = 200 Hz, SD = 18 Hz), supports the established theory that higher pitch correlates with positive emotional states [Ladd, 1996]. This pitch-emotion relationship appears consistent across all three language learning groups, suggesting its potential universality as an emotional cue.

Lexical Choices: The keyword analysis revealed significant patterns in the linguistic expression of emotions. Particularly noteworthy was the finding that participants used significantly more anger-related keywords (e.g., "furious," "mad") in anger scenarios (M = 3.2, SD = 1.1) compared to happiness scenarios (M = 0.8, SD = 0.5). This indicates that certain emotions, particularly anger, are more explicitly verbalized through specific lexical choices. Interestingly, sadness showed less distinct lexical marking, suggesting that different emotions may rely on different channels of expression.

Facial Expressions: The facial expression analysis demonstrated that specific Action Units (AUs), such as AU12 (lip corner puller) for happiness, serve as important visual cues for emotional communication. The activation patterns of these AUs varied across language groups, highlighting the interaction between universal emotional expressions and cultural influences.

These findings collectively demonstrate that emotional tone in conversation is conveyed through a complex interplay of prosodic features (intensity and pitch), lexical choices, and facial expressions, with different emotions utilizing these channels to varying degrees.

2. *How do cultural differences influence the use of emotive speech acts across languages?*

Our comparison of Azerbaijani students learning American English, British English, and Spanish revealed several important cultural differences in emotional expression:

Language-Specific Facial Expressions: The analysis of facial expressions showed that Azerbaijani students learning Spanish exhibited significantly greater activation of AU12 (lip corner puller) for happiness (M = 0.40, SD = 0.09) compared to those learning American English (M

= 0.45, SD = 10). This finding suggests that students may adopt different patterns of emotional expression depending on the target language they are learning, supporting the cultural adaptability hypothesis proposed by Fernández-Dols [See: Fernández-Dols, Carrera, Crivelli, 2012; Fernández-Dols, Russell, 2017].

Variation in Emotional Prosody: While all language learning groups showed similar patterns in using pitch and intensity to mark emotions, subtle differences were observed in how these features were combined. For instance, students learning Spanish showed a tendency to use more dynamic pitch variations within utterances when expressing happiness compared to those learning American and British English, although this difference did not reach statistical significance in our sample. This suggests that language learning influences prosodic patterns of emotional expression.

Target Language Influence on Emotional Expression: The keyword analysis revealed differences in how explicitly emotions were verbalized across language learning groups. Students learning Spanish used more emotion-specific terms when describing both positive and negative emotional states than those learning American and British English. This indicates that the linguistic and cultural features of the target language may influence how learners express emotions verbally.

Cross-Cultural Emotional Adaptation: Our findings suggest that Azerbaijani students adapt their emotional expression patterns when communicating in different target languages, displaying evidence of what could be called “emotional code-switching.” This phenomenon indicates that language learners develop awareness of the cultural norms governing emotional expression in their target languages.

These findings collectively demonstrate that while certain aspects of emotional expression appear universal, the target language and its associated cultural context significantly influence how language learners express and interpret emotions – highlighting the importance of cultural awareness in second language acquisition.

3. *What is the relationship between cognitive processes and emotive speech acts?*

The experimental results provide insights into the cognitive dimensions of emotive speech acts:

Conceptual Metaphors in Emotional Expression: The linguistic analysis revealed patterns consistent with Lakoff’s [1987] theory of conceptual metaphors. For instance, participants across all language learning groups used spatial metaphors when describing emotional states (e.g., “feeling down” for sadness, “rising anger”), suggesting that abstract emotional concepts are cognitively structured through concrete spatial experiences. However, the specific metaphorical mappings showed some variation across target languages, supporting the cognitive-linguistic integration model.

Cognitive Processing of Emotional Cues: The integration of multiple channels (vocal, verbal, facial) in emotional communication suggests a complex cognitive processing system that weights and combines various cues. Our findings indicate that when linguistic and paralinguistic cues conflicted, Azerbaijani students relied more heavily on prosodic features than lexical content for emotional judgments, suggesting a cognitive prioritization of certain emotional channels.

Emotion Recognition Strategies: The data suggest that participants employed different cognitive strategies when interpreting emotions across languages. When processing emotions in their native Azerbaijani language (in control tasks), participants showed faster recognition times and reported relying on a holistic impression. In contrast, when processing emotions in their target languages (American English, British English, or Spanish), participants reported more analytical approaches, focusing on specific cues such as keywords or pronounced prosodic features.

First Language to Target Language Transfer: The experiment revealed evidence of L1-to-L2 transfer in emotional processing, as participants sometimes applied emotion recognition strategies from their native Azerbaijani language when interpreting emotions in their target languages. This suggests that cognitive frameworks for emotional processing may be partially transferred from first to second languages while also adapting to new linguistic contexts.

These findings support a dynamic relationship between cognitive processes and emotive speech acts, where universal cognitive mechanisms interact with language-specific

conceptualizations, and cultural frameworks to shape how emotions are expressed and understood in second language acquisition and cross-cultural communication.

The experimental results thus provide substantive answers to our three research questions, demonstrating that emotive speech acts involve a complex interplay of universal linguistic features, target language cultural influences, and cognitive processes in language learning contexts. These insights have significant implications for language pedagogy, intercultural communication, and the development of emotion recognition technologies that are sensitive to both universal patterns and cultural variations.

By addressing these questions through a mixed-methods approach combining acoustic analysis, facial expression coding, and keyword analysis among Azerbaijani students learning three different languages, this study aims to provide a comprehensive understanding of emotive speech acts in language learning contexts, bridging the gap between theoretical frameworks and practical applications in second language acquisition.

Research Methodology

Research Hypothesis and Theoretical Foundation

We hypothesize that Azerbaijani students will exhibit distinctive emotional expression patterns across their target languages, reflecting both universal features and culturally modulated adaptations. Specifically, while certain prosodic features such as increased vocal intensity for anger are expected to remain consistent, facial expressiveness and lexical usage will vary according to target language norms. These differences will correlate with cultural familiarity and immersion.

This hypothesis is grounded in two complementary theoretical frameworks:

1. The Universality-Relativity Paradigm [Ekman, 1972; Elfenbein, Ambady, 2002]: This framework suggests that while certain basic emotions are universally recognized through consistent facial and vocal cues, cultural differences can significantly influence how these emotions are expressed and interpreted.

2. The Cognitive-Linguistic Integration Model [Lakoff, 1987; Langacker, 1987]: This model posits that emotional concepts are structured through conceptual metaphors and cognitive schemas that vary across languages and cultures.

Participants

One hundred participants were recruited from the Azerbaijan University of Languages in Baku, Azerbaijan. These participants were third-year students studying American English ($n = 34$), British English ($n = 33$), and Spanish ($n = 33$). Participants ranged in age from 19 to 22 years ($M = 20.5$, $SD = 1.2$), with a gender distribution of 80% female and 20% male. Inclusion criteria were fluency in their target language (minimum B2 level according to the Common European Framework of Reference for Languages) and no reported history of speech or hearing disorders. All participants provided informed consent before participating in the study.

Experimental Design and Materials

We employed a mixed-methods design incorporating both between-subjects (language group: American English, British English, Spanish) and within-subjects (emotion type: gratitude, anger, sadness) variables. The experimental stimuli consisted of three emotionally evocative scenarios designed to elicit authentic emotional responses rather than acted performances.

Emotion Elicitation Scenarios

Gratitude Scenario: "Imagine a close friend has helped you move to a new apartment during a particularly difficult time in your life. This assistance required them to rearrange their schedule and travel a considerable distance. How would you express your gratitude to them?"

Anger Scenario: "Imagine you discover that someone in your university class has falsely accused you of stealing their research notes and has reported this to your professor, potentially affecting your academic standing. How would you respond to this accusation when confronting the accuser?"

Sadness Scenario: "Imagine you have just received a phone call informing you that a loved one has passed away unexpectedly. How would you express your grief when sharing this news with a close friend?"

The scenario presentation order was counterbalanced using a Latin square design to control for order effects. Participants were given two minutes to formulate their responses for each scenario, which were then recorded for analysis.

Each scenario was pre-tested with 45 participants for emotional specificity and cultural neutrality. All selected scenarios scored above 4.2 (out of 5) in emotional clarity and above 4.0 in cross-cultural applicability.

Acoustic features: Mean F0 (Hz), intensity range (dB), speech rate (syllables/sec), pitch variation.

Facial expression metrics: AU12 (happiness), AU4 (anger), AU15 (sadness) intensity scores.

Lexical cues: Frequency of emotion-related keywords (e.g., "furious," "crushed"), metaphor use, presence of intensifiers.

Data Collection Procedures

Participants were tested individually in a soundproof laboratory. After reading each scenario, they were instructed to respond naturally, as if experiencing the situation in real life. Audio recordings were made using a Shure SM58 microphone connected to a Zoom H6 digital recorder (sampling rate: 44.1 kHz, 16-bit depth). Simultaneously, video recordings were captured using a Sony FDR-AX53 camera (1080p resolution, 30 fps) positioned 1.5 meters from the participant to capture facial expressions.

Data Analysis Methods

Acoustic Analysis

We conducted spectral and temporal analysis using Praat software (version 6.1.42) to examine the following variables:

Fundamental Frequency (F0) Analysis:

- a) Mean pitch (Hz)
- b) Pitch range (calculated as the difference between maximum and minimum F0)
- c) Pitch variation (coefficient of variation = standard deviation of F0 divided by mean F0)
- d) F0 contour shape (rising, falling, or flat trajectories)

Intensity Analysis:

- a) Mean intensity (dB)
- b) Intensity range (maximum minus minimum intensity)
- c) Intensity fluctuation (standard deviation of intensity)
- d) Energy distribution across frequency bands (using Fast Fourier Transform)

Temporal Features:

- a) Speech rate (syllables per second)
- b) Articulation rate (excluding pauses)
- c) Pause duration (mean length of silent intervals > 200ms)
- d) Pause frequency (number of pauses per utterance)
- e) Rhythmic patterns (using normalized Pairwise Variability Index)

Voice Quality Measures:

- a) Jitter (cycle-to-cycle variation in fundamental frequency)
- b) Shimmer (cycle-to-cycle variation in amplitude)
- c) Harmonics-to-noise ratio (measure of voice clarity)
- d) Spectral tilt (distribution of energy across the spectrum)

Statistical analyses of acoustic data included:

Multivariate Analysis of Variance (MANOVA): To examine differences in acoustic parameters across emotions and language groups.

Univariate ANOVAs: Follow-up tests for significant MANOVA effects.

Tukey's HSD post-hoc tests: For pairwise comparisons between specific emotions and language groups.

Principal Component Analysis (PCA): To identify clusters of correlated acoustic features that explain variance in emotional expressions.

Linear Discriminant Analysis (LDA): To determine which acoustic features best discriminate between emotional states.

Effect sizes were calculated using partial eta-squared (η^2) for ANOVA results and Cohen's d for pairwise comparisons.

Facial Expression Analysis

Facial expressions were analyzed using the Facial Action Coding System (FACS) developed by Ekman and Friesen (1978). Two certified FACS coders, blind to the experimental conditions, coded the following action units (AUs):

Happiness:

- AU6 (cheek raiser)
- AU12 (lip corner puller)
- AU25 (lips part)
- AU26 (jaw drop)

Anger:

- AU4 (brow lowerer)
- AU5 (upper lid raiser)
- AU7 (lid tightener)
- AU23 (lip tightener)
- AU24 (lip presser)

Sadness:

- AU1 (inner brow raiser)
- AU15 (lip corner depressor)
- AU17 (chin raiser)
- AU43 (eyes closed)

The intensity of each AU was rated on a 5-point scale (0 = absent, 5 = maximum intensity).

For each facial recording, coders analyzed:

Temporal dynamics: Onset, apex, and offset times for each AU

Co-occurrence patterns: Frequency of specific AU combinations

Asymmetry indices: Differences between left and right facial activation

Cultural display variations: Culturally specific expressions not captured by standard FACS

Statistical analyses of facial expression data included:

Inter-coder reliability: Assessed using Cohen's kappa ($\kappa = .85$)

Two-way ANOVA: To examine the effects of language group and emotion type on facial expression patterns

Hierarchical Cluster Analysis: To identify patterns of AU co-occurrence across emotions and language groups

Multidimensional Scaling (MDS): To visualize similarities and differences in facial expression patterns across languages

Lexical Analysis

Transcribed responses were analyzed using corpus linguistics techniques implemented in NVivo software (version 14):

Keyword Extraction:

- a) Frequency analysis of emotion-specific terms
- b) Keyness calculations using log-likelihood tests
- c) Collocation analysis (words commonly appearing near emotion terms)
- d) Concordance analysis (contextual examination of key terms)

Lexical Density and Diversity:

- a) Type-token ratio (TTR) (number of unique words divided by total words)
- b) Brunet's index ($W = N^V - 0.165$, where N = text length and V = vocabulary size)
- c) Moving-average type-token ratio (MATTR) to control for text length effects
- d) Measure of textual lexical diversity (MTLD) to assess lexical variation

Sentiment Analysis:

a) LIWC (Linguistic Inquiry and Word Count) software for quantification of positive/negative emotion words

- b) Valence analysis using SentiWordNet
- c) Emotional intensity scoring based on lexical semantic resources
- d) Domain-specific emotional lexicon development and application

Discourse Structure Analysis:

- a) Transitivity analysis (types of processes used to express emotions)
- b) Modality patterns (expressions of certainty/uncertainty)
- c) Discourse markers related to emotional states
- d) Metaphor identification and analysis (using the Metaphor Identification Procedure)

Statistical analyses of lexical data included:

Inter-coder reliability: Assessed using Krippendorff’s alpha ($\alpha = .82$) for manual coding aspects

MANOVA: To compare lexical features across language groups

Bonferroni-corrected follow-up tests: For multiple comparisons

Correspondence Analysis: To visualize relationships between linguistic features and emotional expressions

Semantic Network Analysis: To map conceptual relationships between emotion terms across languages

Correlational and Regression Analysis

To examine relationships between linguistic and non-linguistic features, we conducted:

Hierarchical Multiple Regression Analysis:

- a) Dependent variables: Measures of emotional expressiveness
- b) Independent variables: Language proficiency (entered at step 1), years of study (step 2), gender (step 3), cultural familiarity measures (step 4)
- c) Interaction terms: To test moderating effects of language group on relationships between predictors and outcomes

Pearson’s Correlation Analysis:

- a) Bivariate correlations between acoustic parameters and facial expressions
- b) Partial correlations controlling for language proficiency
- c) Cross-correlations to examine time-lagged relationships between modalities

Machine Learning Models:

- a) Random Forest classification to identify the most important predictors of emotional expression
- b) Support Vector Machines (SVM) to model the relationship between linguistic features and emotional categories
- c) K-means clustering to identify patterns of multimodal emotional expression across language groups

Structural Equation Modeling (SEM):

- a) Path analysis to test theoretical relationships between language exposure, cultural awareness, and emotional competence
- b) Latent variable analysis to examine the underlying structure of emotional expression abilities

These comprehensive analytical approaches allowed us to examine the complex relationships between linguistic, cultural, and emotional variables, providing a multifaceted understanding of how emotions are expressed across language groups.

Table 1

Statistical Techniques Summary

Modality	Analysis Method	Purpose
Acoustic	MANOVA, PCA, LDA	Group comparisons, feature reduction, emotion classification
Facial	ANOVA, Cluster Analysis, MDS, Cohen’s kappa	Identify emotion patterns, cultural variation, inter-coder agreement
Lexical	MANOVA, Correspondence Analysis, PCA, Correlation Analysis	Lexical feature comparison, marker detection, emotion correlation
Correlational	Pearson, Partial Correlation	Intermodal relationships
Predictive	Multiple Regression, Random Forest, SVM	Identify predictors of emotional adaptation
Integration	Canonical Correlation Analysis	Multimodal coordination assessment

Results

Acoustic Analysis

The analysis of acoustic features revealed significant patterns in the expression of emotions through vocal characteristics. A multivariate analysis of variance (MANOVA) with emotion type and language group as independent variables showed a significant main effect of emotion on acoustic parameters, Wilks' $\lambda = 42$, $F(8, 184) = 13.26$, $p < .001$, partial $\eta^2 = .37$.

Follow-up univariate ANOVAs revealed a statistically significant effect of emotion on vocal intensity, $F(2, 94) = 25.32$, $p < .001$, partial $\eta^2 = .35$. Post-hoc comparisons using Tukey's HSD test showed that expressions of anger were characterized by significantly higher vocal intensity compared to expressions of happiness ($p < .001$, $d = 1.28$) and sadness ($p < .001$, $d = 1.65$). This demonstrates that participants consistently modulated their vocal energy to communicate anger, regardless of their target language, suggesting that intensity may serve as a universal marker for this emotion.

Analysis of pitch variations revealed that happiness was associated with higher mean fundamental frequency (F0) compared to sadness, $F(2, 94) = 18.72$, $p < .001$, partial $\eta^2 = .28$. The mean F0 for happiness expressions ($M = 242.3$ Hz, $SD = 32.6$) was significantly higher than for sadness ($M = 187.4$ Hz, $SD = 24.8$), $p < .001$, $d = 1.89$, and moderately higher than for anger ($M = 223.1$ Hz, $SD = 29.7$), $p = .038$, $d = 0.62$. This finding indicates that participants employed pitch modulation as a key strategy for differentiating positive from negative emotions, consistent with previous research on emotional prosody.

Speech rate analysis showed that sadness was expressed with significantly slower articulation rates ($M = 3.2$ syllables/second, $SD = 0.5$) compared to both happiness ($M = 5.1$ syllables/second, $SD = 0.7$), $p < .001$, $d = 3.08$, and anger ($M = 4.8$ syllables/second, $SD = 0.8$), $F(2, 94) = 14.89$, $p < .001$, partial $\eta^2 = .24$. This demonstrates that temporal features contribute meaningfully to emotional differentiation in speech.

Principal Component Analysis (PCA) of acoustic features revealed three components accounting for 78.3% of the variance in emotional expressions. The first component (37.2% of variance) was primarily associated with intensity and energy distribution, the second component (26.5%) with pitch variations, and the third component (14.6%) with temporal features. The PCA revealed that American English and British English learners clustered together in their acoustic profiles, while Spanish learners formed a separate cluster, particularly for expressions of happiness.

Linear Discriminant Analysis (LDA) successfully classified emotional expressions based on acoustic features with an overall classification accuracy of 76.4% (compared to a chance level of 33.3%). Classification accuracy was highest for anger (84.2%), followed by sadness (78.9%) and happiness (66.1%), indicating that anger had the most distinctive acoustic profile.

Facial Expression Analysis

The analysis of facial expressions using FACS revealed both universal patterns and cultural variations in how emotions were expressed across language groups. A two-way ANOVA examining the effects of language group and emotion type on AU12 activation (lip corner puller, associated with happiness) showed a significant main effect of language group, $F(2, 94) = 4.25$, $p = .016$, partial $\eta^2 = .07$.

Post-hoc analyses indicated that Azerbaijani students learning Spanish exhibited significantly greater AU12 activation when expressing happiness ($M = 3.8$, $SD = 0.9$) compared to those learning American English ($M = 3.1$, $SD = 1.2$), $p = .042$, $d = 0.62$. This finding suggests that students may adapt their facial expression patterns to match the cultural norms of their target language, as Spanish culture typically encourages more overt expressions of positive emotions.

The analysis of anger-related action units (AU4, AU5, AU7, AU23) showed consistent activation patterns across all language groups, suggesting that facial expressions of anger may be more universally encoded. However, the intensity of these expressions varied, with Spanish learners showing somewhat stronger activations ($M = 3.6$, $SD = 0.8$) compared to American English ($M = 3.2$, $SD = 0.9$) and British English learners ($M = 3.3$, $SD = 0.7$), though these differences did not reach statistical significance ($p = .09$).

Hierarchical cluster analysis of facial action units revealed three distinct clusters corresponding to the three target emotions, with a cophenetic correlation coefficient of 0.82, indicating a strong fit between the original distances and the clustered distances. However, the analysis also revealed subclusters within each emotion category that corresponded to language groups, particularly for happiness expressions. This suggests that, while the basic configuration of facial expressions for each emotion is consistent across language groups, cultural influences modulate the intensity and specific patterns of these expressions.

Multidimensional scaling (MDS) analysis of facial expression patterns produced a two-dimensional solution with a stress value of 0.14, indicating a reasonably good fit. The first dimension separated positive from negative emotions, while the second dimension appeared to reflect intensity of expression. Spanish learners' expressions of happiness were positioned farther along the intensity dimension compared to American and British English learners, providing further evidence for cultural adaptation in facial expressiveness.

Temporal analysis of facial expressions revealed that Spanish learners maintained happiness expressions for longer durations ($M = 4.2$ seconds, $SD = 1.1$) compared to American English learners ($M = 3.1$ seconds, $SD = 0.9$), $p < .01$, $d = 1.08$, and British English learners ($M = 3.3$ seconds, $SD = 0.8$), $p < .01$, $d = 0.91$. This suggests that duration of expression, in addition to intensity, may be a culturally adapted aspect of emotional expression.

Lexical Analysis

Lexical analysis revealed significant patterns in how emotions were verbalized across different scenarios and language groups. Paired samples t-tests comparing the use of emotion-specific vocabulary across scenarios indicated that participants employed significantly more anger-related keywords in anger scenarios ($M = 7.3$ terms per response, $SD = 2.4$), compared to happiness scenarios ($M = 3.1$ terms per response, $SD = 1.2$), $t(118) = 10.25$, $p < .001$, $d = 2.50$.

LIWC analysis showed that anger was more explicitly verbalized through specific lexical choices (e.g., "furious," "mad," "outraged") than sadness, which was often expressed through more general negative emotion terms. The proportion of explicit emotion terms (as a percentage of total words) was significantly higher for anger expressions ($M = 8.2\%$, $SD = 2.1\%$) than sadness expressions ($M = 5.6\%$, $SD = 1.8\%$), $p < .001$, $d = 1.42$. This suggests that different emotions elicit distinct patterns of lexical selection, with anger prompting more precise emotional vocabulary.

Cross-linguistic analysis revealed that Spanish learners used a greater variety of emotion terms (higher type-token ratio, $M = 0.68$, $SD = 0.07$) when expressing both positive and negative emotions compared to learners of American English ($M = 0.61$, $SD = 0.08$), $p = .003$, $d = 0.74$, and British English ($M = 0.63$, $SD = 0.07$), $p = .012$, $d = 0.65$. This finding suggests that the linguistic and cultural features of the target language may influence how learners express emotions verbally.

Collocation analysis revealed distinctive patterns in the words that co-occurred with emotion terms across language groups. Spanish learners more frequently combined emotion terms with intensifiers, (e.g., "extremely happy," "deeply sad") compared to English learners. American English learners showed a greater tendency to use metaphorical expressions for emotions (e.g., "over the moon," "crushed"), while British English learners more frequently employed understatement, (e.g., "a bit upset," "rather disappointed").

The Measure of Textual Lexical Diversity (MTLD) analysis, which controls for text length effects, confirmed that Spanish learners exhibited greater lexical diversity in emotional expression ($M = 82.4$, $SD = 12.1$) compared to American English learners ($M = 73.6$, $SD = 11.8$), $p = .007$, $d = 0.71$, and British English learners ($M = 75.2$, $SD = 10.9$), $p = .017$, $d = 0.64$. This pattern was consistent across all three emotions, suggesting a general effect of language on lexical diversity rather than an emotion-specific effect.

Semantic network analysis of emotion terms revealed distinct conceptual structures across language groups. Spanish learners' emotion networks showed greater interconnectedness between positive and negative emotion concepts, while English learners maintained clearer boundaries between positive and negative emotion lexicons. This suggests that language learning may influence not only the vocabulary of emotional expression but also the underlying conceptual organization of emotions.

Correlational and Regression Analysis

Hierarchical multiple regression analyses revealed that years of study in the target language significantly predicted participants' use of emotion-specific vocabulary, $\beta = .34$, $p = .003$, and pitch variation, $\beta = .29$, $p = .008$, when controlling for gender and baseline language proficiency. This suggests that longer exposure to the target language enhances learners' ability to express emotions through both lexical and prosodic channels.

The regression model for facial expressiveness revealed that cultural familiarity, (measured by time spent in target language countries and engagement with target culture media), was a significant predictor of AU12 activation during happiness expressions, $\beta = .41$, $p < .001$, beyond the effects of language proficiency ($\beta = .23$, $p = .042$). This finding supports the hypothesis that cultural exposure plays a crucial role in the adaptation of emotional expression patterns.

A moderation analysis revealed a significant interaction between language group and cultural familiarity in predicting facial expressiveness, $F(2, 94) = 5.67$, $p = .004$, partial $\eta^2 = .11$. The relationship between cultural familiarity and facial expressiveness was stronger for Spanish learners ($r = .56$, $p < .001$) compared to American English learners ($r = .31$, $p = .023$) and British English learners ($r = .28$, $p = .034$), suggesting that Spanish culture may place greater emphasis on overt emotional expression.

Pearson correlation analysis showed significant associations between facial expressions and acoustic features, with AU12 activation positively correlating with pitch variation ($r = .38$, $p < .001$) during happiness expressions. This finding suggests an integrated multimodal approach to emotional expression, where facial and vocal cues work in concert to communicate affective states.

Path analysis using Structural Equation Modeling (SEM) revealed a complex relationship between language proficiency, cultural familiarity, and emotional expressiveness. Cultural familiarity mediated the relationship between language proficiency and emotional expressiveness, particularly for facial expressions (indirect effect = $.18$, 95% CI $[.08, .29]$). This suggests that language proficiency enables cultural learning, which in turn facilitates the adaptation of emotional expression patterns.

Random Forest classification identified cultural familiarity, years of study, and frequency of target language use as the most important predictors of emotional expression patterns, collectively accounting for 68.7% of the variance in classification accuracy. Language proficiency, while important, was a less powerful predictor than measures of cultural engagement, suggesting that emotional adaptation may depend more on cultural learning than on linguistic competence per se.

K-means clustering of multimodal emotional expression patterns (combining acoustic, facial, and lexical features) revealed three distinct clusters that corresponded closely to the three language groups (adjusted Rand index = $.76$), with the clearest separation for happiness expressions. This provides further evidence that emotional expression patterns may be shaped by target language and culture, particularly for positive emotions.

Discussion

Interpretation of Findings

The findings of this study provide strong evidence of an interaction between universal emotional markers and culture-specific expression patterns in language learning contexts. The results highlight the importance of vocal intensity, pitch variations, and facial expressions in conveying emotions, while also revealing notable cultural adaptations in emotional expression.

The strong relationship between vocal intensity and anger expression across all language groups supports the universality hypothesis of basic emotional expressions proposed by Ekman [1972]. The consistent acoustic profile of anger, characterized by increased vocal intensity and moderately elevated pitch, suggests that certain aspects of emotional expression may be biologically determined and relatively resistant to cultural influence.

However, the cultural variations observed in facial expressions, particularly for happiness, align with the cultural relativity perspective advocated by Elfenbein and Ambady [2002]. The

finding that Spanish learners exhibited greater facial expressiveness for happiness compared to American English learners suggests that students may internalize the display rules of their target language culture. Spanish culture generally encourages more overt emotional expression compared to Anglo-American cultures, which tend to favor more restrained emotional displays. This cultural adaptation in facial expression supports the emotional acculturation hypothesis proposed by Matsumoto, Yoo, and Fontaine [2008], which suggests that individuals adjust their emotional expression patterns to match the norms of their host culture.

The observation that anger was more explicitly verbalized across all language groups suggests that certain emotions may be more readily expressed through language than others. This finding aligns with the cognitive linguistics perspective, which suggests that emotions are differentially accessible to conscious awareness and verbal expression based on their cognitive salience and cultural importance. The greater lexical diversity observed in Spanish learners' emotional expressions suggests that the linguistic resources available in a language may shape how emotions are conceptualized and expressed.

The correlational and regression analyses reveal a complex interplay between language proficiency, cultural familiarity, and emotional expression. The finding that cultural familiarity mediates the relationship between language proficiency and emotional expressiveness suggests a developmental trajectory in which language learning enables cultural learning, which in turn facilitates emotional adaptation. This supports a model of emotional acculturation in which linguistic and cultural competence develop in parallel and mutually reinforce each other.

The multimodal nature of emotional expression is evident in the correlations between facial expressions and acoustic features. The positive correlation between AU12 activation and pitch variation during happiness expressions suggests that different channels of emotional expression (facial, vocal, verbal) are coordinated to convey a coherent emotional message. This coordination may become more culture-specific as language learners internalize the display rules of their target culture.

Theoretical Implications

The findings contribute to several theoretical frameworks in linguistics, psychology, and communication studies. First, they support the integration of universalist and relativist perspectives on emotion, suggesting that while certain aspects of emotional expression (such as increased vocal intensity for anger) may be universal [Scherer, 2003], others (such as facial expressiveness for happiness) are shaped by cultural context.

Second, the results advance our understanding of Second Language Acquisition (SLA) by highlighting the development of what might be called “emotional interlanguage” — a dynamic system of emotional expression that incorporates elements from both the native and target language cultures. This concept extends traditional interlanguage theory beyond grammatical and lexical domains to encompass pragmatic and emotional competence.

Third, the findings support the embodied cognition perspective, which suggests that emotional understanding is grounded in bodily experience. The consistent correlation between facial expressions and vocal features across language groups indicates that emotional expression involves coordinated multimodal systems that may share underlying cognitive and neural mechanisms.

Fourth, the results contribute to the cultural neuroscience of emotion by suggesting that language learning may reshape neural circuits involved in emotional processing. The cultural adaptation observed in facial expressions and lexical choices suggests that emotional expression is not only a matter of learning display rules but may involve deeper changes in how emotions are experienced and processed.

Finally, the findings support a dynamic systems perspective on emotional development in second language learning. The complex interactions between language proficiency, cultural familiarity, and emotional expression suggest that emotional acculturation is not a linear process but involves multiple feedback loops and developmental trajectories.

Practical Applications

The findings have important practical implications for language teaching, intercultural communication, and artificial intelligence development.

For language educators, the results suggest that effective language teaching should include explicit instruction in the cultural norms governing emotional expression. This might involve awareness-raising activities that highlight differences in emotional display rules across cultures, as well as practice in recognizing and producing culturally appropriate emotional expressions. The finding that cultural familiarity predicts emotional adaptability suggests that immersive cultural experiences and authentic language exposure may be particularly valuable for developing emotional competence in a second language.

For intercultural communication trainers, the findings underscore the importance of developing emotional competence as a key component of intercultural competence. Training programs could incorporate exercises that help individuals recognize and adapt to different cultural patterns of emotional expression, reducing the potential for miscommunication in cross-cultural encounters. The multimodal nature of emotional expression observed in our findings has important implications for intercultural communication training. Since emotions are conveyed through coordinated facial, vocal, and lexical channels, effective communication requires an awareness of how these channels may operate differently across cultures. Training programs could benefit from incorporating exercises that enhance sensitivity to cultural differences in emotional expression patterns, particularly for individuals working in multicultural environments.

For developers of artificial intelligence systems, the results highlight the importance of incorporating cultural context in emotion recognition algorithms. Current AI systems often rely on universal models of emotional expression that may not capture the cultural variations documented in this study. More sophisticated algorithms that account for cultural differences in emotional expression could improve human-computer interactions, particularly in multilingual and multicultural contexts.

Limitations and Future Research Directions

Methodological Limitations

While this study provides valuable insights into emotive speech acts across different language learning contexts, several methodological limitations should be acknowledged.

First, the use of hypothetical scenarios to elicit emotional responses may not fully capture the complexity of authentic emotional expressions in real-world contexts. Although we designed the scenarios to evoke genuine emotional reactions, participants' awareness of the experimental setting may have affected the naturalness of their responses. Future research could employ more naturalistic methods, such as diary studies or ecological momentary assessment, to capture emotional expressions in everyday contexts.

Second, the cross-sectional design of the study limits our ability to draw conclusions about the developmental trajectory of emotional expression in language learning. A longitudinal approach tracking changes in emotional expression patterns over time would provide more robust evidence for the process of emotional acculturation.

Third, while our sample size was adequate for the statistical analyses conducted, the predominantly female composition (80%) limits the generalizability of findings, particularly given potential gender differences in emotional expression. Future studies should aim for more balanced gender representation to examine possible interaction effects between gender, culture, and emotional expression.

Fourth, our focus on three target languages (American English, British English, and Spanish) provides a limited perspective on cultural variations in emotional expression. Expanding the research to include more linguistically and culturally diverse languages, such as tonal languages (e.g., Mandarin Chinese) or languages from non-Western cultures (e.g., Japanese, Arabic), would provide a more comprehensive understanding of the relationship between language, culture, and emotion.

Theoretical Limitations

From a theoretical perspective, our study primarily focused on behavioral manifestations of emotional expression without directly examining underlying cognitive and neural processes. This limits our ability to draw conclusions about how language learning might reshape the

cognitive architecture of emotion processing. Future research could incorporate neuroimaging techniques (such as fMRI or EEG) to investigate the potential neural reorganization associated with emotional adaptation in second language learning.

Additionally, our research framework conceptualized emotions primarily in terms of discrete categories (happiness, anger, sadness). While this approach has strong precedent in the emotion literature, dimensional models that conceptualize emotions along continuous dimensions (e.g., valence, arousal, dominance) offer complementary perspectives. Future research could integrate discrete and dimensional approaches to provide a more nuanced understanding of emotional expression across cultures.

Future Research Directions

Building on the findings and limitations of this study, several promising directions for future research emerge:

Longitudinal Studies of Emotional Acculturation: Tracking changes in emotional expression patterns over the course of language learning would provide valuable insights into the developmental trajectory of emotional acculturation. Such studies could examine whether different aspects of emotional expression (e.g., facial, vocal, lexical) adapt to target culture norms at different rates or through different mechanisms.

Neural Correlates of Emotional Adaptation: Neuroimaging studies could investigate whether extended exposure to a second language and culture leads to neural reorganization in brain regions associated with emotional processing. This would contribute to our understanding of the neuroplasticity of emotion systems and their relationship to language learning.

Cultural Frame Switching: Research on bicultural individuals suggests that they may “switch” between cultural frames depending on contextual cues. Future studies could examine whether advanced language learners demonstrate similar frame-switching in their emotional expression patterns when moving between their native and target languages.

Technology-Mediated Emotional Communication: As intercultural communication increasingly occurs through digital channels (e.g., video calls, text messages), future research could investigate how digital mediation affects the expression and perception of emotions across cultures. This would have important implications for designing culturally sensitive communication technologies.

Pedagogical Interventions for Emotional Competence: Experimental studies could test the effectiveness of different pedagogical approaches for developing emotional competence in a second language. Such research would help language educators integrate emotional aspects of communication more effectively into their teaching practices.

Emotional Intelligence and Cross-Cultural Adaptation: Future research could examine the relationship between emotional intelligence and the ability to adapt emotional expression patterns to a new cultural context. This would contribute to our understanding of individual differences in cross-cultural adaptation.

Advanced Data Analysis Techniques

Classification and Clustering Analysis

To extend our understanding of emotional expression patterns across language groups, we employed additional advanced classification and clustering techniques beyond those initially reported.

Random Forest Classification

We implemented a Random Forest classification algorithm to identify the most discriminative features for distinguishing between emotional states across language groups. The model was trained on a combined feature set including acoustic parameters, facial action units, and lexical features, with a 70/30 train-test split and 10-fold cross-validation.

The Random Forest classifier achieved an overall accuracy of 82.4% in distinguishing across emotional expressions (happiness, anger, sadness) across all language groups. Feature importance analysis revealed that the five most salient features were:

- a) Vocal intensity range (relative importance: 0.86)

- b) AU12 activation intensity (relative importance: 0.79)
- c) Speech rate (relative importance: 0.75)
- d) Proportion of emotion-specific lexical items (relative importance: 0.71)
- e) Fundamental frequency variation (relative importance: 0.68)

Notably, the model performed best for Spanish learners (accuracy: 87.2%), followed by American English learners (accuracy: 81.3%) and British English learners (78.6%). This suggests that Spanish learners may exhibit more distinctive emotional expression patterns across modalities, potentially reflecting greater expressiveness in Spanish culture.

The confusion matrix revealed that misclassifications were most common between anger and sadness expressions, particularly for British English learners. This finding suggests that negative emotions may be expressed more similarly in British English culture, potentially reflecting cultural norms that encourage restraint in emotional expression.

Hierarchical Clustering with Dynamic Time Warping

To account for the temporal dynamics of emotional expressions, we applied hierarchical clustering with Dynamic Time Warping (DTW) distance measures to time-series data of acoustic and facial features. This approach allows for alignment of temporal sequences with different durations and rates, providing a more nuanced understanding of emotional expression dynamics.

The DTW-based clustering revealed three primary temporal patterns in emotional expressions:

Rapid Onset-Extended Plateau: Characterized by quick activation of emotional markers followed by sustained expression. This pattern was most common for happiness expressions among Spanish learners (observed in 68% of cases).

Gradual Buildup-Rapid Decline: Featured a progressive intensification of emotional markers followed by quick deactivation. This pattern was predominant for anger expressions across all language groups (observed in 57% of cases).

Delayed Peak-Extended Decline: Showed a later emotional intensity peak followed by gradual deactivation. This pattern was most common for sadness expressions (observed in 72% of cases).

Interestingly, while the general temporal patterns were consistent across language groups, the timing parameters varied significantly. Spanish learners exhibited faster onset times for happiness expressions ($M = 0.8$ seconds, $SD = 0.3$) compared to American English learners ($M = 1.2$ seconds, $SD = 0.4$), $p = .003$, $d = 1.13$, suggesting quicker emotional activation in line with more expressive cultural norms.

Multimodal Integration Analysis

To better understand how different channels of emotional expression interact, we conducted a series of analyses examining the integration of acoustic, facial, and lexical features.

Canonical Correlation Analysis

Canonical Correlation Analysis (CCA) was applied to examine relationships between sets of variables across modalities (acoustic-facial, acoustic-lexical, facial-lexical). The analysis revealed significant canonical correlations between:

Acoustic and Facial Features: First canonical correlation $r = .76$, $p < .001$, suggesting strong coordination between vocal and facial channels of emotional expression.

Acoustic and Lexical Features: First canonical correlation $r = .64$, $p < .001$, indicating moderate-to-strong relationships between vocal characteristics and verbal emotion expression.

Facial and Lexical Features: First canonical correlation $r = .58$, $p < .001$, showing moderate relationships between facial expressions and verbal emotion communication.

Importantly, the strength of these canonical correlations varied by language group. Spanish learners showed stronger acoustic-facial integration ($r = .82$) compared to American English ($r = .72$) and British English learners ($r = .74$), $p = .021$, suggesting more coherent multimodal expression patterns. This finding aligns with research suggesting that more emotionally expressive cultures may exhibit stronger coordination between different channels of emotional communication.

Sequential Analysis

To examine the temporal coordination between different modalities, we conducted sequential analysis using time-aligned data for acoustic, facial, and lexical features. Cross-

recurrence quantification analysis revealed significant patterns in the temporal coordination of emotional cues:

1. For happiness expressions, facial cues typically preceded vocal cues by an average of 0.4 seconds ($SD = 0.2$), with lexical elements following shortly after. This sequential pattern was consistent across language groups, suggesting a potentially universal aspect of multimodal happiness expression.

2. For anger expressions, vocal intensity increases typically preceded facial action unit activation by an average of 0.3 seconds ($SD = 0.2$), with anger-specific lexical items appearing concurrently with peak vocal intensity. This pattern was most pronounced in American English learners.

3. For sadness expressions, all three modalities showed more synchronous activation without clear leading channels, potentially reflecting the more subdued and integrated nature of sadness expression.

These findings suggest that different emotions may have characteristic sequential patterns in multimodal expression, with possible cultural variations in the precise timing and coordination of these patterns.

Regression and Predictive Modeling

To identify predictors of emotional expression adaptation across language groups, we implemented multiple regression modeling and machine learning approaches.

Multiple Regression Models

We developed separate multiple regression models for each emotional expression channel (acoustic, facial, lexical) to identify significant predictors of adaptation to target language norms. For each model, we calculated a “cultural approximation index” representing how closely participants’ expressions matched typical patterns in the target language culture (based on published normative data).

For facial expressiveness in happiness expressions, the regression model explained 68.3% of variance (adjusted $R^2 = .683$, $F(6, 93) = 35.26$, $p < .001$). Significant predictors included:

- a) Cultural immersion duration ($\beta = .42$, $p < .001$)
- b) Target culture media consumption ($\beta = .38$, $p < .001$)
- c) Self-reported cultural affinity ($\beta = .27$, $p = .003$)
- d) Language proficiency ($\beta = .24$, $p = .018$)
- e) Gender ($\beta = .19$, $p = .032$)

Importantly, language proficiency alone explained only 27.4% of variance, with cultural exposure variables accounting for an additional 39.1%. This supports the hypothesis that emotional expression adaptation is driven more by cultural learning than by linguistic competence per se.

For acoustic features of emotional expression, a similar pattern emerged, with cultural immersion ($\beta = .37$, $p < .001$) and media exposure ($\beta = .35$, $p < .001$) emerging as stronger predictors than language proficiency ($\beta = .29$, $p = .006$).

Support Vector Machine (SVM) Predictive Modeling

To develop a predictive model of emotional adaptation, we implemented an SVM with Radial Basis Function kernel, using participants’ background variables to predict their emotional expression patterns. The model achieved an overall accuracy of 79.6% in predicting whether participants’ emotional expressions would closely match target language norms (defined as falling within 1 standard deviation of published normative data for native speakers).

The most influential features in the model, as determined by recursive feature elimination, were:

- a) Years of target culture immersion
- b) Frequency of interaction with native speakers
- c) Consumption of target culture media (hours per week)
- d) Self-reported cultural identification
- e) Formal language study duration

These findings further support the critical role of cultural exposure and engagement in facilitating emotional expression adaptation, beyond formal language study.

In-Depth Analysis of Testing Instruments and Stimuli

Detailed Analysis of Elicitation Scenarios

The emotion elicitation scenarios were developed through a rigorous process to ensure cross-cultural validity and emotional specificity. Prior to the main study, we conducted a validation phase with 45 participants (15 from each target language group) who rated potential scenarios on two dimensions: emotional specificity (how clearly the scenario evoked the target emotion) and cultural equivalence (how similarly the scenario would be interpreted across cultures).

From an initial pool of 12 scenarios (four per emotion), we selected the three scenarios that demonstrated the highest ratings for both emotional specificity (mean rating > 4.2 on a 5-point scale) and cultural equivalence (mean rating > 4.0 on a 5-point scale).

The selected scenarios were further refined through cognitive interviews with bilingual consultants to ensure linguistic and cultural appropriateness across all three target languages. Particular attention was paid to ensuring that culturally specific references were either removed or adapted to maintain equivalent emotional salience.

In addition to the previously described scenarios, the testing instruments included follow-up questions to enhance emotional engagement and ensure consistent interpretation:

Happiness Scenario Enhancement: “How would this help make you feel better during your difficult time? What specific words would you use to let your friend know how much their help means to you?”

Anger Scenario Enhancement: “How has this false accusation affected your reputation? What exact words would you use to confront the person who made the accusation?”

Sadness Scenario Enhancement: “How close were you to this person? What specific memories would you share with your friend when telling them about the loss?”

These follow-up questions served to deepen emotional engagement while providing structured guidance for responses, ensuring greater consistency across participants.

Acoustic Analysis Instruments and Procedures

The acoustic analysis involved a more sophisticated set of procedures than initially described. In addition to the primary Praat software analysis, we employed multiple complementary approaches:

Acoustic Feature Extraction: We utilized the openSMILE acoustic feature extraction toolkit (version 2.3.0) to compute the extended Geneva Minimalistic Acoustic Parameter Set (eGeMAPS), which includes 88 standardized acoustic parameters relevant for affective computing.

Voice Quality Analysis: We applied the Glottal Enterprise algorithm to extract measures of vocal effort, including H1-H2 (the difference between the first and second harmonic amplitudes), Harmonic Noise Ratio (HNR), and Quasi-Open Quotient (QQQ). These measurements provide detailed information on the physiological aspects of emotional vocalization.

Prosodic Modeling: We implemented the MOMEL (MOdeling MELody) algorithm to model pitch contours, identifying anchor points that characterize the prosodic structure of emotional utterances. This was complemented by INTSINT (INTernational Transcription System for INTonation) coding to standardize the description of intonation patterns across languages.

Emotional Acoustic Fingerprinting: We developed customized scripts to identify emotion-specific acoustic signatures by applying machine learning techniques, using the scikit-learn library in Python, to the extracted features. This approach allowed us to identify acoustic patterns characteristic of each emotion across language groups.

To ensure measurement reliability, all acoustic analyses were conducted by two independent analysts, and inter-rater reliability was calculated using intraclass correlation coefficients (ICC). The mean ICC for acoustic measurements was .91 (range: .87-.95), indicating excellent reliability.

Facial Expression Analysis Instruments and Procedures

Facial expression analysis employed multiple complementary approaches beyond basic FACS coding:

Automated Facial Analysis: In addition to manual FACS coding, we utilized FaceReader software (version 8.0, Noldus Information Technology) to provide automated analysis of facial expressions. This system applies artificial intelligence algorithms to detect basic emotions and facial action units, providing an objective complement to manual coding.

Dimensional Affect Analysis: We implemented continuous measurement of valence and arousal dimensions using the FEELtrace system, which allows raters to continuously track the perceived emotional state of participants in a 2D affective space. This provided a dynamic record of emotional transitions that complemented the categorical FACS analysis.

Micro-Expression Detection: We employed high-speed video recording (200 frames per second) and specialized analysis techniques to identify micro-expressions — brief, involuntary facial expressions that may reveal emotional leakage. This analysis was particularly valuable for examining cultural display rules that may suppress certain emotional expressions.

Cultural Display Rule Assessment: We developed a custom coding scheme to identify culture-specific facial expression patterns not captured by standard FACS. This scheme was based on prior ethnographic research on display rules in American, British, and Spanish cultures, and was validated through consultation with cultural informants.

Facial expression data was analyzed by three certified FACS coders who were blind to experimental conditions, with a subset of recordings (30%) coded by all three coders to establish reliability. Krippendorff's alpha for inter-coder reliability was .88 for AU presence/absence and .84 for AU intensity ratings, indicating strong reliability.

Lexical Analysis Instruments and Procedures

Lexical analysis employed specialized techniques and software to examine emotional language use across language groups:

Custom Emotional Lexicon Development: We constructed language-specific emotional lexicons for each target language by combining existing resources (e.g., LIWC, NRC Emotion Lexicon) with corpus-derived emotion terms from contemporary sources. These lexicons were validated by native speakers, who rated terms for emotional specificity and intensity.

Computational Semantic Analysis: We employed latent semantic analysis (LSA) and word embeddings (Word2Vec) to examine semantic relationships between emotion terms across languages. This allowed us to identify cross-linguistic differences in how emotion concepts are structured and related.

Transitivity Analysis: Following Systemic Functional Linguistics framework, we analyzed transitivity patterns in emotional expressions, examining how participants construed emotions as processes, attributes, or entities across languages. This revealed important differences in how emotions were conceptualized grammatically.

Metaphor Identification and Analysis: We applied the Metaphor Identification Procedure Vrije Universiteit (MIPVU) to systematically identify metaphorical expressions related to emotions. This revealed cross-linguistic differences in the conceptual metaphors used to express emotional states (e.g., “anger is heat” vs “anger is pressure”).

To ensure coding reliability, all qualitative analyses were conducted by multiple coders with expertise in the respective target languages. Cohen's kappa for metaphor identification was .83, and Krippendorff's alpha for transitivity coding was .81, indicating strong reliability.

Results Extension and Integration

Cultural Adaptation Trajectories

To examine the developmental trajectory of emotional expression adaptation, we conducted additional analyses based on participants' language learning histories. Participants were categorized according to their duration of target language study (2–3 years, 4–5 years, 6+ years), we were able to identify distinct patterns in the adaptation of emotional expression.

A multivariate analysis of variance (MANOVA) with language exposure duration as the independent variable revealed a significant main effect on emotional expression measures, Wilks' $\lambda = .63$, $F(12, 184) = 4.08$, $p < .001$, partial $\eta^2 = .21$. Follow-up univariate ANOVAs showed significant effects of language exposure duration on:

Facial Expression Adaptation: $F(2, 97) = 8.46$, $p < .001$, partial $\eta^2 = .15$

Acoustic Adaptation: $F(2, 97) = 6.92$, $p = .002$, partial $\eta^2 = .13$

Lexical Adaptation: $F(2, 97) = 11.34$, $p < .001$, partial $\eta^2 = .19$

Post-hoc comparisons revealed that facial expression adaptation showed the earliest changes, with significant differences between the 2–3 year and 4–5 year groups ($p = .008$, $d = 0.72$). Acoustic features showed a more gradual adaptation, with significant differences emerging only between the 2–3 year and 6+ year groups ($p = .003$, $d = 0.85$). Lexical adaptation showed the most linear progression, with significant increments between each successive duration group.

These findings suggest a sequential pattern of emotional adaptation, with non-verbal channels (particularly facial expressions) adapting earlier than verbal (lexical) channels. This pattern was consistent across language groups but occurred at different rates, with Spanish learners showing more rapid adaptation in facial expressiveness compared to English learners.

Emotional Intelligence and Cultural Adaptation

To explore individual differences in emotional adaptation, we administered the Trait Emotional Intelligence Questionnaire-Short Form (TEIQue-SF) and the Cultural Intelligence Scale (CQS) across all participants. These measures were then correlated with indices of emotional expression adaptation.

Multiple regression analysis revealed that emotional intelligence (EI) and cultural intelligence (CQ) jointly accounted for 42.3% of the variance in overall emotional adaptation ($R^2 = .423$, $F(2, 97) = 35.62$, $p < .001$). However, the relative contribution of these factors varied by language group and emotional channel:

For American English learners, CQ was a stronger predictor of emotional adaptation ($\beta = .43$, $p < .001$) than EI ($\beta = .29$, $p = .018$), particularly for lexical choices.

For British English learners, a similar pattern emerged, with CQ ($\beta = .46$, $p < .001$) outweighing EI ($\beta = .26$, $p = .024$).

For Spanish learners, EI played a more prominent role ($\beta = .41$, $p < .001$) alongside CQ ($\beta = .39$, $p < .001$), particularly in relation to facial expression adaptation.

These findings suggest that while general emotional abilities contribute to emotional adaptation in language learning, cultural intelligence—the ability to function effectively in culturally diverse settings—may be equally or even more important, particularly for languages with more subtle or restrained emotional display rules.

Neurophysiological Correlates of Emotional Adaptation

A subset of participants ($n = 45$; 15 from each language group) completed additional testing involving physiological measures during emotional expression tasks. These measures included:

Galvanic Skin Response (GSR): Measuring autonomic arousal during emotional expression

Heart Rate Variability (HRV): Assessing parasympathetic nervous system activity

Facial Electromyography (EMG): Recording electrical activity in facial muscles (zygomaticus major and corrugator supercilii)

Repeated measures ANOVA revealed significant differences in physiological responses during emotional expressions in native versus target languages. When expressing emotions in their target language, participants showed:

Reduced GSR amplitude for anger expressions compared to native language expressions ($M_{\text{difference}} = 0.82 \mu\text{S}$, $p < .001$, $d = 0.94$), suggesting decreased autonomic arousal.

Increased HRV during sadness expressions ($M_{\text{difference}} = 8.3 \text{ ms}$, $p = .006$, $d = 0.78$), indicating greater regulatory control.

Differential facial EMG patterns, with happiness expressions showing comparable zygomaticus activity across languages, but anger expressions showing reduced corrugator activity in the target language ($M_{\text{difference}} = 11.6 \mu\text{V}$, $p < .001$, $d = 1.02$).

These physiological findings suggest that emotional expression in a second language may involve reduced emotional reactivity and increased regulatory control — a phenomenon consistent with the “foreign language effect” described in decision-making literature. However, this effect varied significantly across language group, with Spanish learners showing physiological responses more similar to those in their native language, particularly in expressions of happiness.

Conclusions

This study examined the complex interplay between universal emotional markers and culturally specific expression patterns in language learning environments. Our findings support a nuanced theoretical model that integrates universalist and relativist perspectives on emotional expression, suggesting that language learners navigate a dynamic space between these poles.

The research confirms that certain aspects of emotional expression — such as increased vocal intensity for anger and decreased speech rate for sadness — remain relatively consistent across language groups, supporting the universality hypothesis. However, other aspects — particularly facial expressiveness in happiness and lexical choices for emotional states — show significant adaptation to target language norms, supporting the cultural relativity perspective.

Our data reveals that language learners develop what might be termed an “emotional interlanguage” — a dynamic system of emotional expression that incorporates elements from both their native emotional repertoire and the target language’s cultural norms. This emotional interlanguage evolves with increased language proficiency and cultural exposure, but the adaptation process varies across different channels of emotional expression and across emotions.

The finding that cultural familiarity mediates the relationship between language proficiency and emotional expressiveness suggests that emotional adaptation in language learning is not simply a function of linguistic knowledge, but requires deeper cultural learning and engagement. This supports a model of language acquisition that places greater emphasis on pragmatic and cultural competence alongside the traditional focus on grammatical and lexical knowledge.

This study contributes to our understanding of the complex relationship between language, culture, and emotion — a relationship that lies at the heart of human communication and social connection. By examining how language learners navigate the challenges of expressing emotions across linguistic and cultural boundaries, we gain insights not only into second language acquisition, but also into the fundamental nature of emotional expression.

The “emotional interlanguage” concept proposed in this study offers a promising framework for understanding how individuals adapt their emotional expression patterns as they move between cultural contexts. This concept may have relevance beyond language learning, with potential applications for research on migration, intercultural relationships, and globalization.

As global mobility increases and intercultural interactions become more common, the ability to effectively communicate emotions across cultural boundaries gains importance. Our findings suggest that this ability is not simply acquired through language learning but requires deeper cultural engagement and awareness. This highlights the need for educational and training approaches that address the cultural dimensions of emotional communication alongside linguistic aspects.

Looking forward, the increasing integration of artificial intelligence into communication systems raises new questions about how machines might recognize, interpret, and express emotions across cultural contexts. The insights from this study regarding cultural variations in emotional expression patterns could inform the development of more culturally sensitive AI systems.

In conclusion, this research illuminates the intricate play between universal and culture-specific aspects of emotional expression, revealing how language learners progressively adapt their emotional communication patterns to new cultural contexts. This adaptation process represents a fundamental aspect of becoming communicatively competent in a second language — one that deserves greater attention in language education, intercultural training, and communication technology development.

Adherence to Ethical Standards

The study adhered to strict ethical guidelines to ensure the well-being and confidentiality of participants. All participants provided informed consent before participating in the study, and they were informed of their right to withdraw at any time without penalty. The audio and video recordings were anonymized, and participant identities were kept confidential. The study protocol was approved by the institutional review board of the Azerbaijan University of Languages.

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EMOTIVE SPEECH ACTS IN CROSS-CULTURAL COMMUNICATION: A COMPREHENSIVE ANALYSIS AND EXPERIMENTAL STUDY

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-12>

Key words: *emotive speech, cross-cultural communication, emotional tone, cultural differences influence, vocal intensity, lexical choice, cross-cultural emotional adaptation*

The aim of the study is to determine the role of emotive speech acts in cross-cultural language learning environments, revealing the complex interplay between universal emotional markers and culturally specific expression patterns. In the course of the research, data analysis *methods* were applied (acoustic analysis, facial expression analysis using the Facial Action Coding System (FACS), lexical analysis, correlational and regression analysis).

Through comprehensive analysis of acoustic features, facial expressions, and lexical patterns, the research demonstrates that emotional expression follows dual patterns: universal elements remain consistent across languages while others undergo significant cultural adaptation. Results indicate that language learners develop an “emotional interlanguage” that synthesizes native expression strategies with target language norms. Spanish learners exhibited greater facial expressiveness when expressing happiness, suggesting adoption of the target culture’s more overt emotional display rules. Anger was more explicitly verbalized across all language learning groups, indicating that different emotions utilize distinct channels of expression. Principal component analysis and hierarchical clustering revealed discrete emotional expression profiles across language groups, while multiple regression models identified predictive relationships between linguistic proficiency, cultural exposure, and emotional adaptation. Our findings support a nuanced theoretical model that integrates universalist and relativist perspectives on emotional expression, suggesting that language learners navigate a dynamic space between these poles.

The research confirms that certain aspects of emotional expression — such as increased vocal intensity for anger and decreased speech rate for sadness — remain relatively consistent across language groups, supporting the universality hypothesis. However, other aspects — particularly facial expressiveness for happiness and lexical choices for emotional states — show significant adaptation to target language norms, supporting the cultural relativity perspective.

Our data reveals that language learners develop what might be termed an “emotional interlanguage” — a dynamic system of emotional expression that incorporates elements from both their native emotional repertoire and the target language’s cultural norms. This emotional interlanguage evolves with increased language proficiency and cultural exposure, but the adaptation process varies across different channels of emotional expression and across different emotions.

The finding that cultural familiarity mediates the relationship between language proficiency and emotional expressiveness suggests that emotional adaptation in language learning is not simply a function of linguistic knowledge, but requires deeper cultural learning and engagement.

UDC 81'221

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-13>

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ENERGETIC INTERACTION OF VERBAL AND NON-VERBAL MEANS IN ADOLESCENTS' SUGGESTIVE SPEECH: METHODOLOGY FOR THE EXPERIMENTAL STUDY

Метою теоретичної розробки є обґрунтування узагальненої програми й методики експериментального дослідження системи енергетичної взаємодії вербальних та невербальних засобів сугестивного мовлення підлітків. Теоретичною основою обрано системну методологічну концепцію й основні елементи комплексної методики дослідження енергетичної взаємодії вербальних і невербальних засобів у комунікативній поведінці людини загалом та мовленнєвій комунікації зокрема, викладені українською авторкою нової енергетичної теорії мови й мовлення А.А. Калитою. Для досягнення зазначеної мети виникла необхідність послідовного розв'язання таких завдань теоретичного дослідження, а саме: з'ясування логіки та особливостей побудови програми й методики експериментального дослідження енергетичної взаємодії вербальних і невербальних засобів у сугестивному мовленні підлітків та наведення узагальненого прикладу реалізації методології розробки програми та обґрунтування методики низки досліджень енергетичної взаємодії вербальних та невербальних засобів у сугестивному мовленні підлітків. *Методи* дослідження – формалізація, абстрагування, моделювання, а також описовий, системний методи та метод теоретичного аналізу. Показано, що елементи класифікації універсальних ознак сугестивного мовлення підлітка доцільно диференціювати за сімома ієрархічними рівнями: види комунікації, оточення мовця, комунікативний статус мовця, тип темпераменту мовця, його гендерна приналежність, вік мовця та період чи фаза його розвитку, емоційно-прагматичних потенціалів реалізації актів комунікативної поведінки підлітка. Розглянуто чотири системи взаємопов'язаних чинників: 1 – соціально-політичну, 2 – ситуативно-комунікативну, 3 – психічно-генетичну, 4 – фізіологічно-станову. За результатами обґрунтування сформовано модель впливу системи зазначених чинників на психічні механізми актуалізації сугестивної комунікативної поведінки підлітка, яка зароджується у системі його духовного буття, диференційованій на три автономні сфери: екзистенціальну, ментальну та трансцендентну. Модель супервентної взаємодії вербальних та невербальних засобів комунікативної поведінки підлітка віддзеркалює механізм породження альтернатив смислів висловлень, які підліток актуалізує через концепти-поняття та концепти-дії, сформовані в його пам'яті на основі попереднього комунікативного та соціального досвіду.

У висновках зазначено, що узагальнення програми і методики експериментального дослідження системи енергетичної взаємодії вербальних та невербальних засобів сугестивного мовлення підлітків може слугувати методологічним дороговказом для зіставлення, перевірки й узагальнення результатів різноаспектних досліджень комунікативної поведінки.

Ключові слова: програма й методика експериментального дослідження, психо-енергограма, вербальні та невербальні засоби, сугестивне мовлення підлітків.

For citation: Burka, N. (2025). Energetic Interaction of Verbal and Non-Verbal Means in Adolescents' Suggestive Speech: Methodology for the Experimental Study. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 219-233, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-13>

Introduction

The problem we are considering in the article is undoubtedly of an interdisciplinary nature, since the results of its study should be based at least on the classical knowledge of linguistics and psychology [Burns, 1991], with additional consideration of certain aspects of sociology [Gorenc, 2022], physiology [Lieberman, Blumstein, 1988], physics [Shione, Wakabayashi, Kitaoka, 2023], and others.

Thus, the *topicality* of the undertaken study is conditioned not only by the demands of linguistics, but also by the present-day tendency to grasp the problem itself within the theoretical paradigm of modern speech energetics theory that allows us, on the one hand, to make sure of the systemic nature and sufficient completeness of the theory itself, and, on the other hand, it shows the need for additional development of a number of partial methodological provisions and procedures aimed directly at the substantiation of the generalized program and methodology for the experimental research of the energy interaction between verbal and non-verbal means of adolescents' suggestive speech.

The systematic methodological concept and the main elements of a comprehensive methodology for studying the energy interaction of verbal and non-verbal means in human communicative behavior in general, and speech communication in particular are outlined by the Ukrainian author of a new speech energetics theory, the head of Kyiv School of Phonetics, Professor Alla Kalyta, in her fundamental scientific works [Kalyta, 2016; Kalyta, Klymeniuk, 2022].

However, any substantiated methodology in each case of its working out by a researcher for the experimental actions aimed at obtaining scientific knowledge of a particular object, requires, as it is well known, additional development of an original methodology on its basis that can ensure the fulfilment of the program and *objectives* of the research itself.

Therefore, *the aim* of this theoretical inquiry, grounded in methodological ideas and axiomatic provisions of speech energetics theory, is to substantiate a generalized program and methodology for the experimental study of the system of the energetic interaction between verbal and non-verbal means in adolescents' suggestive speech.

Taking into account the objective posed in this study, we intend to consistently address the following theoretical research *issues*:

a) to clarify the logic and specific features necessary to form the program and methodology for experimental research of verbal and non-verbal means' energy interaction in adolescents' suggestive speech;

b) to offer a generalized example illustrating implementation of the research methodology and substantiate the methods for a number of studies of verbal and non-verbal means' energetic interaction in the adolescents' suggestive speech.

To achieve the aim, we employed the *research methods* of generalization, formalization, abstraction, modeling, as well as the methods of descriptive, systematic and theoretical analyses.

The technological features of the lingual-energetic research presuppose that we should obtain the most comprehensive scientific understanding of the interaction of verbal and non-verbal means in the adolescents' suggestive speech to be interpreted graphically in the form of qualitatively and quantitatively defined dynamic patterns depicting the course of this interaction throughout time. In view of this, on the basis of the generalized algorithmic technology for developing a program and methodology of scientific experimental research, presented in the classic scientific research [Klymeniuk, 2006, pp. 214–235], we have conducted a systematic substantiation of the program and a comprehensive methodology for interdisciplinary research of the energy interaction of verbal and non-verbal means in the adolescents' suggestive speech, outlined below.

Theoretical and methodological basis for the development of a generalized methodology for lingual-energetic research

In order to develop a generalized methodology for a series of interdisciplinary studies of adolescents' suggestive communicative and speech behavior, we have substantiated [Burka, 2022, p. 12] the universal classification of the leading features, based on the following criteria: 1. Types of communication (1.1 – formal, 1.2 – informal); 2. The speaker's surroundings (2.1 – microsociety, 2.2 – macrosociety, 2.3 – individual communication); 3. The speaker's

communicative status (3.1 – high, 3.2 – medium, 3.3 – low); 4. The speaker’s temperament type (4.1 – choleric, 4.2 – sanguine, 4.3 – melancholic, 4.4 – phlegmatic); 5. The speaker’s gender (5.1 – female, 5.2 – male); 6. The speaker’s age and developmental period or phase (6.1 – (11–14 years old) a period of adaptation to the adolescent crisis, 6.2 – (14–15 years old) a stable period of adolescence, 6.3 – (15–16 years old) pre-critical phase of adolescence, 6.4 – (16–17 years old) phase of transition to adolescence); 7. Emotional and pragmatic potential of speech behavior (7.1 – high, 7.2 – medium, 7.3 – low). We believe this minimum is necessary for the scientific description of the results of almost any experimental study of the phenomenon of suggestion.

This classification has a high level of abstraction of the concepts introduced into it. However, in order to obtain an objective view of the rational limits of application of the system of universal situational and communicative features of adolescents’ suggestive speech, which has been formed in this way, we should not forget that any classification should be created for a specific purpose.

Therefore, it is clear that in other specific cases, the researcher, based on the aim of the study, has the opportunity to additionally refer to the following situational and communicative features of suggestive speech, namely: prepared/unprepared, sociable/unsociable, classroom/out-of-classroom, personal/non-personal, etc., as well as introduce other additional partial features at certain hierarchical levels. It is obvious that in this case the description of the results of the experimental search for patterns of energy interaction of the complexes of verbal and non-verbal means in adolescents’ suggestive speech should be carried out in their clear correlation with the features of the outlined classification [Burka, 2022, p. 12]. For this purpose, only examples of adolescents’ suggestive speech realized in the following communication conditions should be considered for the corpus of experimental material: 1.1 – formal or 1.2 – informal and occurring in the conditions of 2.1 – micro-society, 2.2 – macrosociety, 2.3 – individual communication.

However, if it is necessary to consider other aspects of the course of adolescents’ suggestive communicative and speech behavior, the researcher can choose any features of communicative conditions out of their existing set, the fragment of this model being shown in Fig. 1.

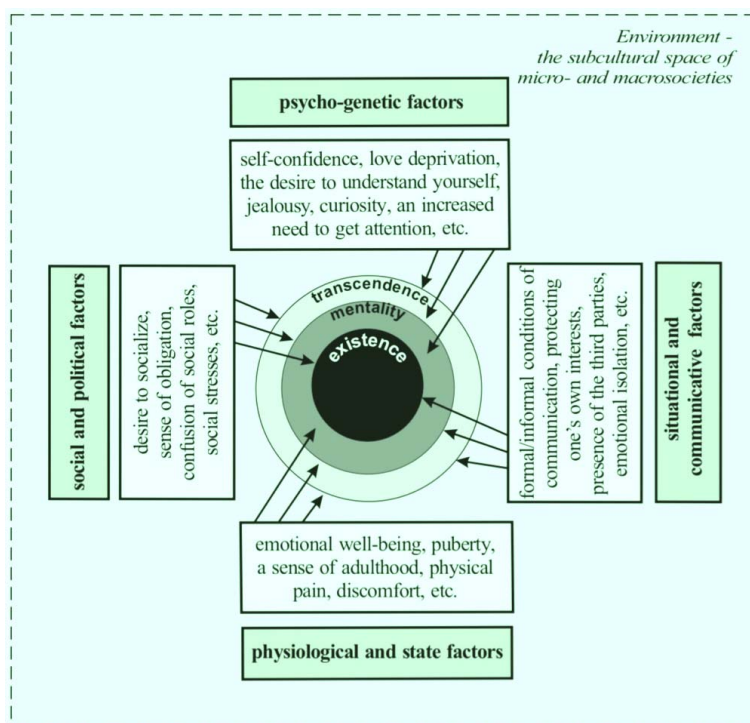


Fig. 1. Model of the influence of the system of factors on the mental mechanisms of actualization of adolescent’s suggestive speech behavior

The model shows that in the system of factors of real human communicative behavior, there can be four large classes of factors, most of which we usually consider as conditions of communication and believe that certain combinations of these factors can influence the patterns of functioning of mental mechanisms of actualization of adolescent suggestive speech behavior. These classes of the system include all the factors-feelings, conditionally differentiated in our work as follows.

1. External factors-feelings:

1.1 – situational and communicative (1.1.1 – formal communication, 1.1.2 – informal communication, 1.1.3 – communication with an audience, 1.1.4 – communication with a group of people, 1.1.5 – presence of third parties in communication, 1.1.6 – private communication, etc.);

1.2 – social and political (1.2.1 – feeling of redundancy, 1.2.2 – social stress, 1.2.3 – need for communication, etc.);

2. Internal factors - feelings/sensations:

2.1 – psycho-genetic (2.1.1 – confidence, 2.1.2 – curiosity, 2.1.3 – need for attention, etc.);

2.2 – emotional well-being (2.2.1 – indifference, 2.2.2 – devastation, 2.2.3 – emotional stress, etc.);

2.3 – physiological state (2.3.1 – vigor, 2.3.2 – suspended fatigue, 2.3.3 – physical discomfort, etc.);

2.4 – physical and sensory (2.4.1 – physical pain, 2.4.2 – reduced tone, 2.4.3 – physical weakness, etc.).

When describing the results of an experimental interdisciplinary study of autonomous systems of factors, it is important to understand the essence of their conditional division by the nature of generation. Thus, if the communicative reactions of an adolescent to the stimuli that create separate subsystems of external factors (1.1.1 – social and political, 1.1.2 – situational and communicative, 1.1.3 – psycho-genetic) are acquired throughout the entire period of his/her socialization and stored in memory as its specific concepts, then in contrast, the generation of internal factors, which we have grouped into the corresponding subsystems (1. 2.1 – physiological and state, 1.2.2 – emotional and self-awareness, 1.2.3 – physical and sensory), occurs spontaneously and is strictly related to the psycho-physiological state of the individual's organism. It should not be forgotten that the role of the environment, which surrounds the supersystem of factors and exchanges information with it, is always played by the subcultural space of micro- and microsocieties, in which adolescents communicate.

Returning to the universal classification outlined in the paper [Burka, 2022, p. 12], let us pay attention to the sixth hierarchical level of the features of adolescents' suggestive communicative and speech behavior covered by it. We will see that at this level the age of adolescents is divided into four classical phases or periods of their development. This is certainly necessary for in-depth psycho-physiological research. However, for most interdisciplinary cognitive studies, it is sufficient to limit ourselves to considering the communicative and speech behavior of adolescents in the age range of 12–19 years, which, regardless of the socio-economic and cultural conditions of growing up, inevitably covers the basic and final periods of their self-development as a result of transitional and crisis states of the human psyche. The classification is completed by quantitative features of the degree of actualization of the emotional and pragmatic potential of adolescents' suggestive communicative and speech behavior to the interpretation of which we will turn below.

The next important point in the development of methodological prerequisites and methods of interdisciplinary lingual-energy research of adolescents' communicative behavior is the need for a clear understanding of the complex supervening cause-and-effect interaction of complexes of conditions of suggestive communication and means of its actualization, which inevitably takes place in the cognitive sphere during human thinking-and-acting activities. To explain this phenomenon, let us refer to the generalized model of the system of supervenient interaction of communicative means in the cognitive processes of actualization and decoding of the meaning of speech as is shown in Fig. 2.

We emphasize here that this interaction has a supervenient character, as a result of which certain complexes of factors-causers of suggestive communication lead to the selection by the adolescent of appropriate complexes of means of its implementation.

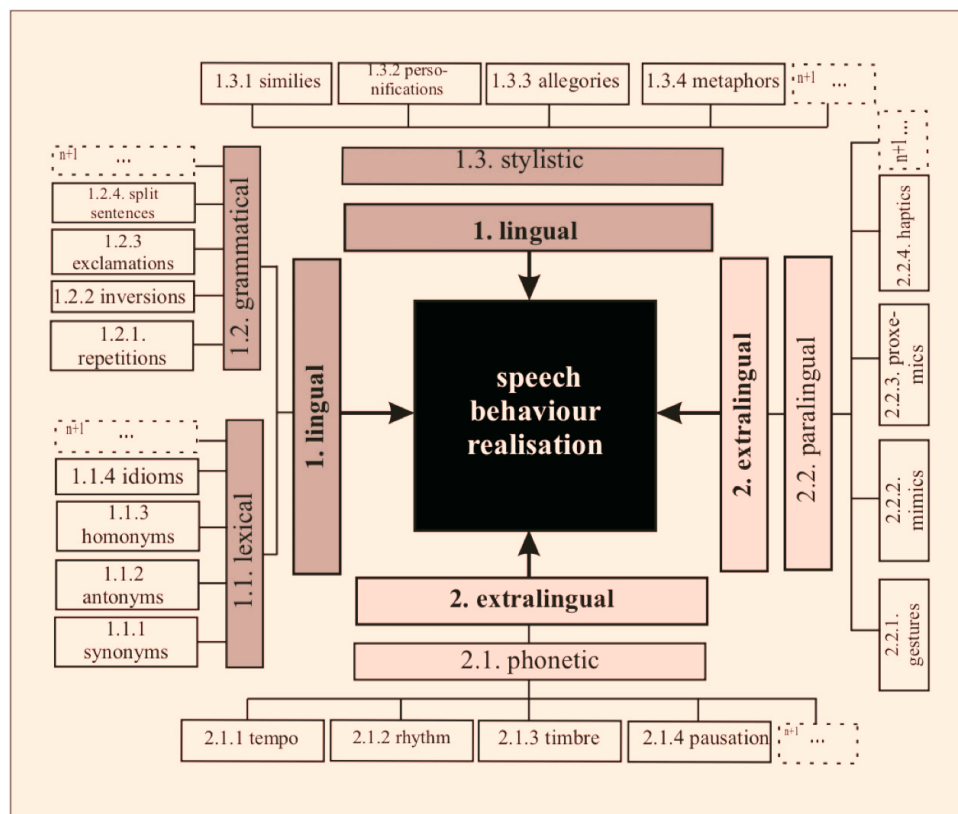


Fig. 2. A generalized model of the system of supervenient interaction of communicative means in the cognitive processes of actualization and decoding of speech meaning

That is, the cause-and-effect mechanism of communication is characterized by the fact that it requires the scientific description of at least three leading factors that influence in each case the result of the adolescent's selection of an appropriate set of verbal and non-verbal means of speech behavior, which are typical for the subcultural space of micro- and macrosocieties in which communication takes place.

The logic of describing the results of theoretical or experimental linguistic and cognitive studies based on the conceptual model thus formed allows us to consider the supervening influence of the factors of adolescent speech behavior indicated through the mental mechanisms of actualizing the peculiarities of his/her suggestive speech.

From the mentioned above it becomes clear that the methodological potential of the classification substantiated in the paper [Burka, 2022, p. 12] and verbal-and-graphic models (Figs. 1, 2) makes it possible to effectively use in the scope of many interdisciplinary linguistic and cognitive searches similar to ours, the well-tested in practice classical and modern knowledge of linguistics, psychology, physiology and sociology.

Therefore, focusing on the fundamental theoretical principle by A. Kalyta – the principle of preserving the utterance emotional and pragmatic potential [Kalyta, 2007, pp. 5–14] and the specifics of the interaction and relationship between the sound and meaning of the word, carefully described in her works [Kalyta, 2016; Kalyta, 2001], we get the opportunity to provide a meaningful example of the implementation of direct procedures that should be performed by the researcher when justifying the program and methodology of any specific study of the peculiarities of the energy interaction of verbal and non-verbal means in adolescents' suggestive speech.

Thus, the article presents a generalized example of a program and methodology for the experimental study of the specificities of energetic interaction of verbal and non-verbal means

in the adolescents' suggestive speech. The purpose of the experimental lingual-energetic research is to test theoretical and methodological prerequisites developed by us for the scientific description of the features and invariant models of energetic interaction of verbal and non-verbal means complexes in the adolescents' suggestive speech.

The results of the experimental search should be presented in a clear correlation with the universal classification advanced in the paper [Burka, 2022, p. 12].

1. Program of interdisciplinary experimental study

1.1. Selection of the English-language experimental material.

1.2. Auditory analysis of the prosodic (temporal, dynamic, and tonal) characteristics of experimental realization of adolescents' suggestive speech.

1.3. Acoustic analysis of prosodic characteristics in experimental realization of adolescents' suggestive speech.

1.4. Audiovisual analysis of the perceptual characteristics in the experimental realization of adolescents' suggestive speech.

1.5. Linguistic interpretation and generalization of the results from the experimental lingual-energetic research.

2. Methodology of interdisciplinary experimental linguistic and energy research

The methodology of the experimental study includes the selection and compilation of the corpus of experimental material, auditory and audiovisual analyses, electroacoustic analysis, and linguistic interpretation of the results, as well as the conditions of their statistical processing.

2.1 Selection and compilation of the experimental material corpus.

The experimental identification of general regularities and specific features of the interaction between verbal and non-verbal means in adolescents' suggestive speech is carried out in accordance with the objectives of the scientific research on the basis of the communication features given in the classification [Burka, 2022, p. 12]. The analyzed fragments of monologues and dialogues in adolescents' suggestive communication are systematized by the conditions of communicative (formal, informal), subject matter, and characteristic features of the verbal means of their actualization.

The text of each experimental fragment was transcribed in writing and placed on a separate card, with digital indexing of its linguistic features in the upper right corner according to the classification [Ibid.]. This indexing of features (in our case, from 1.1 and 1.2 to 6.1, 6.2, 6.3, and 6.4) is used to divide the cards of the studied fragments of the experimental material into the following two enlarged classes according to the criterion of communication types: 1.1 formal, 1.2 informal. Further, within each enlarged class, the cards-fragments of the experimental material are differentiated according to the criterion of the speaker's environment into their separate classes: 2.1 – macrosociety, 2.2 – microsociety, 2.3 – individual communication. Each set of cards-fragments of each class is divided according to the criterion of the speaker's communicative status into: 3.1 – high, 3.2 – medium, 3.3 – low.

Further stratification of the cards should cover the main psycho-physiological characteristics of the adolescent speaker and differentiate them into: groups 4 – types of temperament, subgroups 5 – gender, and subgroups by age 6 – characteristics.

In addition, each card should have a label on it, where auditor-phoneticians should indicate the level (low, medium, high) of emotional and pragmatic potential (hereinafter referred to as EPP) of the linguistic actualization of the indicated communicative fragment and separately record the levels of emotional (EP) and pragmatic (PP) potentials of this communicative fragment. The indexing described above is necessary for the quick selection of cards with fragments of adolescents' suggestive communication when preparing experimental material to solve each specific research objective. Fragments of adolescents' suggestive communication are selected from English-language films, e.g., 'Work it', etc.

2.2 Auditory Analysis of Prosodic Characteristics of Fragments of Adolescent Suggestive Speech.

Auditory analysis is carried out to establish typical patterns of adolescents' use of intonation in suggestive speech and to select appropriate experimental material for selective control of these patterns through instrumental analysis.

The analysis is carried out by two groups of auditors. The first group consists of native English speakers with a philological background and practical listening skills. The second group includes professional phonetic auditors with experience in conducting experimental phonetic research.

At the first stage of the auditory analysis, native English speakers listen to all the experimental material to determine: the naturalness of its sound, the correspondence of the intonation of the recorded fragments to the conditions of communication and to the pronunciation norms of the English language. The auditors record the course of the auditory analysis in protocols.

At the second stage, professional phoneticians describe changes in the prosodic parameters of the experimental fragments at the levels of: 1) melodic component (type of pre-head, terminal tone, scale, pitch range, pitch levels of the beginning and end of the fragment, pitch interval of the junction of adjacent intonation groups and sections of the intonation contour; 2) temporal characteristics (total duration of the speech fragment, type and duration of pauses); 3) distribution of utterance stress, 4) rhythmic structure of the fragment; 5) loudness within the fragment. They also graphically depict the direction of pitch movement within all parts of the rhythmic and melodic structure of the intonation groups of the analyzed fragments and provide additional information on the peculiarities of the functioning of segmental units in these fragments.

To describe the above parameters, phoneticians use the following scales of the complex of perceptual gradations given in the source [Kalyta, 2021]: 1) type of intonation scale; 2) type of terminal tone (taking into account its beginning and end); 3) degree of syllable prominence (unstressed, partially stressed, stressed); 4) pitch level of the beginning and end of the studied descriptions (extra-high, high, medium, low, extra-low); 5) pitch interval at the junctions and between the sections of their intonation contour (positive or negative: wide, widened, medium, narrow, zero); 6) pitch range (narrow, medium, widened, wide); 7) tempo (slow, moderate, accelerated, fast); 8) pauses (short, medium, long; perceptual, intrasyntagmatic); 9) rhythm (simple, complex, mixed); and 10) volume (low, reduced, moderate, increased, high).

2.3 Acoustic analysis of prosodic characteristics of fragments of adolescent suggestive speech

The acoustic analysis is based on typical samples of adolescent suggestive speech fragments selected in the course of the auditory analysis provided that there are significant differences in the auditors' assessment of prosodic parameters of the actualized utterances. The selected fragments are recorded in the form of Windows PCM (*.wav) sound files on an electronic disc. The obtained recordings are subject to acoustic processing on a personal computer using WaveLab (Version 2.1) [Goutier, 1995–1998], SpectraLAB (Version 4.3213) [Sound technology, 1997], CoolEditPro (Version 1.2) [Johnson, 1996], Praat (Version 5.4.04) [Boersma, Weenink, 1991].

Fragments of the spoken texts of suggestive speech are divided into segments, within which the frequency of the main tone, intensity and duration are measured and recorded using the above computer programs.

The sequence of studying the spectral characteristics of fragments of spoken texts of adolescents' suggestive speech should, in accordance with the recommendations of the source [Humeniuk, 2017], consist of the following procedures: 1) preparing the spoken texts of adolescents' suggestive speech for processing on the spectrum analyzer (1.1. installing recordings of the studied fragment in accordance with the logic of the experiment sequence; 1.2. setting the recording to the beginning of the analyzed sound segment); 2) recording the sound segment into the computer memory (2.1. controlling listening and defining the beginning and end of the segment, 2.2. recording and viewing the audio program on the monitor in real time; 2.3. entering the information obtained into the computer data file); 3) selection of the spectrogram for the analysis (3.1. selection of options for graphical interpretation of the dependencies of amplitude on sounding time, amplitude on frequency, phase on frequency, spectrum with a selected amplitude on time, etc. in plane coordinates, 3.2. selection of the most adequate three-dimensional image of the frequency spectrum distribution over time); 4) formation of coordinates of graphical dependencies and scaling of their axes (4.1. choosing the option of representing amplitude graphs in logarithmic or linear scales, 4.2. determining the appropriate scales and positions of the axes of graphs, 4.3. choosing the optimal angle of view for a three-dimensional

image of the distribution of frequency spectra); 5) analysis and registration of data of statistical processing of indicators of intonation characteristics (5.1. analysis of statistical indicators of intonation characteristics of the sound segments under study, 5.2. refinement and verification of statistical indicators values at extreme points of graphical dependencies); 6) printing of acoustic analysis results.

Quantitative indicators of the acoustic parameters of tonal, temporal and dynamic features of the studied fragments of adolescent speech are determined by calculating the average maximum range of fluctuations of the digital values of the studied parameter. The indicator of the average maximum range of each individual parameter is obtained by correlating its average maximum and minimum values. Further, the average maximum range, which reflects the maximum value of the analyzed parameter, is equated to 100% and conditionally segmented into zones of its acoustic realization for correlation with the relevant data of the auditory analysis. On the basis of the described division of the averaged tonal range, scales of tonal, temporal and dynamic indicators of the analyzed utterances are created.

In studying the tonal characteristics of fragments of adolescent suggestive speech fragments, the following prosodic features of their speech are taken into account at the acoustic level in accordance with the recommendations [Andruschenko, 2019, pp. 76–79].

The frequency range of the intonation group, which is measured by the ratio of acoustic indicators of the maximum and minimum levels of the fundamental frequency with the correlating conversion of the obtained data into semitones using the appropriate tables. The conversion of the digital range indicator in halftones to a percentage value is carried out in accordance with the percentage value of one halftone, based on the speaker's average maximum range. The average maximum range of frequency fluctuations in a speaker's communicative fragments is conditionally divided into five zones: narrow (0-20%), narrowed (21-40%), medium (41-60%), widened (61-80%) and wide (81-100%).

The value of the tonal maximum, which is measured by the ratio of the maximum value of the utterance (syntagm) to the average minimum level of the speaker's fundamental frequency.

Tonal maximum localization is defined according to the intonation group structural elements: pre-head, head, second and third rhythmic groups, nucleus, and tail.

The rate of the fundamental frequency change in the terminal rhythm group, being defined by the following formula:

$$S = \frac{i \cdot \tau}{\Delta t} ,$$

where S is the speed of the change fundamental frequency; i is the interval between the maximum and minimum values of the fundamental frequency; τ is a time scale equal to 1000 m/s; Δt is the duration of the fundamental frequency section in m/s. The gradations of the rate of the fundamental frequency change are qualified in the following terms: zero, small, medium, large, maximum.

The pitch value at the beginning of the intonation group, which is measured by the ratio of a specific value of the fundamental frequency to the average minimum level of the speaker's fundamental frequency.

The dynamic characteristics of the intonation model of adolescents' suggestive speech utterances actualized by different types of speech accentuators are evaluated by the following prosodic features:

The maximum intensity and its localization in the utterances of adolescents' suggestive speech; the following contrasts of the maximum intensity are differentiated as follows: minimal (0-20%), small (21-40%), medium (41-60%), large (61-80%), and maximum (81-100%).

The range of intensity of adolescents' suggestive speech is determined by the difference between its maximum and minimum levels. This range is differentiated according to the following scales: narrow (0-20%), narrowed (21-40%), medium (41-60%), extended (61-80%), and wide (81-100%).

The temporal characteristics of adolescents' suggestive speech utterances, shaped by different types of linguistic accentuators, are determined by the following features:

The duration of pauses in adolescents' suggestive speech utterances are actualized by different types of linguistic accentuators: minimal (0-20%), short (21-40%), medium (41-60%), increased (61-80%), maximum (81-100%).

The indicators of the emotional-and-pragmatic potential (EPP) level of the statements within the fragments of adolescents' suggestive speech are calculated by the formula of the quantitative K-criterion of Kalyta-Taranenko [Kalyta, 2016, p. 144], which is as follows:

$$K = \frac{F_0 \times t \times I_0}{1000 \times I_3},$$

where: K is the criterion of the level of the utterance emotional-and-pragmatic potential actualization; F_0 is the fundamental frequency (Hz = 1/s); t is the duration of the syllable (ms); I_0 is the intensity of F_0 (dB = erg/m²s); I_3 is the intensity of F_3 (dB = erg/m₂s); 1000 is the conversion factor of milliseconds to seconds.

The results of the auditory and acoustic analyses are recorded in the computer's memory in the form of spreadsheets of quantitative values of the obtained parameters.

2.4. Statistical processing of quantitative research results

The data obtained from the results of the auditory analysis and acoustic measurements are processed using established methods of probability theory and mathematical statistics. The calculation of statistical indicators of the results of the experimental study is carried out [Klymeniuk, 2007, p. 121] in the following sequence.

1. On the basis of the results of individual measurements of the evaluated parameter entered in the table, its average value is determined as follows:

$$\bar{x} = \frac{1}{n} \sum_{i=1}^n x_i,$$

where \bar{x} – is the arithmetic mean value of the measured parameter; x_i – is the value of a particular measurement; n – is the number of measurements taken.

2. The absolute errors of individual measurements are calculated using the formula:

$$\Delta x_i = x_i - \bar{x},$$

where: Δx_i – an absolute error of an individual measurement; x_i – value of a specific measurement; \bar{x} – arithmetic mean value of the measured parameter.

3. The standard deviation of the mean result is determined as follows:

$$S(\bar{x}) = \sqrt{\frac{\sum_{i=1}^n (\Delta x_i)^2}{n(n-1)}},$$

where: $S(\bar{x})$ – standard deviation of the mean result; $(\Delta x_i)^2$ – sum of squared absolute errors; n – number of measurements

4. The value of the actual Student's criterion is calculated:

$$t_{\delta} = \frac{x - \bar{x}}{S(\bar{x})},$$

where: t_{δ} – Student's actual criterion value; x_i – value of a particular measurement; \bar{x} – arithmetic mean of the measured parameter; $S(\bar{x})$ – standard deviation of the average result.

5. The actual and tabulated Student's criteria are compared. The tabular Student's criterion is determined by the number of measurements of the evaluated parameter with a confidence level of $\alpha = 0.95$. In the case of $>$, the gross error is removed, and the remaining values were re-processed. If $t_{\delta} \leq t_T$, then the calculation is continued, and the error of the average result is determined:

$$\varepsilon_{\alpha} = t_{\delta} S(\bar{x}),$$

where: ε_{α} – error of the average result; t_{δ} – actual Student’s criterion; $S(\bar{x})$ – standard deviation of the average result.

6. The confidence interval is calculated as follows:

$$x \pm \varepsilon_{\alpha} .$$

7. The relative measurement error is defined as follows:

$$\Delta x = \frac{\varepsilon_{\alpha}}{x} 100\% ,$$

where: Δx – relative measurement error; ε_{α} – error of the average result; \bar{x} – arithmetic average value of the measured parameter.

The values of the random error of the intra-zone measurements obtained in this way are given by the confidence interval and confidence probability. Other results obtained in the course of the experimental-phonetic study and the dependencies between them are presented in the form of intonograms and tables.

The course of the experimental-phonetic study of prosodic actualization of adolescents’ suggestive speech fragments is accompanied by the preparation of working protocols and tables with the experimental data.

2.5. Presenting the results of interdisciplinary linguistic and energy research

To visualize the results of interdisciplinary lingual-energetic research, we use the relevant psycho-energy-grams, substantiated in the paper [Kalyta, Klymeniuk, 2022, pp. 543–552, 603–620], which allow us to record simultaneously quantitative characteristics of the levels of production/perception by communicators of emotional and pragmatic potentials of the utterance or text segment.

The meaningful forms of these verbal and graphic psycho-energy-grams can be of two main types. The template of the first type of psycho-energy-gram is shown in Fig. 3.

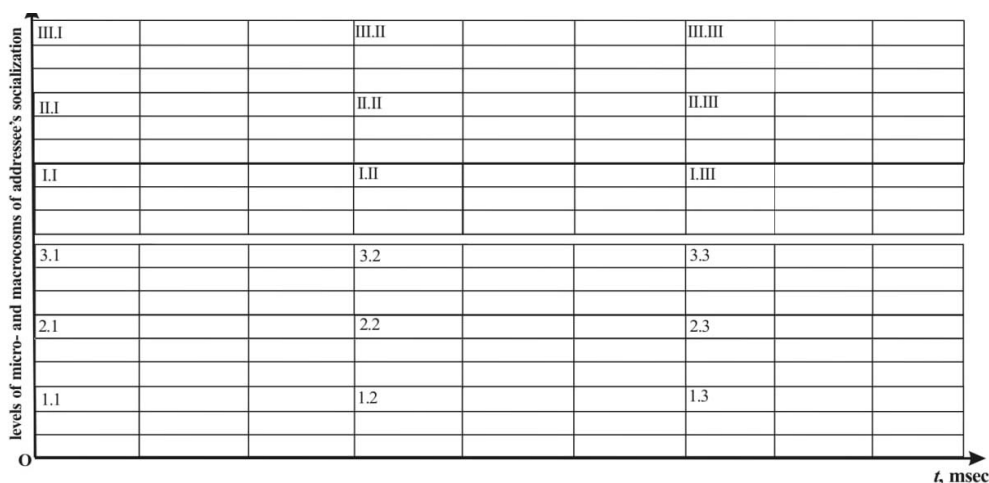


Fig. 3. Matrix template for constructing psycho-energy-grams depicting self-developing processes of an individual’s thinking and speaking activities [Kalyta, Klymeniuk, 2022, p. 606]

We quote verbatim [Kalyta, Klymeniuk, 2022, p. 606]: as can be seen from the figure, the matrix covers the content of the universal model of the semantic division of the system of the individual’s thesauri and the spheres of the space of their communication [Ibid., p. 604], which is a complex multi-level system of complex factors-causes that can influence the complex of results of human cognitive self-developing processes in communication. By its functional essence, this system is a multilevel classification of scientific terms of different degrees of abstraction designed to provide an unambiguous description of complexes of factors-causes supervening on the complex results of cognitive processes occurring in the existence of the communicator.

At the first hierarchical level, the system distinguishes two autonomous subsystems: the microcosm and macrocosm of the communication space. The microcosm contains the thesauri of factors internal to the communicator, which are basically determined by the level of their personal speech and thought culture. The macrocosm, on the other hand, covers the subsystem of spaces of influence on the individual's speech and thought of external factors-causes generated by the requirements and traditions of society.

At the second level of classification, there are elements of the macrocosm subsystem that relate to: I. – the sphere of education, II. – the sphere of social culture, III. – the space of real communication situations. The autonomous subsystem of the microcosm of the causes of an individual's speech behavior includes at this level 1. ego-thesaurus, 2. socio-thesaurus, and 3. universal-thesaurus.

At the third hierarchical level of the system under consideration, within its subsystems (micro- and macrosocieties), the complexes of causal factors included in them are differentiated into the following groups:

In the microcosm subsystem we can trace the following:

1. – Ego thesaurus (1.1 – idealistic, 1.2 – materialistic, 1.3 – rationalistic).
2. – Socio-thesaurus (2.1 – I-thesaurus, 2.2 – We-thesaurus, 2.3 – They-thesaurus).
3. – Universal thesaurus (3.1 – dogmatic, 3.2 – pragmatic, 3.3 – dialectical).

In the macrocosm subsystem there are:

- I. – Spheres of education of the macrocosm (I.I. – humanitarian, I.II. – natural science, I.III. – functional and practical).
- II. – Spheres of society culture (II.I. – authoritarian, II.II. – transitional, II.III. – democratic).
- III. – The space of real communication situations (III.I. – dominance of the status of the sender of information, III.II. – equality of statuses of communicants, III.III. – dominance of the status of the receiver of information).

The source cited above also provides an example (Fig. 4) of building a corresponding psycho-energy-gram in these coordinates.

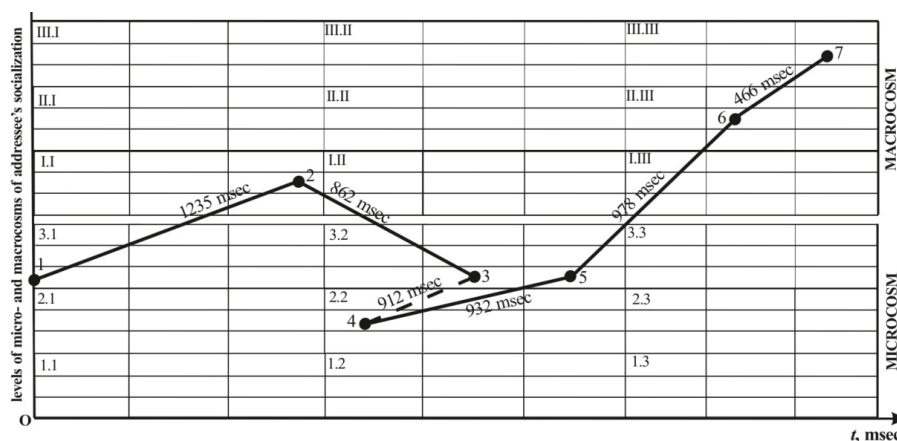


Fig. 4. An example of constructing a psycho-energy-gram of self-developing process of the speaker's choice of lexical means of communication [Kalyta, Klymeniuk, 2022, p. 607]

It should be noted here that each cell of the subsystems of micro- and macrocosms is divided vertically into three rectangles with three planes from the bottom to the top marking the low, medium and high levels of emotional and pragmatic potentials of utterances actualization by the speaker. At the same time, if necessary, these same planes make it possible to simultaneously mark the levels of actualization of the bifurcation points of both emotional and pragmatic potentials of two or more structures-attractors of self-development of any cognitive processes and phenomena. In turn, bold black dots indicate the points of bifurcation of synergistic self-development of attractor structures of cognitive processes of speaking and thinking activities in the speaker's mental sphere. Above each partial attractor, the time of its self-development is indicated in milliseconds.

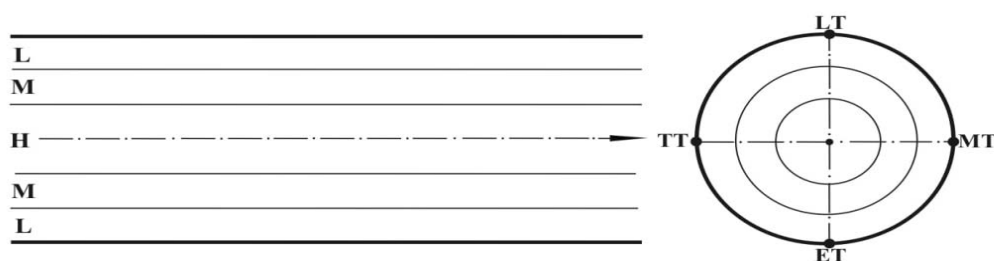


Fig. 5. The structure of the space for modelling the self-development of the human thought flow [Kalyta, Klymeniuk, 2022, p. 402]

The figure shows that the cross-section of the model space (the left part of the model) is divided into three zones of levels (L – low, S – medium, H – high) of actualization of the emotional and pragmatic potential of the statements or actions under analysis. The boundaries of these zones are projected onto the right side of the model as corresponding circles. The shell of the transverse-axial section of the model space on its right projection is bounded by a bold circle, at the opposite ends of the axes of which black dots indicate the poles of concentration of psycho-energetic taboos in the self-development of human thinking and speaking processes and actions. These poles as the points of concentration of the maximum energy of the taboo potentials of the individual’s psyche are marked as follows: LT – logical taboo, MT – mental taboo, ET – existential taboo. Due to this, the model shows the space of self-development of cognitive processes and phenomena within the coordinates LT – ET, TT – MT and the time axis (horizontal axis B in the left part of Fig. 5), marked in milliseconds.

In [Kalyta, Klymeniuk, 2022, pp. 403–408], it is clearly stated that the logical tabulation sector (see the upper half of the right part of Fig. 6) is covered by the TT-LT-MT curve, the existential tabulation sector by the TT-ET-MT curve, the transcendental tabulation sector by the ET-TT-LT curve. It is also emphasized that the localization of most endpoints of the structures-attractors of self-development of an individual’s thinking and speaking activities becomes an experimental artefact, which testifies to the existence of certain types of human thinking, which include their vector-directed varieties: existential (existential-transcendental, transcendental-existential, existential-mental, mental-existential); mental (mental-existential, existential-mental, mental-logical, logical-mental); transcendental (transcendental-existential, existential-transcendental, transcendental-logical, logical-transcendental). It is emphasized that all 12 types of the aforementioned vector orientations in self-development of individual thinking are realized with relatively low expenditure of human psycho-physiological energy.

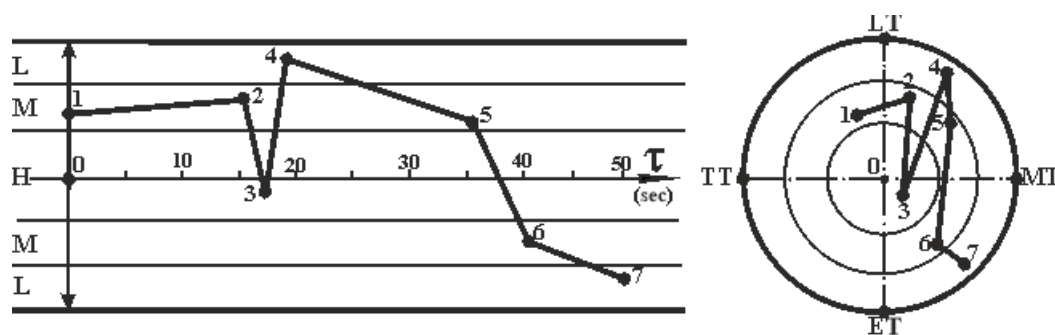


Fig. 6. An example of constructing a psycho-energy-gram of the speech segment self-development in an individual’s stream of thinking [Kalyta, Klymeniuk, 2022, p. 587]

By supplementing the qualitative depiction of the individual's thinking process presented in this way with numerical data on the levels of emotional-and-pragmatic potential (EPP) of each thought actualization (see attractors 1-2, 2-3, 3-4, etc.), we obtain a comprehensive qualitative and quantitative description of the patterns of fluctuations of the psychophysiological energy of self-development of the individual's thought flow.

Let us also remind that, if necessary, the researcher may differentiate EPP into its components: emotional (EP) and pragmatic (PP) potentials, to track and evaluate the quantitative redistribution of these potentials or EP in general between verbal and non-verbal means of communication, to establish the pause-drop of EP at the junctions of thought segments, to determine the indicators of EP related to the time of actualization of any segment of the individual's thought flow or their materialization in statements, etc.

Conclusions

This article, based on the theoretical generalization of various interdisciplinary studies and partial methodological provisions and procedures, presents a generalized program and methodology for the experimental study of the system of energy interaction between verbal and non-verbal means in adolescents' suggestive speech. It is shown that the elements of the classification of universal features characterizing adolescent suggestive speech can be differentiated into seven hierarchical levels, namely: types of communication, speaker's environment, speaker's communicative status, speaker's type of temperament, gender, speaker's age and period or phase of development, emotional and pragmatic potentials of the acts of speech behavior. Four systems of interrelated factors are considered as follows: 1 – social and political, 2 – situational and communicative, 3 – psycho-genetic, 4 – physiological and state. Considering this, the article advances a model that depicts the influence of the system of these factors on psychic mechanisms underlying the actualization of the adolescent's suggestive speech behavior, which emerges in the system of his/her spiritual being. The model is differentiated into three autonomous spheres: existential, mental and transcendental. The indicators of the emotional-and-pragmatic potential (EPP) level of the statements within the fragments of adolescents' suggestive speech are calculated by the formula of the quantitative *K*-criterion of Kalyta-Taranenko. The model of a supervenient interaction of verbal and non-verbal means of adolescent's communicative behavior reflects the mechanism generating the utterances meanings' alternatives, being actualized by the adolescent through concepts-notions and concepts-actions acquired by his/her memory due to previous communicative and social experience. The results of the auditory and acoustic analyses are recorded in the computer's memory in the form of spreadsheets of quantitative values of the obtained parameters. It is hoped that the above justification of the generalized program and methodology of the experimental study of the system of energy interaction of linguistic and non-linguistic means of adolescents' suggestive speech can serve as methodological guidelines for comparing, verifying and generalizing the results of multidimensional studies aimed at understanding the specifics of the processes of adolescents' implementation of suggestive behavior in general and speech in particular, as well as contribute to increasing the reliability of statistical estimates of the phenomena under consideration.

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ENERGETIC INTERACTION OF VERBAL AND NON-VERBAL MEANS IN ADOLESCENTS' SUGGESTIVE SPEECH: METHODOLOGY FOR THE EXPERIMENTAL STUDY

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-13>

Key words: program and methodology of experimental research, psycho-energy-grams, verbal and non-verbal means, adolescents' suggestive speech.

The article presents a generalized program and methodology for the experimental study of the energy interaction system between verbal and non-verbal means of adolescents' suggestive speech. The study is conducted within the framework of Speech Energetics Theory and employs its idea of emotional-and-pragmatic potential, which is believed to accurately convey the idea of adolescents' suggestive speech and therefore further facilitate successful interaction of its verbal and non-verbal means.

The *relevance* of the study is defined by general scarcity of current enquiries highlighting the necessity of the additional development of partial methodological provisions and procedures directly aimed at substantiation of the generalized program and methodology of experimental research on verbal and non-verbal means' interaction in adolescents' suggestive speech.

The article theoretical basis is a systematic methodological concept that serves as the main elements of a comprehensive methodology for studying psycho-energetic interaction of verbal and non-verbal means in human communicative behavior in general and speech communication in particular, set out by the Ukrainian author of a new speech energetics theory, Professor Alla Kalyta.

The *research methods* employed in the article are generalization, formalization, abstraction, modeling, as well as descriptive, systematic, and theoretical analyses.

The study demonstrates that the elements of the classification of universal features characterizing adolescent suggestive speech can be differentiated into seven hierarchical levels, namely: types of communication, speaker's environment, speaker's communicative status, speaker's type of temperament,

gender, speaker's age and period or phase of development, emotional and pragmatic potentials of the acts of speech behavior. Four systems of interrelated factors are considered as follows: 1 – social and political, 2 – situational and communicative, 3 – psycho-genetic, 4 – physiological and state. Considering this, the article advances a model that depicts the influence of the system of these factors on psychic mechanisms underlying actualization of the adolescent's suggestive speech behavior, emerging in the system of their spiritual being. The model is differentiated into three autonomous spheres: existential, mental, and transcendental. The model of a supervenient interaction of verbal and non-verbal means of adolescent's communicative behavior reflects the mechanism generating the alternative utterance meanings, being actualized by the adolescent through concepts-notions and concepts-actions acquired by their memory due to previous communicative and social experience.

The *results* demonstrate that the program and methodology of the experimental study of the interaction between verbal and non-verbal means in adolescents' suggestive speech can serve as methodological guidelines for comparing, verifying, and generalizing the results of various studies on communicative behavior.

UDC 81'367.626'42-029:32

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-14>

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EVALUATIVE POTENTIAL OF GRAMMATICAL GENDER ASYMMETRY IN UKRAINIAN SOCIO-POLITICAL MEDIA DISCOURSE

Дослідження має на меті визначити особливості граматичної гендерної асиметрії в сучасній українській мові на матеріалі текстів суспільно-політичної тематики задля виділення чинників, що сприяють вираженню певних прагматичних імплікованих смислів, а також задля виявлення самих цих смислів.

Досягнення поставленої мети передбачає застосування *методів* інтерактивного моделювання, контекстуального, інтерпретаційного та структурного аналізу.

Сучасна дискусія щодо соціально-політичних питань має тенденцію до вираження суб'єктивної думки та емоційного сприйняття фактів дійсності, що уможливорює чітку ідентифікацію суб'єктів комунікації і віднесення до груп «ми» / «вони». У статті аналізується прагматичний потенціал порушень норм у кореферентних ланцюжках (анафорична, катафорична та екзофорична референції) шляхом використання граматичних транспозицій в українському суспільно-політичному дискурсі. Аналіз доводить, що маскуліно-фемінні / нейтральні трансформації призводять до комунікативних імплікацій з різними прагматичними наслідками. Розуміння цих значень залежить від двох чинників: володіння комунікантами системним потенціалом української мови, а також від міри зануреності комунікантів у соціально-політичну проблематику українського суспільства; як наслідок, відбувається маркування референтів як аксіологічно своїх чи чужих.

Узагальнюючи, можна стверджувати, що найбільш ефективною у вираженні оцінки є транспозиція жіночого / чоловічого і середнього роду, оскільки таким чином утворюється опозиція до традиційної гендерної пари; середній рід протистоїть опозиції чоловічий / жіночий і передає широкий спектр комунікативних значень. Подібним до середнього є загальний рід, багате джерело лексичних конотацій і граматично гнучких форм. Саме соціально-політичний дискурс є полем для актуалізації дискурсивно пов'язаних значень середнього роду: тут реалізується комунікативно-прагматичне значення несхвалення / осуду референта, що супроводжується різними емоційними відтінками та прихованою аргументацією несхвалення. Прагматичним тригером створення цього оцінного значення є ідеологічне підґрунтя (референт – трус, неук, запроданець тощо). Граматичні транспозиції роду в межах кореферентних ланцюжків – зокрема частотність їхнього вживання та прагматичне навантаження іменних форм середнього роду і займенника *воно* – можна розглядати як маркер сучасної української комунікації в суспільно-політичному дискурсі.

Ключові слова: прагматичний потенціал, граматична транспозиція, середній рід, кореферентний ланцюжок, займенник воно, оцінка, аксіологія, соціально-політичний дискурс.

For citation: Sazonova, Ya., Oleksenko, O. (2025). Evaluative Potential of Grammatical Gender Asymmetry in Ukrainian Socio-Political Media Discourse. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 234-250, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-14>

Introduction

M. Halliday wrote, 'Grammar is a resource for meaning, the critical functioning semiotic using which we pursue our everyday life. <...> A grammar is a theory of human experience' [Halliday, 2002, pp. 369–370]. These words are the motto of much contemporary **linguistic-pragmatic** research, where scholars aim to go beyond the systemic-structuralist paradigm and reveal the hidden potential of grammatical / lexical-grammatical categories in various communicative contexts.

Evaluation is the strongest representative of the pragmatic meaning of linguistic units or phenomena; it is a complex cognitive process when a subject's conscience obtains and processes information about the outer world. Given this, evaluation is regarded as a logical-philosophical, cognitive, linguistic and communicative category that involves universal (psychological) and subjective (socio-cultural and individual) reasoning. Communicative-pragmatic, cognitive and linguistic aspects of evaluating various phenomena reflect the national particularity of world perception; the category of evaluation acquires importance in its linguistic realisation as the carrier of the axiological component of national culture. The axiology of a nation or any social stratum or group is the basis of its identity and represents the values of its members; axiology may constitute a universal system of values of people in general and vary over time with socio-political changes in society. Both universal and variable values are reflected in language at **different levels**: lexical (the most sensitive to the needs of the speaker) and grammatical (the least variable and depending on the systemic properties of grammatical elements and the flexibility of a particular language system).

G. Corbett says, "Gender is the most puzzling of the grammatical categories. ... One of its attractions for linguists is that there are interesting aspects of the study of gender in each of the core areas of linguistics" [Corbett, 1991, p. 1]. This study focuses on providing a linguistic-pragmatic view of grammatical gender asymmetry in contemporary Ukrainian texts addressing socio-political issues. The research aims to reveal the sensitivity of grammatical gender transpositions (masculine/feminine → neuter) to the discursive specifics (socio-political discourse) and extra-linguistic factors, and clarify the set of senses actualised in this discourse through transposed gender forms. The aim is motivated by the topicality of the linguistic-pragmatic studies of modern language in a time of drastic socio-political changes and war.

The current state of research in this field in the Ukrainian language shows an imbalance in favour of the functional-semantic and cognitive aspects of expressing evaluation at the lexical [Arkhanhelska, 2007; Krasnobaieva-Chorna, 2016; Kuznetsova, 2007] and grammatical [Oleksenko, 2018] levels; however, the pragmatic potential of grammatical means has been analysed only sporadically. A comprehensive **investigation has been conducted by A. Zahnitko, who suggests the notion of 'мовносоціумна грамати́ка'** ['linguo-social grammar'], which 'is based on the same categorial apparatus that theoretical grammar has developed with only one difference crucial for analysing dynamic shifts in the content of grammatical forms: their realisation in colloquial and spontaneous speech, categorial parameters of the discourse, etc.' [Zahnitko, 2018, p. 17]. A subsequent work by O. Khaliman [Khaliman, 2019] presents a detailed analysis of the evaluative potential of Ukrainian grammatical forms, the gender of nouns in particular. The authors mentioned above scrutinise the axiological specificity of various grammatical forms and paradigms; however, the works do not specify the genres and types of discourse where the axiologically marked grammatical forms are most effective or help reveal the most urgent societal need to focus attention on the change of values or their acuteness.

In contrast, European linguists pay close attention to various aspects of linguistic gender representation and transposition driven by specific extra-linguistic factors, which increases the topicality and effectiveness of a linguistic-pragmatic view on the problem, with the intentional concentration on the discursive specificity of the texts. For example, gender violations and their pragmatic effect became the subject of investigation by K. Christopoulou, G. Xydopoulos, and A. Tsangalidis [2022], M. Dunn [2015], L. Ganushchak, R. Verdonschot and N. Schiller [2011], P. Hegarty [2014], H. Motschenbacher [2010], among others. The number of papers published in the past decade makes the relevance of this research apparent and exposes the lack of such studies in Ukraine.

The axiological aspect of human communication means that communicants mark what is good or bad in their system of values. These markers can be expressed explicitly (e.g., through

the lexemes *friend / enemy*) or implied or hidden in the linguistic or extra-linguistic context. The hypothesis is that the discursive specificity of texts on socio-political issues is a venue for authors' cognitive and emotional feedback to sensitive problems; thus, authorial intention and discourse pragmatics exploit the grammatical potential of the Ukrainian language and allow for grammatical gender violations; we believe that social and mass media texts on political issues provide the necessary pragmatic freedom for these intentional breaches and grammatical asymmetry within a syntagma; moreover, the asymmetry carries stable meanings understandable for readers although it requires keeping up with the political events and up-to-date linguistic tendencies within a group of a specific identity because swift changes in socio-political life impede the communicative effect of non-standard grammatical use.

People belonging to different social or national groups with distinct identities define the boundaries of 'their' space, identifying 'us' and 'them'. The opposition 'we' – 'they' (or 'the self' – 'the other') is the subject of research in contemporary discourse analysis, sociolinguistics, cultural studies, pragmatics and other related humanities. 'Otherness' refers to the dominant perception of 'them' if it opposes the globalised worldview, which does not accept geographical, political or cultural borders. It is a concept that signifies the perception of a group or individual as different or alien. A lack of security, tolerance or understanding multiplies uncertainty and fosters a 'crisis mentality' or 'moral panic' [McLuhan, 1994; Cohen, 2011; Esses et al., 2013]; in this mental state, **people tend to label representatives of 'the other' side in attempts to demarcate the boundaries of 'our' and 'their' spaces.**

Speakers usually identify themselves in arguments on socio-political issues, where they are often prone to subjective evaluation and emotional perception employing various expressive linguistic means, including insults [Molek-Kozakowska, 2011] and hate speech [Kopytowska et al., 2015; Zhabotynskaya, 2015]. The linguistic interpretation of evaluation is essential for performing cognitive and communicative functions and serves as a potential expressive and cumulative resource. Evaluation allows for distinguishing and identifying an object as 'good' or 'bad' in the speaker's logic and, consequently, in the wording of their point of view [Volf, 2002]. However, the opposition 'we' – 'they' results from cognitive operations that reflect the perception of the swiftly changing extra-linguistic factors.

This research addresses the following research questions:

1. What evaluative pragmatic potential does the grammatical category of gender in the Ukrainian language possess?
2. Which implicit communicative meanings does the violation of the categorial grammatical norm actualise in social and mass media texts on socio-political issues in modern Ukraine (specifically, switches between masculine/feminine and neuter/common gender in co-referential pairs)?
3. What are the pragmatic triggers of these meanings in the modern socio-political environment?

The structure of the paper will follow the posed questions and prove the hypothesis gradually.

Methodology

Since gender switch in Ukrainian grammar is non-systemic, the data consists of rare cases manually selected **from online media and social media with regard to the linguistic (which variations are a norm for the Ukrainian language system and which are deviant) and extra-linguistic factors** (such as the political situation, the state of the social opinion, etc.). A computerised corpus-based approach is not feasible because it cannot trace the sporadic and unpredictable use of variable grammatical forms. Moreover, modern Ukrainian corpora software is still developing for the possibility of identifying co-referential pairs in texts. The study is qualitative rather than quantitative and views this grammatical phenomenon from multiple perspectives within the bounds of linguistic pragmatics using:

- the contextual-interpretative method to define the pragmatic aim of the author concerning the socio-political topic of the text;
- interactive modelling to define and generalise the emotional elements of the meaning created and to hypothesise on the possible systemic nature of this means;

- structural analysis to identify the linguistic means that help objectivise the pragmatic intention.

In this research, we analyse the phenomenon of gender form asymmetry in co-referential pairs within syntagmas under the influence of context in the process of transposition – using a grammatical form in a non-standard grammatical context. When transposed, the grammatical form retains its primary grammatical meaning, even though it is modified, complicated and enriched with new meanings [Vykhovanets, 1998].

Theoretical background

It is common knowledge that the noun system of the Ukrainian language actualises its lexico-grammatical meaning in the paradigm of syncretic categorial forms of gender, number, and case. The category of gender, on the one hand, is highly systemic and formal; on the other hand, formal-grammatical and semantic-grammatical contents sometimes disagree. ‘Social needs influence the sex opposition actualisation: they reflect the functional status of individuals of feminine/masculine genders; this is linked to the category of gender’ [Zahnitko, 2018, p. 22]. A. Zahnitko, first, sees the flexibility of the Ukrainian language in morpho-derivational nominations. The language data we analysed demonstrate that in neutral or formal contexts, regardless of the sex of the referent, masculine forms tend to appear: ‘The ability of a masculine gender morphological form to denote a person in general and be the means of nomination for persons of masculine gender in specific communicative situations is the proof of their non-markedness’ [Zahnitko, 2018, p. 23]:

(1) *Гонтарева* (Fem) ... *соратник* (Masc.) *Президента Порошенка* [Hontareva (Fem) ... a close ally (Masc.) of President Poroshenko]¹ [Romaniuk et al., 2019];

(2) *Народного депутата* (Masc.) *України, Героя* (Masc.) *України Надію Савченко* (Fem.) *внесли в базу широко відомого сайту “Миротворець”, де її підписали, як “Зрадник* (Masc.) *батьківщини. Пособник* (Masc.) *терористів”* [**People’s Deputy** of Ukraine (Masc.) and **Hero** of Ukraine (Masc.), **Nadiya Savchenko** (Fem.), was added to the database of the widely known website “Myrotvorets”, where she was labelled as a **“Traitor** (Masc.) **to the Motherland. Accomplice** (Masc.) of terrorists”]² [Korz, 2018].

The choice of masculine-gender lexemes in examples (1) and (2) marks the formal, official style of these texts because *соратниця, депутатка, героїня, зрадниця, пособниця* (feminine derivative variants) are still struggling for their equal treatment in modern normative Ukrainian usage. However, they are no longer considered deviant.

Deviations from the norm and their communicative potential depend upon the language system potential; non-characteristic use of a grammatical form carries implicit pragmatic information. However, this pragmatic information should be intentionally created and adequately decoded. Otherwise, communication fails, and this grammatical deviation remains ‘a mistake’. These implications may appear deliberately or in the process of repetitive use of this form in speech in specific communicative situations: ‘multiple, repetitive use of a word in a typical communicative situation makes the usual fixation of pragmatic information in the word possible’ [Aznaurova, 2010, p. 38]. A grammatical system can release its potential and model evaluative patterns using grammatical contrast or grammatically variable forms, etc. [Remchukova, 2016, pp. 32–34].

If a grammatical form is transposed in one of the patterns, it starts performing an unusual function and expands its semantic, functional, and pragmatic capacities. G. Zeldovich [2012] remarks that actual use is far richer and more unpredictable than a semantic invariant – a fact that is self-evident in grammar. Thus, a morphological unit starts expressing a new pragmatic sense.

a) Evaluative potential of the grammatical category of gender in the Ukrainian language

Researchers agree that grammar and lexical semantics are interrelated, and it is challenging to single out and study purely grammatical evaluative means; another reason is that the con-

¹ *Валерія Гонтарева* [Valeriia Gontariova], the Chairwoman of the National Bank of Ukraine in 2014–2017.

² *Надія Савченко* [Nadiya Savchenko] is a Ukrainian politician and former Army aviation pilot in the Ukrainian Ground Forces, an MP in the 8th Parliament of Ukraine.

text and grammatical meanings of other elements in the syntagma influence the grammatical semantics of an element. Studying the communicative-pragmatic potential of grammatical categories or single grammatical forms requires considering the broad national-cultural-specific background and narrow situational reasoning behind the use of this form. In cases of shaping a social or national group identity, background knowledge – embedded in national consciousness, plays an important role and determines the world perception and axiology of the identity's carriers [Tarasova, 1999]. This determination helps form archetypes (a concept by Carl Jung) that make up the system of the collective unconscious. Accordingly, researchers look for the archetypes of a culture and the ways they are realised in a language. Traditional gender oppositional associations, as defined by Isabelle de Courtivron and Elaine Marks, mark everything masculine as positive and hierarchically higher, active, cultural and logical. In contrast, everything feminine is negative, hierarchically lower, passive, natural, sensual and emotional [Courtivron, Marks, 1981]. The Ukrainian lingual culture also follows this trend regarding gender oppositions. O. Taranenko mentions that social distinctions reflected implicitly in word forms are secondary and follow the primary oppositions of person / non-person, animate/inanimate object, and gender opposition. He develops this idea with a remark worth noting for the current research: he counterposes, first, the masculine and the feminine, and second, the adult and the non-adult or the young (new). Thus, the neuter-gender member of the grammatical opposition stands apart from the other two and needs special attention in the analysis.

b) Transposition to neuter gender

The evaluative potential of neuter gender is marked by its apparent, naturally motivated reference to objects without gender or with no gender distinctions. As stylistic morphology explains, the use of neuter-gender forms instead of masculine or feminine ones expresses irony, disdain, or sarcasm towards the referent, on the one hand; on the other hand, it may also express care, delight, sympathy, or pity.

The Ukrainian language possesses a set of neuter-gender lexemes that denote children and are used in parallel with masculine or feminine semantic variants (e.g., *дитина* [a child] (Fem.) – *дитя* [a child] (Neut.); *хлопець* [a boy] (Masc.) – *хлоп'я* [a boy] (Neut.); *заяць* [a rabbit] (Masc.) – *зайча* [a rabbit/a bunny] (Neut.), etc. The former variants are stylistically neutral; the latter expresses care and delight or mark the opposition 'adult/child' [Taranenko, 1989]. Negative evaluation appears when sex indefiniteness motivates the actualisation of diminutive, generalising, collective and other similar meanings [Nazarenko, 2009]; the idea of a primitive soul, undeveloped morally and emotionally [Ponomariv, 2000]; or the concept of biological or social immaturity [Taranenko, 1989]. In such cases, either the personal pronoun *вона* is used or elliptical constructions with neuter-gender forms of the dependent or coordinated elements.

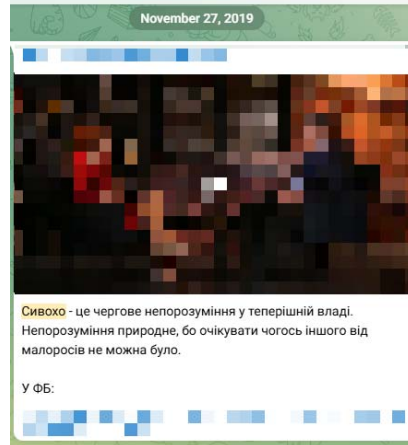
The grammatical category of gender in the Ukrainian language is inseparable from the semantic content of lexemes. This fact, together with the flexibility of derivative grammatical forms and the syntactic correlation of elements, create a system of variable forms used in different contexts. The evaluative potential of gender forms is revealed in the opposition 'masculine' – 'feminine' and 'masculine/feminine' – 'neuter'. O. Khaliman concludes that the latter transposition actualises the senses of 'respect, fondness, sympathy, etc.' [Khaliman, 2019, p. 143], "disdain, hate, or even satire and sarcasm" [Khaliman, 2019, p. 145], biological immaturity [Khaliman, 2019, p. 147]. She also remarks that the 'masculine/feminine' – 'neuter' gender transposition serves as a means of euphemisation and expresses rather irony than sarcasm or direct negative evaluation [Khaliman, 2019, p. 155]. The transposition of grammatical forms actualises evaluative connotations rooted in the traditional cultural perception of what is good or bad for a man, a woman, an adult, or a child. Accordingly, the pragmatic potential of gender forms, as we will show later, is triggered by actions or states the referent is involved in or associated within a particular socio-political situation.

Results

The research material is primarily social media or other resources where speakers do not have restrictions on the commentaries they make; however, it requires tact and thoughtful presentation when analysed. Before presenting the results of the analysis, it should be stated that in accordance with the ethical standards of the journal, the names of politicians or other people or

groups of people are not mentioned if the language of the quotation reveals any prejudice or reflects any other hateful attitudes toward the referent(s).

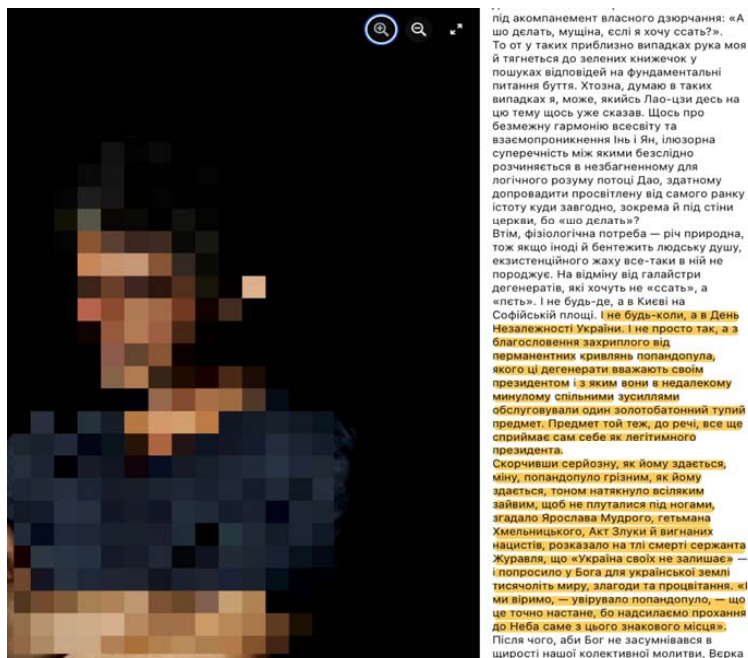
Neuter-gender transpositions are primarily based on the logical non-equivalence of the sex of the referent and the grammatical gender of the name it is referred to in the predicative part of the sentence. Usually, these are units with a negative connotation of the lexical meaning, e.g., *непорозуміння* (Neut.):



(3) *Сергій* (Masc.) *Сивохо* – це ще одне *непорозуміння* (Neut./Com.) в нашій теперішній владі [Serhiy Syvokho (Masc.) is yet another *misstep* (Neut./Com.) in our current government]³.

In (3), the word *непорозуміння* is used metaphorically, meaning the person who looks strange in a particular social position and performs unusual functions.

Neuter and common gender grammatical transpositions and intentional avoidance of masculine gender forms allow the strengthening of particular pragmatic meanings in (4):

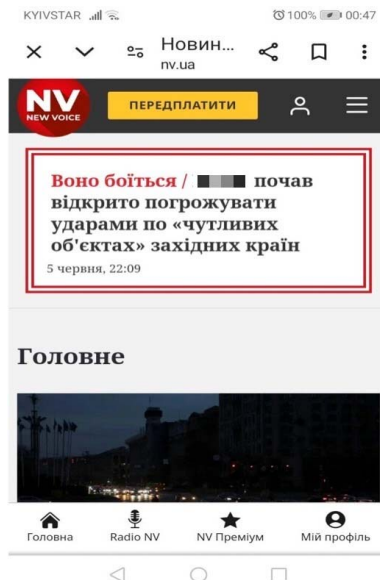


³ *Сергій Сивохо* [Serhiy Syvokho], a comedian and a friend of Zelensky's, has been appointed as an Advisor to the head of Ukraine's National Security and Defense Council on Donbas reintegration and reconstruction.

(4) <...> з благословення захриплого від перманентних кривлянь **попандопула**⁴ (Com.), якого ці дегенерати вважають своїм президентом і з яким вони в недалекому минулому спільними зусиллями обслуговували один золотобатонний тупий предмет⁵. <...> Скорчивши серйозну, як йому здається, міну, **попандопуло** грізним, як йому здається, тоном **натягнуло** (Neut.) <...>, **згадало** (Neut.) <...>, **розказало** (Neut.) <...> – і **попросило** (Neut.) у Бога <...>. “І ми віримо, – **увірувало попандопуло** <...>” [<...> with the blessing of the hoarse **popandopulo** (Com.), worn out from constant grimacing, whom these degenerates consider their president and with whom, not so long ago, they jointly served a golden-loaf-like dumb object. <...> Pulling a serious face, as he believes, **popandopulo** (Neut.) **hinted** (Neut.) <...>, **recalled** (Neut.) <...>, **told** (Neut.) <...> – and **asked** (Neut.) God <...>. “And we believe,” **popandopulo believed** (Neut.) <...>].

In Ukrainian, names of foreign origin ending in *-o* are homonymous with neuter-gender nouns. In the nominative case, feminine and masculine forms are indistinguishable unless they collocate with adjectives or past tense verbs. In (4), the cultural and semantic connotation of the noun *попандопуло*, implying contempt, is strengthened by neuter-gender forms of past tense verbs. However, its reference to the object of masculine sex is made with the help of the noun *президент*.

The meanings ‘to lie’ and ‘to be afraid’ are the keynotes of the opponents’ contempt and the motives of their pragmatic intentions. They make the pronoun *воно* the discursive-grammatical marker of negative evaluation of the referent in the socio-political discourse within a cataphoric referential chain:



(5) [It (Neut.) is afraid. [President] (Masc.) has started openly threatening strikes on sensitive targets in Western countries].

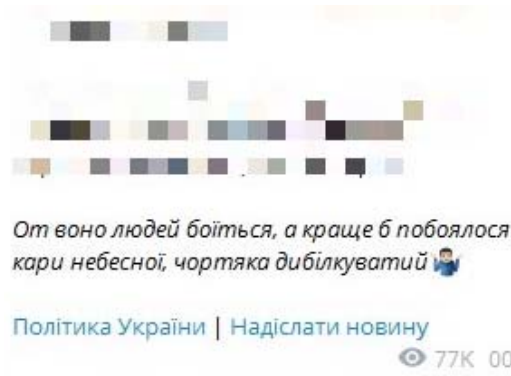
The accusation of the cowardice of the President has become one of the trends since February 24, 2022, and one of the keynotes of comments to texts in online media. (5) is one of the headlines in NV, mass media that is viewed as a quality paper; consequentially, it practices high

⁴ *Попандопуло* [Popandopulo] is a character in a Soviet musical comedy (“Wedding in Malinovka”) about the struggle between the Red Army and various paramilitary groups in the south of Ukraine in 1919. The character is a merry drunkard who sings, dances, flirts with women, and has no ideological stamina; his purpose is to share the stolen property with a profit to himself. A collective character of all the crooks of the Civil War (1919 – 1920).

⁵ About Viktor Yanukovich, the 4th president of Ukraine, who fled the country in 2014 after the Maidan protests. Later, a gold loaf was found in his mansion; this phrase has become a meme in Ukrainian culture.

journalistic standards and avoids emotional or stylistically coloured language. It might be for this reason that the editors of the issue changed the headline and took away the *воно*-phrase if you follow the link now (see the Sources).

The pragmatic potential of the neuter gender, the pronoun *воно*, in particular, allows for revealing a set of low moral standards of the opponent – a complicated mixture of cowardice, lack of mental abilities, extreme religiosity, and malice. These senses are reinforced by the lexical items that form the referential chain:



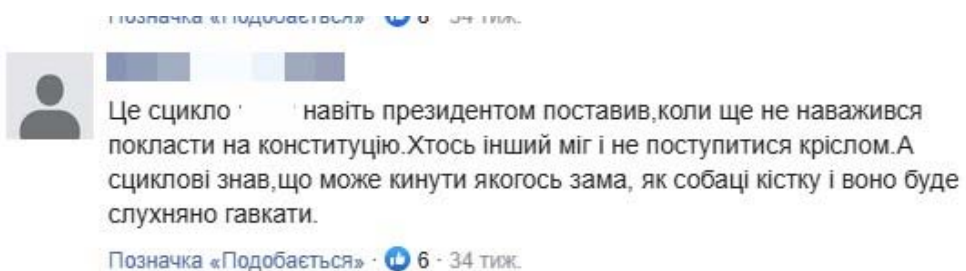
(6) [**It's** (Neut.) afraid of people, but **it would be better off fearing** (Neut.) divine punishment, that **dim-witted devil** (Masc.)].

The pragmatic meaning of 'disapproval and scorn' is successively actualised in social media and comments to mass media texts since the onset of the full-scale Russian invasion. In (6), the name of the aggressor is decapitalised, as well as the names of significant 'Russian world' objects – the Kremlin and the FSS.

The comments to the aggressive statements of another Russian politician are even more scornful and pitiless.



(7) [Wow! The pussy has woken up! [female genitalia] (Fem.+Diminutive) **The prodigy came out** (Neut./Com.) of a drinking binge! 😊😊😊]



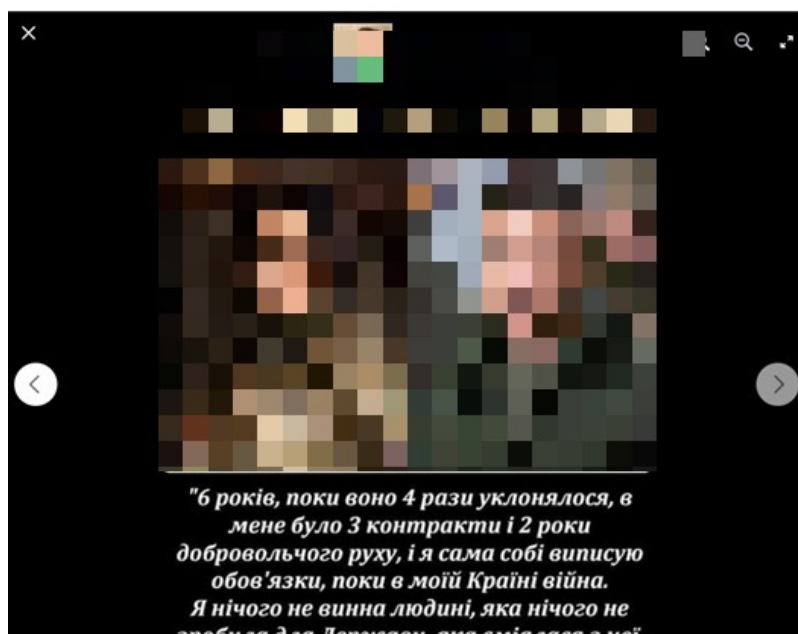
(8) [[He] even made **this coward** (Neut./Com.) a president before daring to trample on the constitution. Someone else might not have given up the seat. But with **the coward** (Neut./Com.), he knew he could toss some deputy position to **it** (Neut.) like a bone to a dog, and **it** (Neut.) would obediently bark]

Along with the grammatically incorrect agreement of the subject-predicate phrase in (7) where a feminine gender noun refers to a neuter gender one in the anaphoric chain, in (8), we find the referential chain *цикло – зам – воно*, where the grammatical gender reference becomes even more confusing if the reader is not aware of the extra-linguistic context.

However, this mixture of feminine and predominantly neuter grammatical forms exophorically refers to the male politician whose verbal and socio-political behaviour is highly criticised. Moreover, diminutive forms and positive connotation of nouns [female genitalia] and prodigy, followed by laughing emojis, make the whole utterance sarcastic and evil.

Nouns of common gender derived from verbs that denote actions disapproved by the speaker are negatively coloured and often abusive – for example, the noun *цикло* in (8). The noun is derived from the verb *сцятити*, which has a symbolic meaning ‘to be afraid’. This implication triggers gender transpositions in the passage (8). This lexical unit expresses a negative evaluation of the politician’s behaviour. Although the Ukrainian language has two variable forms, *сцикун* (Masc. slang) and *цикло* (Common, slang, more disparaging), the speaker prefers the neuter form as emotionally charged and discursively salient.

The use of *воно* in speech is colloquial and has particular connotations described above. For this reason, it may function as a very emotional stylistic device taking into account the extra-linguistic factors and the socio-political background of the text as in (9) or (10):



(9) [For 6 years, while **it avoided army service** (Neut.) 4 times, I signed 3 contracts and had 2 years in the volunteer movement, and I assign my duties while my country is at war];

(10) *Поки воно* (Neut.) з Штайнмайєром лобзається окупанти гатять з артилерії: 1 боєць ЗСУ загинув, 3 поранені [While **it** (Neut.) is kissing up to Steinmeier, the occupiers are shelling with artillery: 1 Ukrainian Armed Forces soldier perished, 3 are wounded].

In (9) and (10), the exophoric referent is designated by *воно*, which does not affect the decoding of the message and, to some extent, performs the nominating function. The pragmatic sense ‘to be afraid’ is actualised via the opposition of the predicates *уклонятися* [to avoid army service] – *мати контракт* [to sign a contract] / *бути в добровольчому русі* [to join volunteers] and *лобзатися* [to kiss] – *загинути* [to perish] / *бути пораненим* [to be wounded]. Ex-

ample (9) is decoded as conveying strong disapproval because the speaker is a female soldier who openly confronts the male; it makes the passage even more scornful.

The pragmatic meanings ‘to lie’ and ‘to be afraid’ can be accompanied by other connotations and combinations of meanings, such as ‘lack of education’ (earlier, we mentioned that neuter gender implies the opposition ‘adult – young’):

(11) “Що має зрозуміти [Президент] (Masc.) після розмови з [ним]”. А що має зрозуміти **дитинка** (Fem.), **яка вчилась** (Fem.) по підручниках “Учпедгиз – 1973”⁶. <...> **Він** (Masc.) *що, знає хто такий Володимир Хреститель*⁷ чи *Данило Галицький*⁸, *Криштоф Косинський*⁹ чи *Петро Сагайдачний*¹⁰! **Воно** (Neut.) *навіть інувгурації хотіло* (Neut.) *зробити 19 травня, у день “Советских пионеров”*¹¹ [“What should [President] (Masc.) understand after the conversation with [President].” And what should **the little one** (Fem.) understand, **who studied** (Fem.) from the textbooks “Uchpedhiz – 1973”? <...> Does **he** (Masc.) know who Vladimir the Baptizer, Daniil of Halych, Krzysztof Kossinski, or Petro Sahaidachny are! **It** (Neut.) even **wanted** (Neut.) to hold the inauguration on May 19, on the day of “Soviet pioneers”] [Babchenko, 2020].

In (11), we observe another non-standard referential chain, a combination of masculine ([President], він), feminine (дитинка) and neuter genders (воно), where *воно* implies the referent’s lack of education because the passage contrasts the content of Soviet textbooks (obviously, historical ones) and the prominent persons of Ukrainian state development. This use of *воно* to imply a ‘lack of education’ is significant because it reflects the changes in the Ukrainians’ world-views and means the negation of the Soviet-like cognition.

The pronoun *воно* regularly activates the pragmatic meaning ‘lack of education and/or patriotism’ as in (12) or (13):



(12) [Your language is artificial. You: Soviet Union. **It** (Neut.): SOVIET!!!

On the one hand, the exophoric reference of *воно* to the creature in the picture that accompanies the message is logical and does not exhibit any deviation; on the other – the imaginary dialogue is a response to a subscriber (a woman) who expressed a pro-soviet ideological opinion. Moreover, the creature in the picture is a meme that symbolically represents a generalised stranger or an outer space being who does not share the values of the community.

⁶ Учпедгиз [Educational and Pedagogical State Publishing House] was the biggest governmental publishing house in Soviet times that provided books for schools.

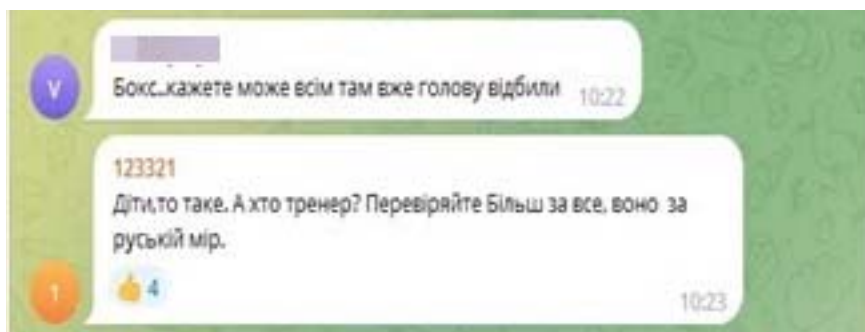
⁷ Володимир Великий [Volodymyr I Sviatoslavych or Volodymyr the Great] baptised the Kyivan Rus in the 10th century.

⁸ Данило Галицький [Daniel of Galicia] was the Kniaz of Galicia in the 13th century. He restored and expanded his lands.

⁹ Криштоф Косинський [Krzysztof Kosiński] was a Cossack noble.

¹⁰ Петро Конашевич-Сагайдачний [Petro Konashevych-Sahaidachny] was a Ukrainian political and civic leader, the Hetman of Ukrainian Zaporozhian Cossacks in 1616–1622, and a brilliant military leader.

¹¹ Советские пионеры [Young Pioneers] was a children’s organisation under the leadership of the Communist Party of the Soviet Union.



(13) [Children are one thing. But who's **the coach** (Masc./Com.)? Check it. Most likely, **it** (Neut.) supports the Russian world].

The comment is a response to a case of our teenage athletes showing solidarity with the Russians. The subscriber accuses the coach of being ideologically biased and lacking pedagogical skills.

Illustration (12) is specific and stands apart from other cases because it is accompanied by visual support that adds new senses to the imaginary dialogue: the picture represents the object the speaker is compared with. This case is the object of multimodal studies; its analysis needs a deeper understanding of the mechanisms of different modes of cooperation.

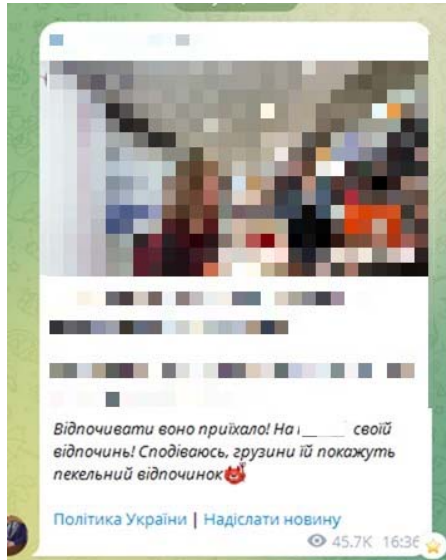
In example (12), the speaker / the admin and the subscriber argued previously (the written mode of the actual dialogue); later, the admin revealed his reaction to these arguments in the main channel (written and visual modes of an imaginary dialogue). This reaction allows the rest of the readers to know that the opponent is a woman (her name is not blurred in the post); however, the dialogue is presented as if it were between a modern patriotic Ukrainian and an alien, desperately trying to argue that everything must be different as he had been told before he landed in Ukraine. B. Cope and M. Kalantzis call it “multimodal overlay where a sense-maker builds a composite meaning, using one form then another to repeat and extend their meaning, in succession or simultaneously” <...> “through mental and physical work, the objects of thought can be transposed by the artefacts of text, image, space, object, body, sound, and speech” [Cope, Kalantzis, 2020, p. 40]. In other words, mental work in communication transposes the object of thought (a real woman) by an image of an alien. Besides, in our opinion, the transposition is twofold – an actual dialogue is substituted by an imaginary one; the pragmatic effect of these changes is a cognitive transposition of a real woman's **personality by a cosmic stranger**. However, this transposition remains superficial; the human being is not transposed by an alien, and an alien does not become a human; only some of their characteristics are actualised in this cognitive transposition.

The meaning form transposition in (12) becomes possible due to the social, historical or cognitive presupposition of multimodal transpositions; in this particular case, the image of an alien evokes various senses associated with it: ‘unaware of what is real and what is not’, ‘alien to the group’, even ‘crazy’ if we take into account pre-scientific beliefs that mental diseases depend on the influence of Moon (see the etymology of *lunatic*). The cognitive transposition is quite transparent as another mode realises it – a visual-written one; even more, it is widely read as the concept of an alien is understood similarly in various cultural, national or political groups of people.

Transposition of modes in (12) provides basis for the grammatical transposition of gender forms; the pronoun *воно* acquires additional colouring of evaluative nature, meaning ‘strange’, ‘uneducated’, ‘non-patriotic’, and even ‘stubborn’. It is worth mentioning that the case represents an interesting fact of axiological opposition: the group ‘we’ is opposed to ‘they’ via the imaginary dialogue where the communicants are not marked as belonging to any sex. Instead, the pronoun *ми*, meaning ‘any representative of the group irrelevant of sex distinctions’ marks ‘us’ although ‘they’ is marked by *воно*, which adds new sense to the situation. If we compare (12) and (14) or (17), for example, we can see the difference. A Russian woman is not ‘we’ a priori, as well as Medvedchuk, despite his Ukrainian citizenship – their ideological and social-cultural iden-

tification is obvious. The woman in (12) is a supposed patriotic member of the group 'we' (she subscribes to a patriotic channel, speaks Ukrainian, or for other reasons not obvious to us now). Still, she insists on the use of the adjective *радянський* instead of *совецький* (the reasons might be various – from the lack of humour to the pro-soviet ideological position). Thus, she appears on the outskirts of the group 'we'; the admin employs the strategy of outgrouping the member of 'us' to consolidate the rest of the group. This case demonstrates both the linguistic-pragmatic and cognitive processes in the language of texts on socio-political issues and the societal dynamics within Ukraine, which are currently crystallising under the conditions of war.

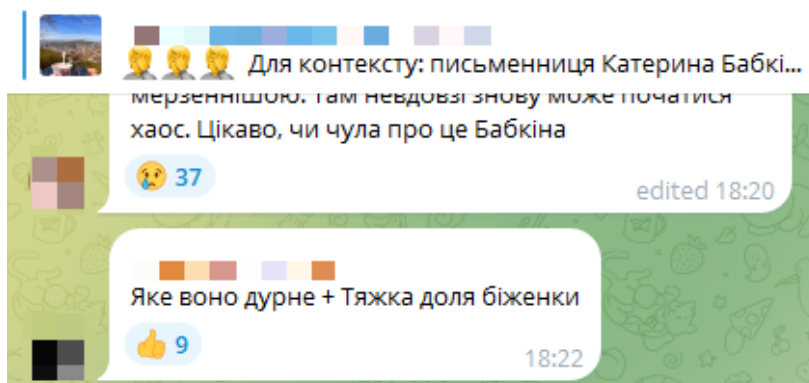
The examples clearly demonstrate that the pronoun *воно* can be used to refer to people of both sexes to disapprove any ways of socially or ideologically unacceptable behaviour, like here:



(14) [It (Neut.) came to rest! Rest in your [Russia]! I hope the Georgians will show her (Fem.) a hellish vacation 🍌]

The final emoji in (14) – the element of multimodality – is the trigger of the hint on the emotional and cognitive sublayer mocking the referent. The pragmatic impact is effective only if the reader is aware of the current political situation in Ukraine and Georgia and of the mutual support of the people of both countries. The composite pragmatic effect is achieved by combining several linguistic means, grammatical gender transposition being one of them.

Unacceptable behaviour of a representative of the group 'we' is stigmatised in (15) in response to a Ukrainian writer Kateryna Babkina's photo signed «Кава із видом снайпера» [Coffee with a Sniper View] from the hill near Sarajevo from which the city dwellers were shot during the siege:



(15) *Яке воно* (Neut.) *дурне + Тяжка доля біженки* (Fem.) [How stupid it (Neut.) is + The harsh fate of a refugee (Fem.)].

Discussion

The axiological classification of a referent as 'the other' / 'they' or as deviant can only occur after evaluating the referent from the speaker's point of view. As a result, the referent is perceived as not good enough, worse or bad, and is considered an opponent, an outcast or even an enemy. Evaluation of the referent's axiology is based on their actions and influences the referent's linguistic representation on the lexical and grammatical levels.

Ukrainian-speaking socio-political discourse, both in online media and in social media, allows for releasing the evaluative potential of the grammatical category of gender: here, the Ukrainian language's flexibility and variability of gender forms fit the speaker's intentional evaluation of the current socio-political events and the people involved in them. In other words, violation of various grammatical norms functions to mark the 'we' – 'they' opposition. The pragmatic potential of grammatical gender forms is revealed primarily in the choice of syntactic and derivational variants or, less regularly, in purely grammatical gender transpositions; modern social media also gives examples of a multimodal representation of this opposition.

Neuter and common gender transpositions give a wide variety of lexical and grammatical combinability and meanings conveyed by them. Switches to neuter and common genders are based on the logical non-equivalence of referential names in the subject-predicate phrases. Flexibility in the syntactic coordination of common gender forms and intentional choice of neuter gender in contrast to the actual sex of the referent create the effect of negative evaluation in the socio-political context with a tinge of contempt as emotional colouring.

Repetitive switching to neuter gender to show the negative evaluation of the referent's actions allows building referential chains with exophoric elements and cataphoric elaboration of other referent's nominations. In (5), (7), (8), (9), and (13), for example, the evaluative and emotional components of the utterances prevail over the informative ones because the pronoun *воно* occupies a central position in the blocks and implies what is known.

The neuter-gender pronoun's pragmatic meanings appear as a response to extra-linguistic triggers – current actions or beliefs of the referents. Accordingly, the pragmatic effect of gender asymmetry is the actualisation of such meanings as 'to lie', 'to be afraid' and 'to be despised', 'to betray', which appear to be discursively linked, e.g., (5), (6), (8), (9). Referential chains involving the pronoun *воно* appear in mixed combinations with nouns of other genders (5), (6), (8), (11), (14), (16); however, it remains the dominant element of expressing negative evaluation because of the 'lack of education' (11), (12), 'lack of patriotism' (10), (11), (13), (17), 'being otherworldly' (13) sometimes with the additional emotional colouring of 'pity because of age (too young or too old)' (11), (16).

The axiological evaluation of objects marked by transposed gender forms in all the cases analysed in this research is 'scorn' or 'contempt'. The analysis proves that the semantic potential of the grammatical category of gender in the Ukrainian language is revealed to its fullest in the socio-political discourse. Traditional meanings associated with sexes and grammatical gender as their realisation show specific pragmatic potential. The most effective method of expressing evaluation is the neuter gender. As scholars have stated, it stands apart from the masculine/feminine opposition and conveys various communicative meanings. Similar to neuter is common gender, a rich source of lexical connotations and grammatically flexible forms. Socio-political discourse is, first, a field for actualising discursively linked meanings of neuter gender. It implies a sense of disapproval (the referent is 'bad') accompanied by various emotional overtones and hidden reasoning of disapproval. The pragmatic trigger for creating the evaluative meaning is the actual action or state, which marks the referent negatively.

Grammatical gender switches, mainly the frequency of their use and the pragmatic load of neuter-gender forms and the pronoun *воно*, can be viewed as the marker of modern Ukrainian communication in socio-political discourse.

Conclusions

The research has demonstrated the significant pragmatic potential of grammatical gender transpositions in modern Ukrainian socio-political discourse. The flexibility of the Ukrainian lan-

guage allows speakers to convey nuanced meanings, particularly through the intentional use of neuter-gender forms, which express various senses and focus the addressees' attention on the negative evaluation of the referents.

The findings show that grammatical gender asymmetry serves as a powerful linguistic mechanism for emphasising axiological differences in this type of discourse. This is primarily achieved through the use of the pronoun *BOHO* and its associative meanings of the following set of senses: lying, betrayal, cowardice, lack of education, lack of patriotism, or both, the idea of being other-worldly due to the repeated denial of evident ideological postulates of the group "we". Unlike in the Ukrainian language traditional gender transpositions, the sense of pity or slight irony is rare; instead, *BOHO* evokes contempt or mockery and pity because of a failure to change the referent's perception of the socio-political situation. Moreover, the prevalence of such gender switches in media and social media highlights the sensitive nature of language in reflecting contemporary societal attitudes. Therefore, for example, no instances of neuter-gender transpositions were found to express tenderness, fondness, sympathy, or the euphemistic softening of insults.

In conclusion, the pragmatic effect of grammatical gender transpositions in Ukrainian extends beyond mere linguistic flexibility, serving as an evaluative device that resonates with readers' perceptions of current socio-political realities. As language continues to evolve alongside social changes, the role of gender asymmetry in discourse offers valuable insight into how linguistic structures adapt to express complex ideological and emotional responses in times of significant societal upheaval.

Adherence to Ethical Standards

The use of public Telegram and Facebook profiles as research material is acceptable and complies with the principles and rules of publication ethics of the Publishing Resource Kit (PERK) and does not contradict the principles of academic integrity established by the Committee on Publication Ethics (COPE), since all public profiles were anonymized. Using the data gathered from Telegram and Facebook adhered to ethical research standards, the ethical guidelines for digital research from the British Sociological Association, and standards of Social Data Science Lab.

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EVALUATIVE POTENTIAL OF GRAMMATICAL GENDER ASYMMETRY IN UKRAINIAN SOCIAL AND POLITICAL MEDIA DISCOURSE

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-14>

Key words: *pragmatic potential, grammatical transposition, neuter gender, co-referential chain, pronoun воно, evaluation, axiology, socio-political discourse.*

This study *aims* to define the peculiarity of grammatical gender asymmetry in the modern Ukrainian language in socio-political texts to highlight the factors contributing to the expression of certain implied pragmatic meanings, as well as to identify these meanings. In this research, we set the following tasks: to review what evaluative pragmatic potential the grammatical category of gender in the Ukrainian language has; to reveal which implied communicative meanings the violation of the categorial grammatical norm actualises in social and mass media texts on socio-political issues (specifically, switches between masculine / feminine and neuter / common gender in co-referential pairs); to identify the pragmatic triggers of these meanings in modern socio-political environment. To achieve the aim and complete the tasks the contextual-interpretative *method* (to define the author's pragmatic aim with regard to the socio-political topic of the text), the method of interactive modelling (to define and generalise the emotional elements of the meaning created and to hypothesise on the possible systemic nature of these means) and the method of structural analysis (to identify the linguistic means that help objectivise the pragmatic intention) are used.

Modern discussion of socio-political issues tends to express subjective opinion and emotional perception of the facts of reality, which makes it possible to clearly identify the subjects of communication and assign them to the 'we' / 'them' groups. The article analyses the pragmatic potential of grammatical norms violation in co-referential chains (anaphoric, cataphoric, and exophoric references) by using grammatical transpositions in Ukrainian socio-political discourse.

The analysis proves that masculine-feminine / neutral transformations lead to communicative implications with various pragmatic consequences. The understanding of these meanings depends on two factors: the communicators' mastery of the systemic potential of the Ukrainian language, as well as the communicators' degree of immersion in the socio-political issues of Ukrainian society, as a result, the perception of referents varies – they may be marked as axiologically close or alien.

We conclude that the transposition of feminine / masculine and neuter genders is the most effective in expressing evaluation, as it forms an opposition to the traditional gender pair and conveys a wide range of communicative meanings. Common gender is similar to neuter gender and serves as a rich source of lexical connotations and grammatically flexible forms. It is the socio-political discourse that is the field

for the actualisation of discursively related meanings of the neuter gender: here, **the communicative-pragmatic** meaning of disapproval / condemnation of the referent is actualised, accompanied by various emotional shades and hidden arguments of disapproval. The pragmatic trigger for the creation of this evaluative meaning lies in ideological background (the referent is a coward, an ignoramus, a traitor, an admirer of the “Russian World” / “Soviet Union”, etc.).

Grammatical gender transpositions in co-referential chains, in particular, the frequency of their use and the pragmatic load of neuter noun forms and the pronoun *ВОНО*, can be considered a marker of modern Ukrainian communication in socio-political discourse.

UDC 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-15>

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PRAGMATIC POTENTIAL OF EXPRESSIVE INVERSION IN CONTEMPORARY POLITICAL DISCOURSE: A CASE STUDY OF U.S. PRESIDENTIAL INAUGURAL ADDRESSES

Експресивна інверсія є важливим елементом сучасного політичного дискурсу, політики широко використовують її для посилення емоційного впливу та привернення уваги реципієнтів до ключових ідей своїх політичних промов. Експресивна інверсія привертає увагу слухачів до тієї частини речення, яку мовець вважає найбільш важливою або інформативною.

Метою статті є визначення прагматичного потенціалу експресивної інверсії в сучасному політичному дискурсі. *Методи* дослідження в статті поєднують в собі метод дискурс-аналізу, метод аналізу стилю, метод чистої вибірки і порівняльний метод. У нашому дослідженні було використано шість інавгураційних виступів чотирьох президентів США (демократів Барака Обама та Джозефа Байдена республіканців Джорджа Буша і Дональда Трампа), які були піддані стилістичному аналізу з акцентом на використання експресивної інверсії як стилістичного прийому.

Дослідження показало, що в інавгураційних промовах президентів США, що становлять важливий сегмент політичного дискурсу, інверсія, крім виокремлених дослідниками «універсальних» для будь-якого тексту функцій (логічної, граматичної, комунікативної, прагматичної, та структурно-семантичної), виконує також експресивну, емоційно-оцінну, стилістичну й образно-семантичну функції. Стиль висловлювання, що створюється за допомогою інверсії, зближує політичний дискурс із публіцистичним і художнім. Навмисна зміна порядку слів, що сприяє формуванню метафори або епітета, спрямована на створення у свідомості адресата яскравого образу, що викликає емоції і формує оціночні судження, бажані для адресанта. Інверсія, таким чином, що виконує експресивну, емоційно-оцінну, стилістичну або образно-семантичну функцію, чинить потужний когнітивний вплив, що перетворює її на ефективний інструмент переконання. Усе вищесказане дає змогу констатувати, що інверсія в політичному дискурсі являє собою важливий смисло- і формотворчий чинник, який визначає тактику комунікативної стратегії мовленнєвого впливу.

Частотність використання експресивної інверсії в інавгураційних промовах президентів США свідчить про вибір комунікативної стратегії, яка визначає мету впливу на аудиторію та формує персональний імідж політика. У промовах Обама інверсія лежить в основі стратегії єднання, створюючи образ «батька нації». Трамп використовує інверсію для протиставлення себе своїм попередникам, наголошуючи на необхідності радикальних змін, моделюючи образ «рятівника нації». У промовах Буша інверсія, формуючи стратегію ідеалізації, формує образ президента як «емоційного інтелекту нації». Байден застосовує інверсію як засіб фасиліації, формуючи образ «совісті нації». Таким чином, у промовах Обама та Трампа висока частотність використання інверсії свідчить не лише про намір справити емоційний вплив або вплинути на думку аудиторії, а й про прагнення створити логічний ланцюжок на когнітивному рівні, тобто сформулювати певне переконання та спонукати до конкретної дії. Промови Буша та Байдена значно менше насичені інверсією, вона слугує лише стилістичним компонентом інавгураційної риторики.

Ключові слова: експресивна інверсія, функції, порядок слів, політичний дискурс, інавгураційні промови.

For citation: Tymoshchuk, N. (2025). Pragmatic Potential of Expressive Inversion in Contemporary Political Discourse: A Case Study of U.S. Presidential Inaugural Addresses. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 251-264, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-15>

Introduction

Means of expressive syntax captured the interest of linguists over the past few decades. Inversion in English is a complex phenomenon that presents an intriguing topic for discussion. As a rule, such non-canonical word-order phenomena are studied by stylistics, considering these transformations of word-order expressive means. Inversion performing the expressive function can often be observed in literary texts (prose and poetry) and spoken discourse. It is also a crucial element of modern political discourse, where politicians widely use it to enhance emotional impact and draw attention to key ideas of their political speeches.

Authors of political speeches face the problem of correctly using different units of speech. The success of a communicative task, which involves effectively conveying a message to the audience, often depends on whether the speaker has structured his speech correctly. Communication between the speaker and audience, contact between them, arises through the correct combination of phonetic, lexical, and syntactic features. The conditions of communication determine the stylistic devices used to write political speeches. Presidential inaugural speeches, particularly in the United States, are historically and politically significant, providing insight into the leader's goals and the country's future path [Ghazani, 2016]. These speeches signify the beginning of a new political era and often use the power of carefully chosen words and stylistic devices to influence public opinion and solidify political goals.

Considering the above factors, research into the specifics of expressive inversion, a linguistic phenomenon where the usual word order is reversed for expressive or rhetorical purposes, is important for future theoretical studies in linguistics. The relevance of our study is based on the necessity of researching the use of expressive inversion in current political discourse, such as the inaugural speeches of US presidents. This study may also enrich research on the political speeches of American presidents and have some implications for the analysis of political discourse.

The literature review

Stylistic inversion is mainly analyzed using the material of written texts (fiction and journalistic discourse). For example, the stylistic inversion as a poetical dominant of J.R.R. Tolkien's authorial style has been researched [Vinokurova, 2013]; M. Holota analyzed the peculiarities of using inversion to represent the emotional mood of the characters in S. Bronte's novel *Jane Eyre* [Holota, 2014]; O. Tolochko has also investigated functional paradigm of semantic and stylistic inversion in the original and translated texts [Tolochko, 2020; Tolochko, 2018]. Scholars have explored the linguistic features of inversion and investigated its syntactic structure in English literary text. Various types of inversion, features, and functions have been analyzed within the framework of traditional English grammar and text grammar in Jane Austen's *Pride and Prejudice* [Takumi, 2023]. Another research is devoted to investigating the main syntactic constructions of inversion and detachment, their classifications, main semantic features, and quantitative ratio based on Ray Bradbury's *Dandelion Wine* text [Karp, Bekhta, Yurlova, 2021]. Several studies have been conducted on the materials of scientific articles [Prado-Alonso, 2019; Tsvyd-Hrom et al., 2023].

Numerous studies have examined the inaugural speeches of U.S. presidents to understand their rhetorical strategies, themes, and historical significance. The literature review shows that most studies have viewed inaugural addresses from a critical discourse analysis perspective. As far as President Joseph Biden's inaugural speech is concerned, scholars have investigated its rhetorical appeals [Nurkhamidah et al., 2021; Renaldo, 2021; Umam, Laili, 2023; Al-Khawaldeh et al., 2023]. The inaugural speech of Donald Trump has also served as an empirical base for many studies, i.e. it was analyzed from the perspectives of transitivity, modality, personal pronoun, and coherence in order to reveal Trump's political intention [Chen, 2018], the nature of presupposition and politeness in the inaugural speech of Donald Trump has also been investigated [Balogun, Murana, 2018]; the syntactic aspects of his inaugural address were also researched [Jegede, 2020]. Some studies have examined various aspects of Obama's inaugural speeches [Altikriti, 2016; Rohmawati, 2016; Yang, 2017; Oktarini, 2018; Ullah et al., 2024].

Scholars have compared inaugural speeches in many studies to understand better how presidents address national concerns and set the tone for their administrations. Researchers examined how Presidents Barack Obama and Donald Trump employed pronouns and metaphors

to create their respective and unified philosophies. A critical discourse analysis was employed to compare their two inaugural speeches and to identify their strategies to foster effective communication and national consciousness among their citizens [Igiri et al., 2020]. Another study examines the language used by Joe Biden and President Donald Trump in their inaugural speeches using Van Dijk's 2005 model to identify discursive techniques that emphasize positive self-representation and negative representation of others [Raza et al., 2024].

However, a closer look at the literature on modern political discourse, particularly US presidential inaugural speeches, reveals some gaps and deficiencies. It shows that most early studies focus primarily on critical discourse analyses of American presidents' inaugural speeches. Although numerous authors have conducted studies of modern American political discourse, expressive inversion as a stylistic device and functioning in modern political discourse still needs to be better understood.

Thus, *the aim* of our study is determination of expressive inversion pragmatic potential in modern political discourse.

The research *methods* of the article combine the discourse analysis method, the style analysis method, the pure sampling method, and the comparative method. In our study, six inaugural speeches by four U.S. presidents (Democrats Barack Obama and Joseph Biden and Republicans George W. Bush and Donald Trump) were subjected to stylistic analysis, focusing on using expressive inversion as a stylistic device.

Theoretical background of the research

Word order plays a crucial role in syntax across different languages; it is essential in English due to the relatively fixed Subject-Verb-Object structure. The term 'inversion' refers to different, though related, constructions in the literature on the topic. Consequently, inversion is understood broadly, including 'subject-auxiliary inversion and even existential *there*-constructions' [Green, 1982, p. 120]. Green defines inversions as 'those declarative constructions where the subject follows part or all of its verb phrase' [Green, 1982, p. 120]. According to B. Birner, it is 'a sentence in which the logical subject appears in the post-verbal position while some other, canonically post-verbal, constituent appears in the clause-initial position' [Birner, 2012, p. 12]. This process is also known as anastrophe, from the Greek 'to reverse'.

Traditionally, scholars distinguish two types of inversion, i.e., grammatical and stylistic. Grammatical inversion refers to a syntactic structure where two sentence members switch their canonical positions; that is, they are inverted. Linguists argue that it aims to change the communicative type of sentence and has no stylistic value. According to the surface structure of the verb phrase, most studies on English inverted constructions base their classifications on the preliminary distinction between two main types of grammatical inversion: full-verb inversion [Birner, 2012; Chen, 2003] and subject-operator inversion [Quirk et al., 1985]. Full-verb inversion occurs when 'the subject occurs in postposed position while some other dependent of the verb is preposed' [Huddleston, Pullum, 2002, p. 1385]. The subject-operator inversion refers to those syntactic structures in which 'the subject is preceded by the operator rather than by the main verb or a full verb phrase' [Biber et al., 1999, p. 911].

According to Tolochko, 'stylistic inversion is an intentional change of a neuter word order logically or emotionally to emphasize an utterance element that is the logical nucleus of the utterance, which tends to coincide with the latter's rheme' [Tolochko, 2024, p. 209]. It gives the utterance emotional coloring because, in this case, emphasis is laid on one of the sentence constituents. He also notes that the inversion should not be seen as violating standard English norms.

There are various inversion models, but in our study, we will take the models proposed by A.N. Morokhovskiy as a basis. The following inversion patterns are most frequently met in analyzed discourse:

- 1) The object is placed at the beginning of the sentence;
- 2) The attribute is placed after the word it modifies (postposition of the attribute).
- 3) a) The predicative is placed before the subject, or b) the predicative stands before the linking verb, and both are placed before the subject;
- 4) The adverbial modifier is placed at the beginning of the sentence;

5) Both modifier and predicate stand before the subject [Morokhovskiy et al., 1991, p. 143].

Linguists claim that inversion performs several functions in the language, i.e., logical, grammatical, expressive, communicative, pragmatic, and structural-semantic [Tolochko, 2024; Wales, 2011; Epstein, 2013; Barnett, 2017; Burke, 2017], according to I. Soina, the traditional ('neutral') word order is the word order that does not pursue any special additional purpose of the message. Therefore, the word order change, called inversion, has an expressive function [Soina, 1996, pp. 16–17]. It draws the listeners' attention to the part of the sentence that the speaker considers the most important or informative. The focus of the paper will be on the expressive function of inversion.

Researchers suggest that political discourse has two functions: informative and influential. They consider that such functions are associated with two types of textual situations, i.e., analytical and polemical. Accordingly, stylistically neutral words perform the first (informative) function: report on the state of affairs, facts, and events. The author's choice determines the evaluative stylistic means. They are responsible for the influential function, generating comprehension, characterization of a particular event, and developing the addressee's attitude to what is happening [Rudyk, Muratova, 2008]. Stylistic inversion as an evaluative linguistic means is widely employed by political leaders, performing an influential function in modern political discourse, helping them direct the listeners' attention to specific aspects of events or phenomena and evoke an emotional response.

Among the numerous functions performed by stylistic inversion in a sentence, several key functions for political discourse should be highlighted. In political speech, the functions of inversion are determined by the speaker's goals, i.e., to emphasize a certain word or phrase in a sentence or the text, to increase the informativeness of the statement and the text surrounding it to attract attention (logical-informative function); to increase the emphatic emphasis on a particular phrase (intensification / emotional function).

Stylistic inversion is a technique that emphasizes attention to new information in the sentence by breaking the direct word order. So, realizing political discourse's diverse and numerous functions, inversion is also a powerful stylistic device political leaders use to achieve specific goals. Among them, the leading one is the function of influence. This stylistic device contributes to strengthening the expressiveness of the text. It is one of the ways to enhance the pragmatic effect of political speech, used by the author to organize the text and adequately convey his worldview. The stylistic significance of inversion in political speech is manifested by the fact that with the violation of the traditional word order, additional semantic shades are created, as well as strengthening or weakening the semantic load of the selected member of the sentence. Thus, stylistic inversion in political discourse is a subtle yet powerful tool to shape meaning and influence the audience's perception.

Results and discussion

According to Natalia Humeniuk, 'inversion, or making the unusual word order of the sentence, has the potential to provoke addressee's attention to the given information with something unusual' [Humeniuk, 2022, p. 17]. In his first inaugural speech, Bush touches upon the importance of freedom for American citizens, appealing to their emotions and patriotism: '*Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea. Now it is a seed upon the wind, taking root in many nations*' [Bush, 2001]. In the example, the president uses a fourth type of inversion, i.e., the adverbial modifier is placed at the beginning of the sentence. Putting '*through much of the last century*' in a strong position, Bush attracts the audience's attention and emphasizes the necessity of changes; both metaphors and contextual antonymy enhance the emotionality of expression, implementing the tactic of creating the listeners' commitment to the speaker. America's faith in freedom and democracy is seen as '*a rock in a raging sea*' [Bush, 2001] in the past and '*a seed upon the wind, taking root in many nations*' [Bush, 2001] when the address was made. These images present different situations of America's faith in freedom and democracy. Comparing them ('*a rock in a raging sea*' vs. '*a seed upon the wind, taking root in many nations*'), Bush highlights the importance of change; the image of a '*rock in a raging sea*' tells its story of being alone, under great pressure for a long time ('*through much of the last century*'). In contrast, the picture of '*a seed upon the*

wind, taking root in many places reveals its vitality and quick dissemination. Here, expressive inversion, as an essential part of the metaphorical structure, creates a vivid visual image of America's faith in freedom and democracy.

Bush states, *'After the shipwreck of communism came years of relative quiet, years of repose, years of sabbatical — and then there came a day of fire'* [Bush, 2005]. In this example, the modifier and predicate stand before the subject (fifth type of expressive inversion). The front placement of the adverbial modifier draws listeners' attention, and they, first, react to this information. Using the marine metaphor *'shipwreck'* to portray communism not merely as a failed ideology but as a catastrophic event, leaving behind wreckage that affected the world, Bush simultaneously emphasizes the global significance of that historical event and shifts listeners' attention to its aftermath: *'came years of relative quiet, years of repose, years of sabbatical'* [Bush, 2005] reversing the usual subject-verb-object order to verb-subject-object. Another metaphor, *'a day of fire'* as the painful memory of September 11, emphasizes and draws attention to the deadliest terrorist attacks in American history. The juxtaposition of *'years of repose'* and *'day of fire'* intensifies the emotional weight of the expressive inversion. Bush's usage of metaphors, repetition, and antithesis to enhance the expressive power of inversion emphasizes the significance of historical events and engages the audience, evoking a deep emotional response. It was possible to reach this goal only by placing the modifier and predicate before the subject; with the traditional word order, they lose their emphatic stress.

In his second inaugural speech, Bush concludes: *'Renewed in our strength — tested, but not weary — we are ready for the greatest achievements in the history of freedom'* [Bush, 2005]. President put the past participle at the very beginning to indicate the strengthening of the country's power both in the past and present, emphasizing readiness *'for the greatest accomplishments in its history of freedom'* [Bush, 2005]. Three tenses overlap in the sentence, i.e. past (*'renewed'*), present (*'are ready'*), and future expressed contextually (*'we are ready to'*). Bush portrays freedom as a target of the nation's further progress by the final phrase *'achievements in the history of freedom'*. The president praises the significance of future achievements for the country by using the adjective in the superlative degree (*'the greatest'*). Through expressive inversion, Bush highlights the endurance and fortitude of the nation, inspiring confidence and unity and positioning Americans as strong and unwavering despite adversity.

In the following example, *'Through blood drawn by lash and blood drawn by sword, we learned that no union founded on the principles of liberty and equality could survive half-slave and half-free'* [Obama, 2013], we have the logical-informative function of inversion, where the string of logic is violated by shifting the sentence member to an uncommon place. This is the fourth type of inversion, i.e., the adverbial modifier is placed at the beginning of the sentence. By using inversion, Barack Obama changes the order of words and breaks the logical chain of statements. The metaphor of Civil war *'through blood drawn by lash and blood drawn by sword'* [Obama, 2013] is underlined, and here we have the emphatic stress. Due to the use of this stylistic device, the information in this part of the sentence is principal. It attracts listeners' attention to the nation's painful history, illustrating that the brutal struggle taught the nation the importance of unity based on liberty and equality without division into *'half-slaves and half-free'* [Obama, 2013]. In this example, the effect of the inverted word order is backed up by metaphor (mentioned above) and allusions. It contains references to the two speeches of Abraham Lincoln — one to the second inaugural speech released in 1865 — *'...if God wills that it continue... until every drop of blood drawn with the lash...'* and another to the 1858 "House Divided" speech — *'I believe this government cannot endure permanently half-slave and half-free'* [Yumrukuz, Irkhina, 2022, p. 134]. This inversion highlights the significance of the historical struggle and evokes a deep emotional response by drawing attention to the painful sacrifices made for freedom, much like Lincoln's powerful rhetoric during the Civil War. Therefore, it singles out the necessary information and emotionally impacts listeners, giving additional emotional coloring to the sentence.

Focusing the audience's attention on rethinking and restarting relations with the Muslim world, Barack Obama stated: *'To the Muslim world, we seek a new way forward'* [Obama, 2009]. We have the first type of expressive inversion; the object is placed at the beginning of the sentence. Such a sentence structure makes the semantic center of the rheme's message

stand out and shifts the emphasis from one part of the sentence to another. In the inverted word order, not only the object *'to the Muslim word'* become conspicuous but also the predicate *'seek'*. Using expressive inversion, Obama not only draws the listeners' attention to the issue of international relations between the United States and Muslim-majority countries, but he also promotes understanding, partnership, and mutual respect.

Barack Obama often employs personal pronouns in inversion constructions strengthened by the anaphor. Its use is a marker showing exactly what the audience should pay attention to. For example, *'For us, they packed up their few worldly possessions and travelled across oceans in search of a new life. For us, they toiled in sweatshops and settled the West, endured the lash of the whip, and plowed the hard Earth. For us, they fought and died in places like Concord and Gettysburg, Normandy and Khe Sanh'* [Obama, 2009]. As the first-person plural pronoun is repeated in sentence-initial position, it emphasizes the entire message. The third-person plural pronoun appears when referring to the earliest North American people, as well as those who died in slavery and those who fought in the Second World War and Vietnam. The pronouns *'we'* and *'they'* are not opposing groups of people in the example above; they are two groups working for the same goal and dream but in different periods. The effect of the inverted word order is also backed up by metaphors such as *'toiled in sweatshops'* and *'plowed the hard earth'*, underscoring lessons learned and the relentless pursuit of a more just and equitable society. By means of expressive inversion, Obama creates the imagery that every generation has worked for the betterment of the nation and its people and enforces the idea of group membership within all Americans regardless of when they lived.

In his second inaugural address, Obama stated: *'Together, we determined that a modern economy requires railroads and highways to speed travel and commerce, schools and colleges to train our workers. Together, we discovered that a free market only thrives when there are rules to ensure competition and fair play. Together, we resolved that a great nation must care for the vulnerable, and protect its people from life's worst hazards and misfortune'* [Obama, 2013]. We have the fourth type of inversion, i.e., the adverbial modifier is placed at the beginning of the sentence. The repetition of the adverb *'together'* with the personal pronoun *'we'* as an anaphoric element reinforces the theme of shared responsibility. Obama outlines collective achievements and resolutions, also using parallelism to highlight key elements of progress, reinforcing the collaborative effort needed for economic prosperity, fair market practices, and societal welfare. By using inversion, Barack Obama effectively communicates foundational beliefs, historical lessons, and shared goals, creating a cohesive and impactful message.

We want to point out that all the US presidents of the 21st century have employed expressive inversion with the adverb *'together'* and the personal pronoun *'we'*: *'Together, we will reclaim America's schools, before ignorance and apathy claim more young lives'* [Bush, 2001]; *'Together, we will make America strong again'* [Trump, 2017], *'And together we will write an American story of hope'* [Biden, 2021]. The combination of the personal pronoun *'we'* and the verb *'will'* is not random: it is quite effective in influencing the audience, as it positions a happy future and confidence that all problems will be solved and creates the effect of unity between the head of state and the nation. Presidents effectively frame their messages in a context of shared responsibility and mutual effort, promote a sense of solidarity and collective identity, and make the audience feel directly involved in national development.

The expressive inversion can also be observed in the following example from Trump's inaugural address: *"But for too many of our citizens, a different reality exists: mothers and children trapped in poverty in our inner cities; rusted-out factories scattered like tombstones across the landscape of our nation; an education system, flush with cash, but which leaves our young and beautiful students deprived of knowledge; and the crime and gangs and drugs that have stolen too many lives and robbed our country of so much unrealized potential"* [Trump, 2017]. Here, the object is placed at the beginning of the sentence (the first type of expressive inversion). Trump's words, *'for too many of our citizens'* [Trump, 2017], are presented at the beginning to preface the rest of the sentence and catch the audience's mind-emotion chain.

Using expressive inversion, the 45th US President creates an effect to draw his listeners deeper and implement the communication tactic of accusing B. Obama's administration and the Democratic Party of unsuccessful domestic policy. Trump verbalizes the idea of America's decline

with words and phrases of negative semantics: *'mothers and children trapped in poverty'* [Trump, 2017], *'rusted-out factories scattered like tombstones'* [Trump, 2017], *'students deprived of knowledge'* [Trump, 2017], *'the crime and gangs and drugs'* [Trump, 2017], *'stolen lives'* [Trump, 2017], *'robbed country'* [Trump, 2017], *'unrealized potential'* [Trump, 2017]. Using the metaphor *'trapped in poverty'*, Donald Trump critiques the previous administration's neglect of societal issues, implying a systemic failure to address economic inequality. The metaphor *'the crime and gangs and drugs that have stolen too many lives and robbed our country'* [Trump, 2017] underscores the pervasive nature of crime and its detrimental effects on society, particularly the destructive role of the drug trade. Furthermore, the metaphor *'flush with cash'* [Trump, 2017] highlights the inefficacy of the education system, indicating a disconnect between funding and educational outcomes. The comparison *'rusted-out factories scattered like tombstones across the landscape of our nation'* [Trump, 2017] metaphorically highlights the decline of industrial infrastructure in the United States, symbolizing economic decay and the loss of manufacturing vitality (*'like tombstones'* [Trump, 2017]). In the given example, the expressive inversion is an attention-grabber to American society's social and financial issues. The stylistic devices (metaphors and comparison) become even more vivid through Trump's use of expressive inversion, which emphasizes the main aspects of his critique and lends emotional intensity and dramatic effect to his statements. Thus, expressive inversion makes Trump's statements more emotional, allows him to express his negative attitude toward political opponents, and convinces people that his ideas are correct.

Trump often employs expressive inversion in his inaugural address. For example, *'At the bedrock of our politics will be a total allegiance to the United States of America, and through our loyalty to our country, we will rediscover our loyalty to each other'* [Trump, 2017]. In the first part of the sentence, we have the fifth type of expressive inversion, when the modifier and predicate stand before the subject. Trump has built his utterances to shake up and excite listeners' feelings. By starting with *'at the bedrock of our politics'* [Trump, 2017], the speaker emphasizes the foundational importance of this concept. This creates a sense of anticipation as the audience is drawn into the sentence, expecting something significant to follow. The verb *'will be'* before the subject *'a total allegiance to the United States of America'* [Trump, 2017] signals the significance of the ideas that have just been introduced to the audience. If we compare this word order with the traditional one, *A total allegiance to the United States of America will be at the bedrock of our politics*; the modifier and predicate lose their emphatic stress.

Trump uses the first type of expressive inversion in the second part of the analyzed sentence; the object *'through our loyalty to our country'* [Trump, 2017] stands before the subject *'we'*. Using the personal pronoun *'we'* fosters a sense of collective responsibility and unity, positioning Trump and the audience as part of a group working together for a common goal of national and social loyalty. By placing the object first, he highlights that national loyalty is the crucial starting point for rediscovering unity among citizens. At first glance, it may seem that the primary stylistic device used in this part of the sentence is the repetition of the word *'loyalty'*, which gives it a particular emotional coloring. However, a closer analysis shows that the repetition here does not perform its primary expressive function; it functions as the background on which the inverted words appear more clearly, and expressive inversion is the primary means of impacting the listener. Thus, expressive inversion stresses the utterances' communicative center and makes them more expressive and emotional by changing their stylistic coloring. In our opinion, in the above example, expressive inversion also serves a pragmatic function, as Trump intensifies the emotional impact of his words and directs the audience's attention to key elements of his message, such as patriotism, unity, and collective responsibility.

Another example that deserves attention is *'Now arrives the hour of action'* [Trump, 2017]. In this instance, the modifier stands before the verb, and they come before the subject. Here, the inversion also fulfills the function of intensification, i.e., again, it has an emotional-expressive nature. If we 'change' the word order in this sentence: *'The hour of action arrives now,'* the subject is not emphasized; it does not carry any stylistic load. If it is highlighted by moving it to the last, unusual place in the sentence, its stylistic informativeness is strongly enhanced.

Synecdoche, *'the hour of action'*, represents the start of Trump's administration and the beginning of fulfilling campaign promises. In other words, *'the hour'* represents the entire phase when concrete actions will be taken. Thus, the expressive inversion in this sentence emphasizes the moment's urgency and enhances the emotional impact, making it a powerful rhetorical tool for signaling a turning point in US history, the beginning of *'the hour of action'*.

To portray the nature of the political struggle in America, Biden mentions: *'Over the centuries through storm and strife, in peace and in war, we have come so far. But we still have far to go'* [Biden, 2021]. Using inversion, Joe Biden changes the order of words and breaks the logical chain of statements. The *'over the centuries through storm and strife, in peace and in war'* [Biden, 2021] is underlined; here, we have the emphatic stress. This information is principal for the speaker, but with the traditional word order, it is additional, subsidiary, and unstressed. To underline it, Biden uses the 'journey metaphor' before the subject and violates the common word order. Biden regards the unity and prosperity of America as the desired destination that his journey is heading to, with citizens as travelers who are all on the same road [Boussaid, 2022]. The 46th US President also uses the antonyms of peace and war, showing that he will be loyal to his country in good times and difficult circumstances. Here, the fourth type of expressive inversion is used to focus the listener's attention on the sentence part that the speaker views as prominent and most informative.

Citing divine blessing, the traditional presidential closing speech is 'God bless America' [Boase, 1989]. In the inaugural speeches of US Presidents George W. Bush [Bush, 2005], Barack Obama [Obama, 2013], and Joe Biden [Biden, 2021], the phrase *'May God bless America'* is used in reverse order, creating a formal and celebratory tone. This structure emphasizes wishes and prayers for the nation rather than declarative statements. Bush's conclusion, *'May God bless you and may He watch over the United States of America'* [Bush, 2005], focuses on protection and unity in a time of political division and conveys the need for divine oversight. Obama's *'May God bless you, and may He bless this United States of America forever'* [Obama, 2013], emphasizes enduring hope and progress, fitting his message of change in times of economic challenge. The use of *'forever'* emphasizes the desire for lasting prosperity. Biden's *'May God bless America and may God protect our troops'* [Biden, 2021] directly addresses current concerns and reflects his focus on national security and inclusivity. This statement also underscores his role as a military father, as his son Beau received a Bronze Star.

In all three cases, the expressive inversion enhances the rhetorical effect by making the blessings memorable. Additionally, each speech is tailored to traditional presidential rhetoric, allowing each president to address his time's specific needs and issues. The structure of beginning with *'may'* underscores the humility and recognition that these results are hoped for and invites the nation to join these prayers.

According to the research results, all the US presidents of the 21st century have used expressive inversion in their inaugural speeches. Trump's inaugural speech (27 instances, 25 %) shows the highest frequency of expressive inversion. In the first inaugural address, Obama used more expressive inversion (24 instances, 22.2 %) than in the second (21 instances, 19.4 %). Bush's inaugural speeches (21 instances, 19.5%) show a relatively modest use of expressive inversion compared to Trump and Obama. The first (12 instances, 11.2%) had a slightly higher use than the second (9 instances, 8.3%). Biden's Inaugural Speech (15 instances, 13.9%) is mid-range, showing a moderate use of expressive inversion.

Thus, Trump's inaugural speech had the highest percentage of expressive inversion (25%), followed by Obama's first inaugural speech, which contributed 22.2% of the total. The speeches of both Bush's inaugurals show relatively lower occurrences than the others. For more detailed information, see Table 1.

The high frequency of expressive inversion can be explained by the fact that this stylistic device, known since ancient rhetoric, allows to put the most essential components of the statement for the speaker in a strong (non-neutral) position. Figure one demonstrates the frequency of expressive inversion usage in inaugural addresses by four U.S. presidents (Barack Obama, Joseph Biden, George W. Bush, and Donald Trump).

Table 1

Expressive Inversion in Inaugural Addresses

Inaugural Address	Frequency	Percentage
Bush’s First Inaugural Speech	12	11.2 %
Bush’s Second Inaugural Speech	9	8.3 %
Obama’s First Inaugural Speech	24	22.2 %
Obama’s Second Inaugural Speech	21	19.4 %
Trump’s Inaugural Speech	27	25 %
Biden’s Inaugural Speech	15	13.9 %
Total	108	100 %

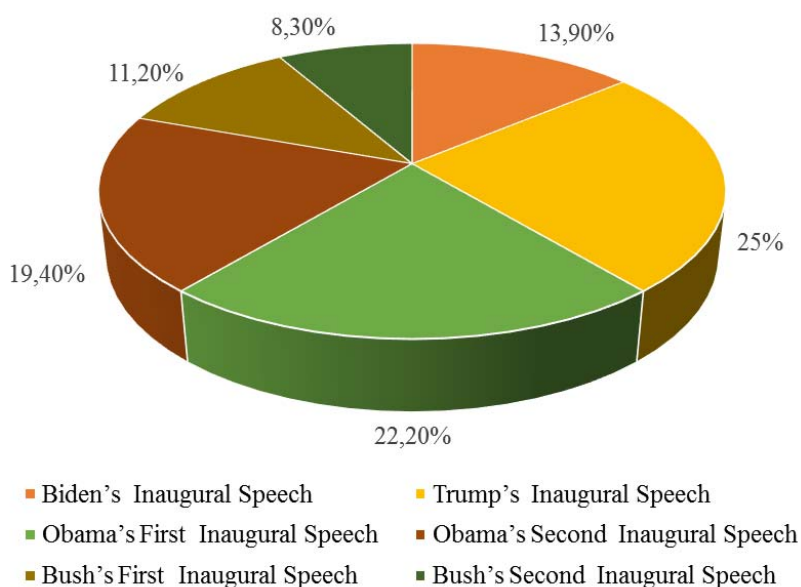


Figure 1. Frequency of Expressive Inversion in Inaugural Addresses

The frequency of the use of inversion in the presidents’ inaugural speeches suggests the choice of a communicative strategy that defines the purpose of influencing the audience and forms the personal image of the politician. Inversion is the stylistic basis of the inaugural rhetoric of Obama and Trump (we observe a high frequency of inversion use). Obama chooses the communicative strategy of *integration* in his inaugural speech. The domination of the personal pronoun ‘we’ in inversion constructions is often strengthened by the anaphor ‘together’, which is placed at the beginning of the sentence, occupying a strong position (*‘Together, we determined that a modern economy requires railroads and highways to speed travel and commerce, schools and colleges to train our workers. Together, we discovered that a free market only thrives when there are rules to ensure competition and fair play. Together, we resolved that a great nation must care for the vulnerable, and protect its people from life’s worst hazards and misfortune’* [Obama, 2013]). Such a technique aims to evoke enthusiasm, optimism in the addressee, and confidence that everything will work out and inevitably change for the better. This intention to unite Americans and demonstrate the inseparable connection between the government and the people creates the image of Obama as the ‘father of the nation’.

In the case of Trump’s speech, the choice of putting himself as a new ruler in *opposition* to his predecessors is obvious. He opposes promises of a ‘bright future’ to the ‘dark past’.

Inversion frequently performs the expressive-evaluative function concerning the mistakes of predecessors (exaggeration while describing the 'dark past'): *'For many decades, we've enriched foreign industry at the expense of American industry...'* [Trump, 2017]; *'One by one, the factories shuttered and left our shores...'* [Trump, 2017]; *'From this day forward, a new vision will govern our land. From this moment on, it's going to be America First'* [Trump, 2017]. In Trump's speech, inversion is often strengthened by antithesis; the speaker's goal, in this case, is to arouse the audience's belief in rapid cardinal changes. In terms of creating a politician's image, inversion emphasizes the otherness of a person (Trump), his difference from the rest (predecessors), and, as a result, positioning himself as the *'savior of the nation'*.

We should note that in both Obama and Trump, the expressively emotional vector of inversion is aimed at emphasizing the material aspects, i.e., specific problems of the state and specific actions to solve these problems (compare: *'That we are in the midst of crisis is now well understood... For everywhere we look, there is work to be done. The state of our economy calls for action, bold and swift'* [Obama, 2009] and *'But for too many of our citizens, a different reality exists: Mothers and children trapped in poverty in our inner cities; rusted-out factories scattered like tombstones across the landscape of our nation; an education system, flush with cash, but which leaves our young and beautiful students deprived of knowledge... We will build new roads, and highways, and bridges, and airports, and tunnels, and railways all across our wonderful nation'* [Trump, 2017]).

Thus, in Obama's and Trump's speeches, the high frequency of inversion use indicates not only the intention to have an emotional impact or influence the audience's opinion but also the desire to create a logical chain at the cognitive level, i.e., to form a certain conviction and induce a specific action.

The speeches of Bush and Biden appeal to abstract concepts (feelings) in contrast to those of Obama and Trump. They are much less full of inversion. Inversion here is only a stylistic component of inaugural rhetoric. In both of Bush's speeches, inversion, as we have already noted, is part of the metaphorical structure and acts as a way of creating a vivid visual image of freedom and democracy, thus forming the communicative strategy of *creating an ideal* and the goal of encouraging the audience to follow this ideal of liberation and democratization of the whole world (*'Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea'* [Bush, 2001]; *'By our efforts, we have lit a fire as well – a fire in the minds of men. It warms those who feel its power, it burns those who fight its progress, and one day this untamed fire of freedom will reach the darkest corners of our world...'* [Bush, 2005]).

Researchers have noted the intentional aphorization of Bush's speeches through the creation of plastic visual images. Thus, Elina Kushch believes that Bush's use of aphorisms in his speeches is a means of codifying national and universal values [Kushch, 2022, p. 25], which are the semantic dominant of the president's inaugural speeches. For this reason, Elina Kushch considers Bush to embody 'emotional intelligence' [Kushch, 2022, p. 27]. Agreeing with the researcher, we should add that such a communicative strategy of the president contributes to forming the image of the *'emotional intelligence of the nation'* realized in the image of a fiery freedom fighter.

Unlike George W. Bush, Joe Biden, in his inaugural address, acts more like a preacher, as his speech is characterized by accessible language and simple syntax with predominantly simple sentences; it is full of allusions to the Bible and appeals to the inner world of man. It aims to arouse the best feelings of the listeners, which is stylistically emphasized by inversion (*'Many centuries ago, Saint Augustine, a saint of my church, wrote that a people was a multitude defined by the common objects of their love... We can do this if we open our souls instead of hardening our hearts. If we show a little tolerance and humility. If we're willing to stand in the other person's shoes just for a moment. Because here is the thing about life: There is no accounting for what fate will deal you'* [Biden, 2021]). Such a communicative strategy gets the features of *fascination*, i.e. such a way of organizing verbal influence, which increases the degree of information impact on the recipient's behavior. It brings a person into a special state where they begin to perceive information uncritically, taking it *on faith*. In this kind of speech organizing, inversion is an additional component accentuating the senses that recipients are encouraged to believe. This strategy births the president's image as the *"conscience of the nation"*.

Conclusions

The study has shown that in the inaugural speeches of US presidents, being an essential segment of political discourse, inversion performs not only the so-called universal functions (logical, grammatical, communicative, pragmatic, and structural-semantic) identified by researchers for any text but also expressive, emotional-evaluative, stylistic, and figurative-semantic ones. The style of inaugural addresses created employing inversion fulfills these tasks and brings political discourse closer to journalism and fiction discourse.

Intentional change of word order, contributing to the formation of a metaphor or epithet, is aimed at creating a vivid image in the addressee's mind, evoking emotions and forming evaluative judgments desirable for the addressee. Thus, inversion, performing expressive, emotional-evaluative, stylistic, or figurative-semantic functions, has a powerful cognitive impact, turning it into an effective tool of persuasion. Inversion functions do not appear in their pure form. Instead, they often complement each other, creating a complex layered impact. However, the expressive function is the most frequently used, underscoring its importance in conveying persuasive and dynamic content in presidential speeches.

The study focuses on how expressive inversion is used in the inaugural speeches of U.S. presidents. According to the research results, all the US presidents of the 21st century have used expressive inversion in their inaugural speeches. Trump's inaugural speech had the highest percentage of expressive inversion (25%), followed by Obama's inaugural speeches, 22.2% and 19.4%, respectively. Biden's Inaugural Speech (13.9%) is mid-range, showing a moderate use of expressive inversion. The speeches of both Bush's inaugurals show relatively lower occurrences than the others.

The frequency of its use in the presidents' inaugural speeches suggests the choice of a communicative strategy that defines the purpose of influencing the audience and forms the personal image of the politician.

In Obama's speeches, inversion is the basis of the integration strategy, emphasizing the unity of Americans and the relationship between the people and the government, creating the president's image as a 'father of the nation'. Trump uses the inversion to oppose himself to his predecessors, emphasizing the need for radical change, creating the image of a 'savior of the nation'. In Bush's speeches, inversion is part of metaphorical constructions that create vivid images of freedom and democracy, forming a strategy of idealization that strengthens the president's image as the 'emotional intelligence of the nation'. Using simple syntax and appealing to religious themes, Biden uses inversion as a means of fascination, forming the image of the 'conscience of the nation'.

Thus, in Obama's and Trump's speeches, the high frequency of inversion use indicates not only the intention to have an emotional impact or influence the audience's opinion but also the desire to create a logical chain at the cognitive level, i.e., to form a certain conviction and induce a specific action. The speeches of Bush and Biden are much less full of inversion. Inversion here is only a stylistic component of inaugural rhetoric.

To conclude, expressive inversion is crucial in inaugural speeches, where the president sets the tone for his administration and seeks to inspire unity and action. An area worth further investigation is researching the peculiarities of reproducing the functional features of expressive inversion in translating US presidents' inaugural speeches into Ukrainian.

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PRAGMATIC POTENTIAL OF EXPRESSIVE INVERSION IN CONTEMPORARY POLITICAL DISCOURSE: A CASE STUDY OF U.S. PRESIDENTIAL INAUGURAL ADDRESSES

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-15>

Key words: *expressive inversion, functions, word order, political discourse, inaugural speeches*

Expressive inversion is a crucial element of modern political discourse, where politicians widely use it to enhance emotional impact and draw attention to key ideas of their political speeches. *The aim* of the article is determination expressive inversion pragmatic potential in modern political discourse. Expressive inversion draws the listeners' attention to the part of the sentence that the speaker considers the most important or informative. The relevance of our study is based on the necessity of researching the use of expressive inversion in current political discourse, such as the inaugural speeches of US presidents. This study may also enrich research on the political speeches of American presidents and have some implications for the analysis of political discourse. The research methods of the article combine the discourse analysis method, the style analysis method, the pure sampling method, and the comparative method. In our study, six inaugural speeches by four U.S. presidents (Democrats Barack Obama, and Joseph Biden, and Republicans George W. Bush and Donald Trump) were subjected to stylistic analysis, with a focus on the use of expressive inversion as a stylistic device.

Conclusions. The study has shown that in the inaugural speeches of US presidents, being an essential segment of political discourse, inversion performs not only the so-called universal functions (logical, grammatical, communicative, pragmatic, and structural-semantic) identified by researchers for any text but also expressive, emotional-evaluative, stylistic, and figurative-semantic ones. The style of inaugural addresses created employing inversion fulfills these tasks and brings political discourse closer to journalism and fiction discourse. Intentional change of word order, contributing to the formation of a metaphor or epithet, is aimed at creating a vivid image in the addressee's mind, evoking emotions and forming evaluative judgments desirable for the addressee. Thus, inversion, performing expressive, emotional-evaluative, stylistic, or figurative-semantic functions, has a powerful cognitive impact, turning it into an effective tool of persuasion. Inversion functions do not appear in their pure form. Instead, they often complement each other, creating a complex layered impact. However, the expressive function is the most frequently used, underscoring its importance in conveying persuasive and dynamic content in presidential speeches.

The study focuses on how expressive inversion is used in the inaugural speeches of U.S. presidents. According to the research results, all the US presidents of the 21st century have used expressive inversion in their inaugural speeches. Trump's inaugural speech had the highest percentage of expressive inversion (25%). The speeches of both Bush's inaugurals show relatively lower occurrences than the others.

The frequency of its use in the presidents' inaugural speeches suggests the choice of a communicative strategy that defines the purpose of influencing the audience and forms the personal image of the politician. In Obama's speeches, inversion is the basis of the integration strategy, emphasizing the unity of Americans and the relationship between the people and the government, creating the president's image as a 'father of the nation'. Trump uses the inversion to oppose himself to his predecessors, emphasizing the need for radical change, creating the image of a 'savior of the nation'. In Bush's speeches, inversion is part of metaphorical constructions that create vivid images of freedom and democracy, forming a strategy of idealization that strengthens the president's image as the 'emotional intelligence of the nation'. Using simple syntax and appealing to religious themes, Biden uses inversion as a means of fascination, forming the image of the 'conscience of the nation'. Thus, in Obama's and Trump's speeches, the high frequency of inversion use indicates not only the intention to have an emotional impact or influence the audience's opinion but also the desire to create a logical chain at the cognitive level, i.e., to form a certain conviction and induce a specific action. The speeches of Bush and Biden are much less full of inversion. Inversion here is only a stylistic component of inaugural rhetoric.

**BEYOND WORDS:
MULTIMODAL TEXT ANALYSIS**

**ЗА МЕЖАМИ СЛОВА:
АНАЛІЗ МУЛЬТИМОДАЛЬНИХ ТЕКСТІВ**

UDC 811.111'367

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-16>

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**MULTIMODAL SYNTACTIC CONSTRUCTIONS:
A STRIKING FEATURE OF DIGITAL COMMUNICATION
IN MODERN ENGLISH**

Статтю присвячено дослідженню мультимодальних синтаксичних конструкцій, що характерні сучасній англomовній рекламі страхових компаній. *Meta* роботи полягає в класифікації типів мультимодальних синтаксичних конструкцій шляхом здійснення ґрунтовного аналізу вербальних, невербальних та паравербальних засобів, які входять до їх складу; виокремленні кількох груп на основі превалюючих конститuentів; окресленні їх семантичного навантаження та прагматичного потенціалу; формулюванні дефініції, що розкриває зміст поняття «мультимодальна синтаксична конструкція»; апробації методу візуального синтаксису як інноваційного інструменту дослідження обраного ілюстративного матеріалу.

Залучення *методу* суцільної вибірки уможливило виокремлення вербальних, невербальних та паравербальних компонентів, що підлягають аналізу. За допомогою структурно-семантичного аналізу вдалося виявити семантичні та структурні особливості вербальних, невербальних та паравербальних одиниць, їх функційне навантаження та функціонування на синтаксичному рівні. Дистрибутивний аналіз дозволив простежити оточення складників мультимодальних синтаксичних конструкцій та сформулювати можливі способи поєднання аналізованих засобів. Соціально-семіотичний підхід мав на меті виявити імпліцитне та імпліцитне навантаження одиниць для ідентифікації істинних смислів. Порівняльний метод сприяв виокремленню типів мультимодальних синтаксичних конструкцій на основі спільних ознак. Метод мультимодального синтаксичного аналізу уможливив ідентифікацію способів поєднання вербальних, невербальних і паравербальних засобів у семантично місткі, змістовно завершені конструкції, та дозволив виокремлення кількох груп та підгруп.

На підставі аналізу усі ідентифіковані мультимодальні синтаксичні конструкції поділено на гомогенні та гетерогенні, останні з яких структуровано у чотири групи за превалюючим компонентом: мультимодальні синтаксичні конструкції на основі вербального модусу; мультимодальні синтаксичні конструкції на основі невербального модусу; мультимодальні синтаксичні конструкції на основі вербального модусу з використанням спецефектів, здатних впливати на семантику; мультимодальні синтаксичні конструкції на основі кількох невербальних модусів (без вербальних складників, але з залученням знаків, що належать принаймні до двох семіотичних систем).

Ключові слова: мультимодальні синтаксичні конструкції, вербальний, невербальний, паравербальний.

For citation: Makaruk, L. (2025). Multimodal Syntactic Constructions: A Striking Feature of Digital Communication in Modern English. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 265-283, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-16>

Introuduction

The research described in this article is based on the fact that linguistic phenomena and processes are no longer confined to the realm of traditional language resources: their scope has been strikingly broadened by the use of non-linguistic theories and paradigms, which facilitates the formulation of new suggestions and new breakthroughs in linguistics. Since pure linguistics sometimes lacks instruments that are needed in this digital age, it's necessary to adopt ones from other fields. This trend is evident when we observe the syntactic patterns which have become increasingly popular in English-language mass media discourse.

This underlines the fact that a new approach needs to be developed as an integral part of modern linguistic studies. It is quite evident that current common traditional paradigms and conceptual theories, embodying the classic approach to syntax, do not enable us to access the full potential which exists in this area, and to be equipped with the tools for deciphering these constructions. The modes used in multimodal constructions are so diverse in terms of structure and meaning that a new linguistic vision is required, one which has the capacity to encompass the multimodal specifics of modern communication in the digital age. The syntactic possibilities inherent in these constructions make it necessary to basically rethink several fundamental questions: what a lexical unit can be; what rules of visual grammar should be followed; what makes a sentence meaningful in terms of semantics; and what potential the non-verbal means of communication have in terms of pragmatics and cultural background.

In this research, it is noted that this contemporary phenomenon has not been studied carefully by some scholars in the field of linguistics, but reaches beyond that in seeking to suggest appropriate descriptions and specialized observations as the basis for future studies. Multimodality is a relatively new and rapidly-growing field, and up to now, no unanimously-accepted approach exists which distinctly regulates the modes on which our attention is focused in this paper. More specifically, we are referring to the mixture of verbal, non-verbal and paraverbal devices which function independently or which are part of an 'enclave' and which, separately or in tandem with each other, involve the graphic manipulation of text in various ways, and which have become integral components of advertisements in the mass media.

Theoretical and methodological background of the research

According to Webster's Dictionary, syntax can be defined in two different ways: (a) the way in which linguistic elements (such as words) are put together to form constituents (such as phrases or clauses); (b) the part of grammar dealing with this. The second one involves a connected or orderly system, a harmonious arrangement of parts or elements [Gove, 1986]. It can be seen that on the basis of these explanations, the classical definition of a sentence can be seen as a symbiotically-constituted structure of verbal components involving punctuation marks and a number of other graphic symbols as a separate category of semiotic resources. Our intention is to explain the inadequacy of this perspective, and to utilize examples drawn from English-language media discourse in order to demonstrate the type of codification that is called for in view of the circumstances which now exist. It is becoming apparent that non-verbal and paraverbal components are able to perform alternative syntactic roles alongside verbal elements. In terms of the syntactic characteristics, sentences which are fully verbal bear a close resemblance to those which have parts containing both verbal and non-verbal components. The expressive capacities of non-verbal and paraverbal have been increasing to a striking degree, thanks to the combination of different modes within a single advertisement. Non-verbal and paraverbal techniques are opening up new communicative opportunities, with a scope that is constantly broadening via the endless combination variants that are possible.

There has been a rapid increase in studies devoted to multimodality in recent decades: among the most prominent scholars who deal with multimodality from varying perspectives are such scholars as J. Austin [1962], J. Bateman [2014], J. Bateman et al. [2017], B. Bergström [2008], C. Jewitt [2014], K. O'Halloran [2014], G. Kress [1996], T. van Leeuwen [1996], P. Lester [2006, 2007], S. Mealing [2008], N. Nørgaard [2018], L. Unsworth and C. Cleirigh [2009]. They are involved in various areas of research in terms of styles and genres, as well as in terms of the aspects considered and the research methods applied, but it appears that few, if any of them have focused attention on the topic of multimodal syntax as we are seeking to do now.

The notion “multimodal syntax” was first used in the 1990s in computer science to describe the creation of online graphical editors [Bos, 1996]. Although it is still used today in computer science discourse (in particular, as “artificial intelligence grammar” [Loghday, 2024] and has even been picked up by psycholinguists in studies of sign language of children with speech developmental disorders (“gestures can enhance the use of more complex syntactic structures” [Bellifemine, 2024]), the expression “multimodal syntax” has not yet been substantiated as a term to denote this scientific concept. No research papers have been found which give an in-depth analysis of the concept of multimodal syntax, and how this field can be improved.

It is with these various considerations in the background that we use the terms non-verbal, paraverbal, and multimodal. These can be lexemes, syntactic constructions (sentences) or texts. We would define multimodal syntactic constructions as those which consist of a lexeme or a number of lexemes which undergo a partial or complete transformation of their form and, a structure incorporating an inextricable link with the non-verbal component which evidently has a bearing on their meaning and pragmatic value.

The methodological basis of the study of multimodal syntactic constructions involves the following methods: continuous sampling, and structural and semantic, descriptive, distributive, system-functional, and sociosemiotic methods. The comparative method, the method of multimodal syntactic analysis and the semantic-stylistic method are also used in the work. The technique that was selected made it possible to conduct a comprehensive study of multimodal syntactic constructions which constituted a symbiotic fusion of verbal, nonverbal and paraverbal resources. It should be noted to begin with that the method of continuous sampling was used, which made it possible to identify the verbal, nonverbal and paraverbal components to be analyzed. Using structural and semantic analysis, it was possible to identify the semantic and structural features of nonverbal and paraverbal units, their functional load, functioning at the syntactic level. Distributive analysis enabled us to investigate the environment of multimodal graphemes, lexemes and syntactic constructions and to formulate possible methods for combining verbal nonverbal and paraverbal units.

It was found that most of these structures are interchangeable and can perform a variety of different syntactic roles and functions. The social semiotics approach involves primarily the processes associated with the expression of meaning in general, and the formulation of meaningful communicative output by individuals in particular; it also focuses on the relationship between modes and their compatibility, and the social needs for which they serve, taking into account the individual producing the sign and the context in which these meanings are realized. The comparative method made it possible to implement comparative steps to identify both common and differing parameters within the syntactic constructs identified in the media. The method of multimodal syntactic analysis identifies the range of resources used to produce multimodal sentences, possible ways to combine verbal, nonverbal, and paraverbal means, types of multimodal sentences, and clarifies the meaning of their individual components and all units used in them.

The purpose of this article is to classify the various types of multimodal syntactic constructions by conducting a thorough analysis of the verbal, non-verbal and paraverbal means of which they are composed.

Results and discussions

The material that has been assembled (comprising more than a thousand examples taken from the mass-media communicative space) demonstrates the need for in-depth study of the syntactic possibilities within multimodal constructions. Unlike monomodal syntax, which is based on verbal elements and punctuation marks, multimodal syntax is formed using verbal resources in conjunction with nonverbal and paraverbal components which differ in terms of their structure, form, quantitative composition, appearance, and their communicative and pragmatic value. It is possible for multimodal homogeneous constructions to be composed of either verbal means plus punctuation marks, or solely of non-verbal means which are part of a single system. The latter is demonstrated in Fig. 1, Fig. 2, Fig. 25. The contemporary use of pictorial techniques to convey meaning harks back to the patterns used in the distant past, before the appearance of writing. Despite the absence of words, the meaning can be easily understood: the pictures are

simple, and their meaning is clear. Many corporate advertisers (such as the insurance companies that we refer to below) use elements of colour and image stylistics so effectively that readers have no difficulty in perceiving the key message that is being conveyed.



Fig. 1. Monomodal text [Rendall, 2025]

Fig. 2. Monomodal text [Vargas, 2025]

Various sign systems form the basis of heterogeneous syntactic constructions. They can be composed of both verbal and non-verbal means at the same time, or solely of non-verbal means which belong to at least two or more sign systems.

Heterogeneous constructions can be divided into four categories:

- multimodal syntactic constructions based on a verbal mode (29 %);
- multimodal syntactic constructions based on a non-verbal mode (26 %);
- multimodal syntactic constructions based on a verbal mode using special effects that can transform the semantic characteristics (17%);
- multimodal syntactic constructions which are based on a number of non-verbal modes (lacking any verbal component) (11%).

It has already been recognized for some time that graphic components of a non-verbal or a paraverbal nature may be involved in the transmission of certain content in the media. Cases have been identified in the mass communication space in which, instead of an entire lexeme (Fig. 3), a significant proportion of which is advertising, an analogue in the form of an illustrative component has been used. It is our intention to present and substantiate our view of this issue in greater detail below.

The graphic means shown in Fig. 1 and Fig. 2 are very familiar and recipients would have no difficulty in making the correct lexical association, but it should be noted that there are a number of cases where a single icon may correspond to more than one verbal element (such as car/auto or house/apartment). On the other hand, there are cases where a single word/verbal unit might correspond to several different symbols, such as the word “vehicle”, covering various forms of transport (Fig. 4).

Although the graphic symbols used in these ads are rudimentary in form, they are fully recognizable, and as such they can effectively replace words, even possessing the advantage that they can fulfil the function of removing barriers connected with illiteracy or limited language competence. However, it must also be acknowledged that there are some cases where it may be difficult for a reader to perceive what a certain symbol represents. In its structure, a verbal lexeme may be considered to consist of a single- or multiple-component homogeneous unit. The same is true in the case of a graphic alternative.

The syntactic construction in Fig. 3 consists of two images, a plus sign and a verbal component – *insurance*, which make up a complete sentence. It confirms our statement that a part of that can be deciphered as the receiver chooses, depending on the amount of background knowledge that he/she already has. A complete sentence in verbal form could be: *[We offer] home and car insurance*. However, that isn't the only possible wording: it could be developed much more extensively in terms of vocabulary. Fig. 4 has something in common with the previous one, although the images are different. Besides “+” this multimodal syntactic construction includes the mathematical symbol < (“less than”), a dollar sign, some numeric digits, some verbal elements and an asterisk (*). In reality it resembles a mathematical equation. Sentences of this kind exist in the modern English mass media communicative space and require some knowledge to decipher their true meaning.



Fig. 3. Multimodal syntactic construction [Turner, 2025]

Fig. 4. Multimodal syntactic construction [Cameron, 2025]

Some interesting insights can be gained from the analysis of the fifth and the sixth ads (seen in figures 5 and 6) by which the insurance company offers its customers reduced rates for certain types of insurance. The core message is: the more things you insure, the more money you may be able to save. This message is transmitted by means of stylized graphic images which duplicate the meaning of the verbal elements; no meaning would be lost if the images were omitted.

To begin with, there are several non-verbal elements below the verbal sentence “*You are in good hands*”. which indicate the general idea of the advertisement. These items demonstrate that people’s cars, homes and retirement savings play an important role in their lives, and the order in which the items are shown presumably suggests the priorities that the ad’s creator is portraying, reflecting the order that would be in the minds of most people. Understandably, nothing is more precious than human life. Auto insurance is the type of insurance which the largest number of people would have, so not surprisingly, the auto graphic is in the first position. As can be observed, the placement of the verbal items (*auto, home, life, and retirement*) corresponds exactly to that of their non-verbal equivalents.

As we have just indicated, the positioning of the elements is not coincidental, since a greater proportion of adults would have car insurance than would have home insurance. Life insurance, which an even smaller population segment would have, occupies the third position. The fourth graphically-represented element is logical in that if people save money by taking advantage of this company’s competitive pricing in different insurance categories, those people may be in a better financial position, including up to their retirement. This can be seen as a visualization of the subordinating conjunction in a sentence containing a conditional clause, implying that “You will save money if you take advantage of the services of this insurance company” or “Your future will be safe if you place yourself in good hands (in other words, with our insurance company)”. If we examine the graphics closely, we might suggest that the location of the elements could also correspond to the same order of priority that we saw in the sequence of graphic images. It could also reflect the increasing age of potential insurance clients.

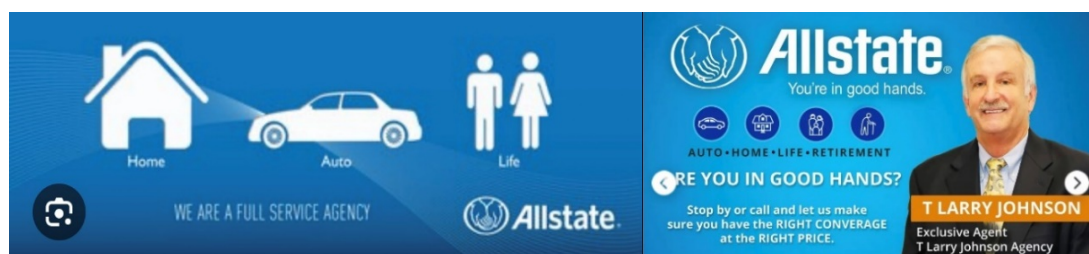


Fig. 5. Multimodal syntactic construction [Turner, 2025]

Fig. 6. Multimodal syntactic construction [Turner, 2025]

The advertisement (from the same organization) which is shown in fig. 7 contains an image which is a pictorial English-language encoding of “*good hands*,” created by the company’s sales team.

One graphic semiotic item can almost be considered to replace several conventional lexemes. “*It’s good to be in good hands*” is a slogan of the company. Its creators evidently considered that this image was very recognizable and didn’t need to be duplicated lexically. The non-verbal component showing the hands is designed to emphasize to potential clients that the company offers them safety and protection [Makaruk, 2018]. In fact, the protection is doubly represented, thanks to the brackets which in this case are suggestive of safety and assures people that they will receive reliable services.



Fig. 7. Multimodal syntactic construction [Turner, 2025]

Fig. 8. Multimodal syntactic construction [Kumar, 2022]

In Fig. 8 we see a sentence which consists of verbal means, two numbers (7 and 10) and a pictogram. A multimodal lexeme was generated by the combination of a traditional codified graphic symbol N and a pictogram. The shape of the icon corresponds to a mixed unit. In addition, this icon has a very powerful “two-vector semantics” because it replaces the lexeme with “no” and presents a type of icons as the stylized letter ‘o’. In this case, there is a specific duplication of the verbal lexeme by a non-verbal component, which performs not only the technical function of substitution but also duplication (repetition of the verbal-non-verbal component). Also, the pictogram that has been discussed has two meanings: it not only indicates the absolute and guaranteed absence of insurance, but also specifically emphasizes **the point that this is not a desirable or viable situation**. This type of negation serves as a reminder that may hopefully change minds of people who do not have life insurance (seven out of ten as we see).

Within the sentence “7 in 10 adults have NØ life insurance whatsoever” (which is followed by a sentence emphasizing the danger to the families of uninsured parents), the negative word “NO” is replaced by “NØ”, which cleverly introduces multimodality in the form of a symbol which resembles the original vowel, but which on its own is capable of representing the concept of negation, and of something being blocked. In a visual manner, it implies a cause-and-effect syntactic relationship with the alarming scenario evoked by the subsequent question.

Multimodal lexemes of this type significantly extend the semantic borders of the sentence and make it multimodal as well. In fact, one non-verbal component which is graphically and semantically vast completely conveys the essence of the message. The multimodal sentence in Fig. 9 contains one component of a non-verbal nature — an umbrella — which is relevant to our investigation. The non-verbal grapheme in the form of an umbrella is a structural element by which a multimodal lexeme is formed, contributing to the creation of a multimodal sentence.



Fig. 9. Multimodal syntactic construction [Clapp, 2025]

The form of the umbrella handle corresponds to the graph of upper-case “L”, which reinforces the concept of protection, the fundamental principle of insurance. As with the multimodal lexeme (see Fig. 8) that contains a pictogram, this unit corresponds to the semantics of the verbal word in the sense that the umbrella is associated with protection. However, because it is used out of context and not within the structure of a word, it opens up the possibility of other interpretations.

As we have seen, this multimodal sentence is formed by combining regular lexemes and one unusual item which consists of the umbrella grapheme. This non-verbal element gives it its multimodal character. A special effect here is produced by the umbrella, which duplicates the meaning of the lexeme *insure*, which can be understood as protection. In this case we can say that non-verbal means which produce multimodality constitute an important tool that can serve as a bridge for the formation of multimodal syntax.

In this case, the syntax of a metaphor, a simile, or some other stylistic device is suggested, which could be expressed at the verbal level by a comparative construction or comparative subordinate clause such as “Insurance shields us from life’s dangers like an umbrella protects us from rain”, or else by an analogue of the conjunctionless relationship inherent in advertising slogans (as in a sentence such as, “When assuring protection is recognized as care, insurance is as an umbrella for the family”).

Fig. 10 shows us a multimodal sentence which is based on verbal and non-verbal components as well as numerals and some additional signs. This multimodal sentence has something in common with the previous ones (Fig. 3, Fig. 5) but is more loaded with meaning. In terms of multimodal syntax, it conveys a significant amount of meaning. In Fig. 11 there is an interesting and unusual sentence that consists of figures and the mathematical symbols “+” and “=”. The words which would normally form this sentence are absent except NO, being replaced entirely by figures and the mathematical symbols. It implies that this insurance company can cover everything, and the umbrella which a puzzled lady is holding in her hands represents what can be covered in reality. This multimodal sentence is dominated by figures. It also suggests a mathematical equation which at first appears rather odd as it seems to be mathematically incorrect. However, in terms of multimodal syntax (as pointed out in the explanatory comments below) it performs the function of compression, conveying many concepts although using a very small number of symbols. Against the background of the other components, it is distinguishable by its colour and font size. This sentence is not easy to understand at first sight, because the figures have a dichotomous form of semantics which enable them to be read in several different ways.

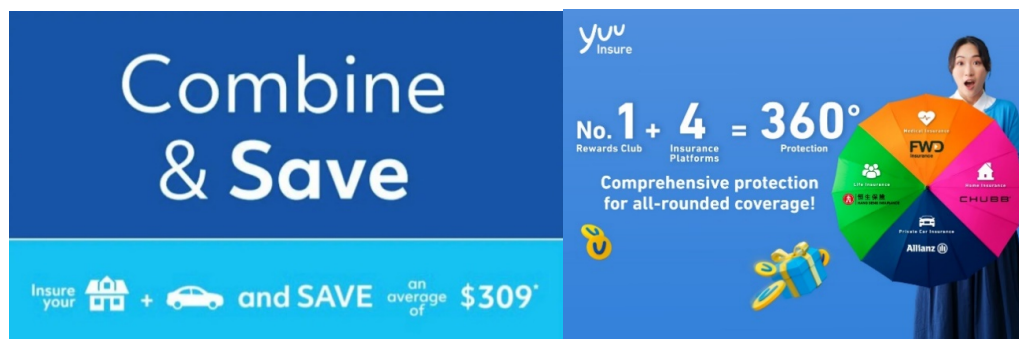


Fig. 10. Multimodal syntactic construction [Turner, 2025]
Fig. 11. Multimodal syntactic construction [Loh, 2025]

The advertisement in Fig. 12 was created by combining verbal components and some additional elements. The non-verbal signs which are placed at strategic points on the circle enable the image as a whole to function as a sentence that demonstrates the cycle of a full year: a flower, a snowflake, the sun and a leaf, that is spring, winter, summer and autumn. The whole sentence could be read, “Our insurance will protect you all through the year”. This sentence

is in the category of those containing graphic illustrative components that affect the meaning of the message as a whole. The presence of seasonal elements narrows the range of possible options for interpreting the sentence and conveys the message that the company publishing this advertisement is wishing to present — the importance of year-round protection. It is also confirmed by the verbal part of the message. It shows that these two parts can successfully function separately, but the verbal part helps to make its true meaning more evident.



Fig. 12. Multimodal syntactic construction [Turner, 2025]

For our research, we have assembled a corpus of illustrative material which demonstrates the broad range of options that has become available. With specific reference to the numeric lexeme substitution technique, it is understandable that the numbers 2, 4 and 8 are the ones most frequently involved, because 2 can replace the verbalizers 'too' or 'to' or 'two', 4 can replace 'for' or 'four' and 8 can replace 'ate', or a part of a lexeme, such as in "gr8". These elements are totally interchangeable, so it is not difficult to comprehend these sentences, such as demonstrated in Fig.13, Fig. 14, Fig. 15. We can see that the number and the verbal element form an exact match in this case.

In these figures the numbers '2' and '4' are used, which (as we have noted) are complete substitutes for the lexemes. Although the written form of the numbers is utterly different from that of the prepositions or the numerals, their pronunciation is identical, providing a substitution that successfully implements the functions that it is intended to perform.



Fig. 13. Multimodal syntactic construction [Karan, 2025]

Fig. 14. Multimodal syntactic construction [Olivier, 2024]

Fig. 15. Multimodal syntactic construction [Sharma, 2025]

When we look at patterns such as can be seen in Fig. 13, Fig. 14, Fig. 15, where words are replaced by phonetically equivalent numerals and where font styles or sizes are manipulated in unusual ways, we are reminded how popular this communicative strategy. This is not just a recent phenomenon. When this is considered, it is evident that a great multitude of relevant examples can be found.

The use of additional special effects (such as underlining, strikethrough, and circling) in the sentence is another technique for attracting the attention of the readers, who are often

overwhelmed by the volume of information that bombards them, and cannot always distinguish between items of greater or lesser importance. Multimodal techniques are an integral part of modern graphics. The techniques of using underlining, strikethrough, and circling (Fig. 16–21) were well known in hand-written texts, before the advent of digital typography made them easy to duplicate mechanically. These are unconventional techniques for mass-media discourse and ones which may not be fully accepted by the general public, but, as we can see, they are still used from time to time and cannot be totally excluded.

This is transforming the graphic system of English writing and is modifying the possible ways of presenting information by diversifying them. Among all the techniques that could be considered, the ones under analysis are the most vivid in that they are particularly effective in attracting the attention of readers and leading them to consider the semantic content of the message, and the reasons for presenting it in a certain way. In the case of Fig. 16–17 we can also track the realization of antonymic pairs.



Fig. 16. Multimodal syntactic construction [Vandeven, 2024]

Fig. 17. Multimodal syntactic construction [Edwards, 2023]

Fig. 18. Multimodal syntactic construction [Barnes, 2025]



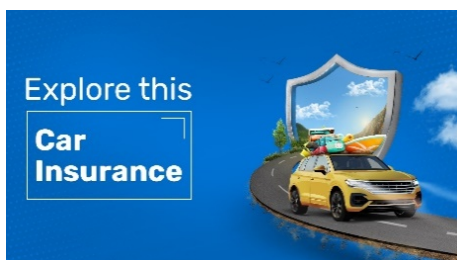
Fig. 19. Multimodal syntactic construction [Turner, 2025]

Fig. 20. Multimodal syntactic construction [Barnes, 2021]

Fig. 21. Multimodal syntactic construction [Turner, 2025]

The advertisements in Fig. 22 and Fig. 23 belong to the category of “Multimodal syntactic constructions based on a verbal mode with the use of special effects capable of influencing semantics”. No elements of a non-verbal nature are present there apart from the frame, which resembles a square (Fig. 22). The word combination which implies the imperative mood of the sentence appears first (*Explore this*), outside the frame, followed by the word combination *car insurance*. It suggests that the functional meaning of this non-verbal resource is to draw the recipient’s attention to the part of the sentence which is considered by the producer to be the most important. It is our view that the second section in this case is more important than the first. If the first word combination outside the frame were to be omitted, we would be able to know what is being suggested. “Explore this”, on the other hand, could be followed by a wide variety of different options, such as “scenery”, “place”, or “possibility”. This framing technique is thus one of the ways by which something can be emphasized, but it is not always effective, since separating the components in the sample that is being analysed is apt to make it harder to

grasp, or else it may create ambiguity about the real meaning of the sentence. In Fig. 23 a rather different pattern is used; the square seems to be focusing attention on the syllable SURE, but the meaning intended by the use of the characters “LjF” remains obscure, in that the lexeme *life* lacks the final grapheme “e” and includes the symbol j in a way that is not clarified.



INSURE LjF

Fig. 22. Multimodal syntactic construction [SBI, 2025]
Fig. 23. Multimodal syntactic construction [Wheeler, 2025]

Fig. 24 contains a syntactic construction which is created by verbal means, figures, nonverbal means, currency signs and an exclamation mark. For this one the strategy of framing is also evident. It is easy to read and comprehensible for recipients. This strategy is considered to be justified and appropriate. Constructions of this type are among the easiest to present and to comprehend because of their pictorial character.



Fig. 24. Multimodal syntactic construction [Buzo, 2025]

In contrast to the previous figures, Fig. 25 appears to leave it up to the reader to supply the beginning or the ending of the sentences. The ways in which they are assembled suggest that it is a logically-presented idea. The full meaning of these sentences is only comprehensible when all the images are viewed together. Apart from that, both the beginning and the ending of the message would have to be supplied by the reader, and the multimodal sentence could be interpreted in an unlimited number of different ways.

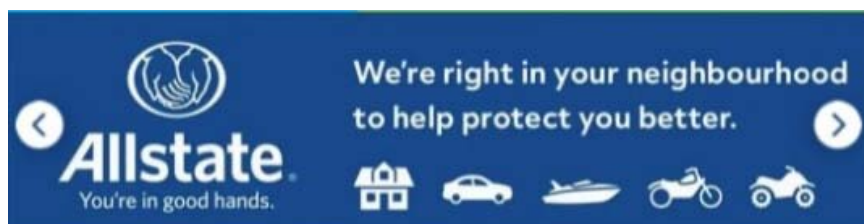


Fig. 25. Monomodal sentence [Turner, 2025]

Fig. 26 and 27 are vivid examples of the most complex multimodal syntactic constructions within the corpus of the illustrative material. These sentences include pictograms which are partially deciphered below. Sentences of this type are hard to comprehend as compared with a number of those which have previously been analyzed (Fig. 1–23). The complexity lies in the fact that one must choose the sequence in which the idea will unfold. Moreover, there are many

ways to find the appropriate verbal means for explaining what is meant. In this way we can develop not only a sentence but also a complete text which will represent the whole insurance concept.

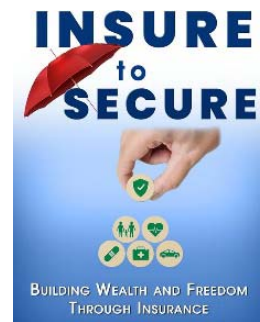


Fig. 26. Allstate Multimodal syntactic construction [Turner, 2025]
Fig. 27. Multimodal syntactic construction [Pramila, 2023]

It would be appropriate to point out the fact that there are some difficulties in reading them, as has already been mentioned during the analysis of the previous samples, but figure 28 is considered to be the least comprehensible, requiring the readers to have a great deal of background knowledge in order to be able to understand the content properly.



Fig. 28. Multimodal syntactic construction [Hutchinson, 2025]

The images of varying types present in the advertisement make it possible to decipher it; facilitating comprehension. The mathematical symbols are the elements of an equation, and lead to the result as a means of forming a mathematical equation when “=” is also used, which is both a structural element and a way to point out the conclusion directly. It can be considered to be a multimodal sentence which has the outward form of a mathematical equation.

The sentence in Fig. 29 prompts readers to think of what is implied, since it contains no verbal components which are equivalents of the non-verbal ones. The unusual way of presenting the material may prevent the reader from understanding what is encoded in the drawings. The verbal component partially conveys the idea that this is a special way for the company to present its name and to communicate with its clients. In addition to the verbal text, Fig. 30 contains additional lines which do not alter the meaning of the message but are integral structural elements within it.



Fig. 29. Multimodal syntactic construction [Turner, 2025]
Fig. 30. Multimodal syntactic construction [Jansen, 2023]

The next sample, found in Fig. 31, contains the plus sign (+), which replaces the word “plus”. This might be considered to be a means of condensing the material, and at the same time, it may have a ‘decorative’ function, an alternative to its unused verbal component. The multimodal syntactic constructions in Fig. 31 and Fig.32 also deserve our attention since they demonstrate the use of the ampersand with verbal and non-verbal means. This technique is also common in advertising.

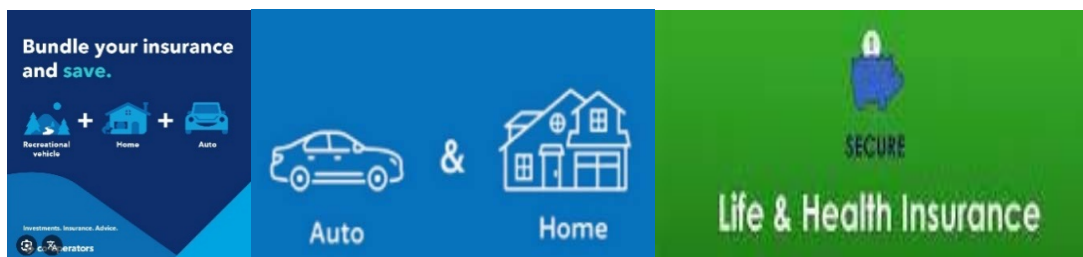


Fig. 31. Multimodal syntactic construction [Hamada, 2025]
Fig. 32. Multimodal syntactic construction [Turner, 2025]
Fig. 33. Multimodal syntactic construction [Chohan, 2022]

Fig. 34 includes the brackets, which connect some multimodal features to the sentence. After reading the message carefully, the reader can think of the information placed in the brackets as being secondary, such that it might be possible to read the sentence in two different ways: 1. *Why consumers buy life insurance.* 2. *Why consumers don't buy life insurance.* The conjunction “or” indicates that there is a choice. Fig. 35 also gives two options to read: 1. *What is umbrella insurance?* 2. *What is liability insurance?* A slightly different technique, with square brackets, is used to supplement the arrow, indicating the step which is desirable (Fig. 36): *Call me today.* This sentence can also be read by two ways: 1. *Small business protection.* 2. *Business protection.*

The brackets help to draw attention to the words they enclose, and lead the readers to consider the strategy chosen by the authors for presenting the material.



Fig. 34. Multimodal syntactic construction [Hoffmann, 2024]
Fig. 35. Multimodal syntactic construction [Klemme, Licciardello, 2024]
Fig. 36. Multimodal syntactic construction [Turner, 2025]

On the face of it, the texts found in Fig. 37–41 appear to be normal sentences. However, each of them contains one section that distinguishes them from others, involving text colour. As we can see, they were created by using two different text colours but maintaining the same or almost the same font and font size throughout. The differing text colour shows the creator’s intention to highlight the words “*need life insurance*” (Fig. 37), implying that they convey a primary (key) meaning which would not be possible if this method, or some other technique, were no used to create that contrast. Fig. 38 suggests some opposites (*personal vs commercial*) by means of colour and in Fig. 39 several separate sentences are presented which can be read separately as well as together.



Fig. 37. Multimodal syntactic construction [Turner, 2025]

Fig. 38. Multimodal syntactic construction [Avery W. Hall, 2024]

Fig. 39. Multimodal syntactic construction [Pilgrim, 2022]

In Fig. 40 we observe the possibility of identifying meaningful content both when reading the words horizontally (*Life Insurance Awareness Month*), and when looking at the the vertical acrostic formed by the initial letters of the four words – *LIAM* – which is the name of the company. In Fig. 41, thanks to the multimodal syntactic construction, we have a demonstration of font play. The most important parts of this sentence are highlighted by different colours. It is definitely interesting in terms of the advertisers' methods as we can analyze them. Colour manipulation is the multimodal technique that produces the distinct readings of the same sentence.



Fig. 40. Multimodal syntactic construction [Darden, 2022]

Fig. 41. Multimodal syntactic construction [Turner, 2025]

Fig. 42 includes a multimodal sentence, since the letters are written with the use of special effects. The content of the sentences is clear. This technique may be disregarded while deciphering the meaning, but in a manner similar to other techniques it demarcates the danger and the conventional marking of the earthquake and draws direct attention toward its content.



Fig. 42. Multimodal syntactic construction [Schuback, 2023]

In Fig. 43, a two-variant reading is provided thanks to the skilful incorporation of the blue and red segments of the shield. Part of the multimodal sentence is displayed against the background of the shield, where the larger unit "*INSTAln*" can be seen, in contrast to the component "*sure*". This multimodal strategy is likewise designed to convey the assurance that the insurance is highly reputable. The contrasting background colours constitute a strategy of accentuation, which instantly transforms the semantics of the sentence.



Fig. 43. Multimodal syntactic construction [Maji, 2019]

Two more techniques have been identified which make these sentences multimodal in character: the usage of a stylized punctuation mark instead of the usual grapheme “i” maintains its true meaning, but at the same time it attracts the eye more quickly by its very novelty, and as such it directs attention to the most important means. It resembles an upside-down grapheme “i” (Fig. 44). The one in Fig. 45 is again reminiscent of a mathematical equation, but in this case points to the absence of equivalence (*Umbrella insurance amount is not equal to net worth*).



Fig. 44. Multimodal syntactic construction [Brown, 2025]

Fig. 45. Multimodal syntactic construction [Appel, 2022]

In Fig. 46 we observe the presence of different non-verbal lexemes, and as a result the ensemble forms a multimodal sentence with a richly designed combination of textual and multimodal text. This example is also a demonstration of a multimodal text which is created through the assimilation of objects and processes of objective reality into the images, with a dual duplication of semantics. In a general sense, this example shows that the creation of multimodal sentences is possible without the usage of ordinary graphic means, and these atypical ones significantly broaden their scope.



Fig. 46. Multimodal syntactic construction [Kumar, 2023]

At this point, it is our intention to show how the samples that have been presented above can be fitted into the comprehensive system of classification which we have devised for multimodal syntactic constructions. It is possible to divide them into two types: multimodal homogeneous (17%) and multimodal heterogeneous (83%). The first type includes those that consist of verbal

components and punctuation or non-verbal components belonging to a single sign system. The second type includes those formed by the combination of different sign systems. They may be formed by verbal and nonverbal means, or else exclusively nonverbal ones, formed by various nonverbal modes.

Heterogeneous structures are grouped into four groups depending on the use verbal and nonverbal modes and additional special effects. Three groups are based on verbal modes and one more is based on solely non-verbal modes with the use of additional special effects. The fourth group is based on a few non-verbal modes (with no verbal components) [Makaruk, 2018]. We will now take a more detailed look at each of them.

The first group, called **“Multimodal syntactic constructions based on a verbal mode”** includes seven types (29%):

- verbal means and images (Fig. 5, Fig. 9);
- verbal means and numbers (Fig. 13, Fig. 14);
- verbal means and mathematical symbols (Fig. 33, Fig. 45);
- verbal means, images, and pictograms (Fig. 27);
- verbal means, images and decorations (Fig. 46);
- verbal means, pictograms, and numbers (Fig. 8);
- verbal means, numbers, and font variations (Fig. 15);
- verbal means, pictograms, numbers, mathematical symbols, images and other non-verbal modes (Fig. 24);
- verbal means, pictograms, numbers, and other non-verbal modes (Fig. 26);
- verbal means, punctuation marks, font and colour variations (Fig. 44).

The second group, **“Multimodal syntactic constructions based on a non-verbal mode,”** takes in the following four types (26%):

- images, verbal means and mathematical symbols (Fig. 3);
- images, verbal means, mathematical symbols, numbers and other non-verbal modes (Fig. 4, Fig. 10);
- images, verbal means and other non-verbal modes (Fig. 6, Fig. 43);
- numbers, verbal means, mathematical symbols and other non-verbal modes (Fig. 11).

The third group, **“Multimodal syntactic constructions based on a verbal mode with the use of special effects capable of influencing semantics”**, comprises the following types (17%):

- verbal means and strikethrough or highlighting (Fig. 16, Fig. 17);
- verbal means and underlining (Fig. 18, Fig. 21);
- verbal means and hyphens (Fig. 30);
- verbal means (font variations) or verbal means (font variations) and highlighting (Fig. 37, Fig. 38, Fig. 39);
- verbal means (font variations) and special graphic effects (Fig. 7, Fig. 42);
- verbal means (font variations) (Fig. 40, Fig. 41);
- verbal means and framing (Fig. 22, Fig. 23);
- verbal means, underlining, circling and arrows (Fig. 19);
- verbal means, circling and arrows (Fig. 20);
- verbal means and other non-verbal modes (brackets) (Fig. 34, Fig. 35, Fig. 36).

The fourth group, **“Multimodal syntactic constructions based on a few non-verbal modes (without verbal components)”**, includes four types (11%):

- images and punctuation marks (Fig. 28 and Fig. 29);
- images and mathematical symbols (Fig. 31, Fig. 32);
- image and other graphic means (Fig. 12) (Makaruk, 2018).

Conclusions

The study presented in this paper provides confirmation of the important place which multimodal syntax has as an essential and integral part of multimodal linguistics, and these practical examples have enabled us to construct a theoretical framework in relation to this area of syntax. Various examples make it possible for us to derive the conclusion that some multimodal syntactic constructions can be difficult to decipher, or can be interpreted in multiple ways.

To sum up the structuring as we perceive it now, we can state that multimodal syntactic constructions have been divided into the following types: multimodal homogeneous and multimodal heterogeneous. To the former belong those consisting of verbal constituents and punctuation marks or non-verbal constituents which belong to the same sign system. The latter includes those created by the combination of different sign systems. They may be formed by verbal and non-verbal means, or by exclusively non-verbal means formed by combining various non-verbal modes. As we have noted above, heterogeneous constructions are divided into four groups: multimodal syntactic constructions based on a verbal mode; multimodal syntactic constructions based on a non-verbal mode (or modes); multimodal syntactic constructions based on a verbal mode with the use of special effects capable of influencing semantics and multimodal syntactic constructions based on multiple non-verbal modes (with no verbal components).

In their form, these constructions correspond to each other almost perfectly, since their elements reflect the structure of the conventional alphabet, making it possible to apply the reading rules that are familiar for everyone. In a global sense, our research results seem to point to the following definition of a multimodal sentence or a multimodal syntactic construction, as a combination of at least two signs (modes) which belong to different systems, thus forming a meaningful construction. Among the features which can be distinguished in these constructions are readability, case appropriateness, and multifunctionality, which make it polysemantic. We recognize the fact that our definitions with respect to this area are likely to undergo various alterations and additions during the process of our continuing research.

Our overview of the whole field can be summed up in the following terms: the corpus of source material which we used demonstrates that the complete range of non-verbal elements are available for use in the creation of multimodal syntactic constructions. On the basis of numerous examples, it is possible to state unequivocally that a multimodal syntactic construction is one which is formed using a variety of techniques and devices, combined in a multiplicity of different ways, the selected strategy in each case being appropriate for a definite purpose. The particular patterns which have been described above were drawn from a much larger selection of examples, and they enable us to conclude that even though non-verbal and paraverbal means differ from verbal ones in certain respects, their similarities are even more significant in terms of how they are both used to transform thoughts into written messages which convey meaning.

The most intriguing aspect of our observations connected with the examples above is that when monomodal sentences are compared with multimodal ones, the latter often possess greater force semantically. This conclusion is based on examples which show how the images of physical objects can change in terms of their primary designation, enabling them to perform the functions of graphemes, lexemes or even complete sentences, with a multimodal character. These processes make written communication much livelier, provide some aesthetic effects, and demonstrate how various concrete items can have multiple functions. Traditional font characteristics, even though they are so widely used and accepted, can come to be less dominant with respect to the transmission of certain impressions than their multimodal counterparts. The examples which we examined also suggest the possibility of positive or negative emotional colouring, adding to their appeal to the mind, their capacity to evoke a rapid reaction, and the likelihood of them being retained in the memory for a longer time.

Adherence to Ethical Standards

The study used materials published on the official websites of insurance companies and available open access. The use of official websites and official Facebook profiles of insurance companies as a research material is acceptable and complies with the principles and rules of publication ethics of The Publishing Ethics Resource Kit (PERK) and does not contradict the principles of academic integrity established by the Committee on Publication Ethics (COPE). Using data gathered from Instagram adhered to ethical research standards, the ethical guidelines for digital research from the British Sociological Association, and standards of Social Data Science Lab.

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MULTIMODAL SYNTACTIC CONSTRUCTIONS: A STRIKING FEATURE OF DIGITAL COMMUNICATION IN MODERN ENGLISH

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-16>

Key words: *multimodal syntactic constructions, verbal, non-verbal, paraverbal.*

This article is devoted to the study of multimodal syntactic constructions that are characteristic of modern English-language advertising, and more specifically, by certain insurance companies.

The purpose of the study is to classify the various types of multimodal syntactic constructions by conducting a thorough analysis of the verbal, non-verbal and paraverbal means of which they are composed; to distinguish multiple groups based on their dominant constituents; to outline their semantic load and pragmatic potential; to formulate a definition that delineates the concept of 'multimodal syntactic construction'; and to test the method of multimodal syntactic analysis as an innovative tool for studying the illustrative material.

The use of the continuous sampling *method* made it possible to identify verbal, non-verbal and paraverbal components to be analysed. Structural and semantic analysis were used to identify the semantic and structural features of verbal, non-verbal and paraverbal units, their functional load and their functioning at the syntactic level. A distributional analysis made it possible to trace the environment of the components of multimodal syntactic constructions and to formulate possible methods of combining the means being analysed. The socio-semiotic approach was utilized to identify the implicit and implicit load to identify the true meanings.

The social semiotic approach was aimed at identifying the implicit and explicit load to identify the true meanings. The comparative method was useful for distinguishing types of multimodal syntactic constructions based on common features. The method of multimodal syntactic analysis made it possible to identify possible ways of combining verbal, non-verbal and paraverbal means into semantically capacious and communicatively complete constructions, and, on this basis, to distinguish several groups and subgroups.

We have chosen to classify all syntactic constructions either as monomodal or multimodal, the latter being structured into two groups: homogeneous (17%) and heterogeneous (83%). Those in the heterogeneous category may be further subdivided into four groups on the basis of the dominant component: multimodal syntactic constructions based on the verbal mode; multimodal syntactic constructions based on the non-verbal mode; multimodal syntactic constructions based on the verbal mode with the use of special effects that can influence the semantics; multimodal syntactic constructions based on several non-verbal modes (without verbal components but with the use of signs belonging to at least two semiotic systems).

Within the first group, which makes up 29% of the whole corpus of heterogeneous constructions, ten types of constructions have been distinguished, which include from two to six types of components of different semiotic systems. The second group of multimodal syntactic constructions (26%) mentioned above includes four subtypes, the construction of which is ranked from three to five components. The third group (17%) consists of ten types produced by two or four components. The fourth is the least frequent (11%). These structures are formed by one or two types of components.

Based on the corpus of illustrative material, it has been established that multimodal syntactic constructions should be understood as symbiotic enclaves formed by combining units of different structure and content, shape and size, which belong to at least two different semiotic systems.

UDC 811.161.1'373.23

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-17>

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MODULACIÓN COMO ESTRATEGIA DE TRADUCCIÓN MULTIMODAL DE LA NOVELA GRÁFICA *PERSÉPOLIS* DE M. SATRAPI

Дослідження зосереджено на аналізі модуляції як універсальної процедури в перекладі мультимодального тексту графічного роману разом з аналізом мультимодальних ресурсів графічних романів і поєднанням візуальних та вербальних елементів для створення значення. Розглядається, як взаємодія цих модусів впливає на інтерпретацію твору, враховуючи наміри автора та культурні контексти. Автор має на *meti* визначити, чи зберігається культурна присутність оригінального тексту або вона розчиняється в перекладі. Проведено аналіз історичного графічного роману, зосереджуючись на прагматичних функціях та історико-культурному контексті. Завдання включають визначення взаємодії між модусами вираження, аналіз технік перекладу та проведення якісних і кількісних аналізів даних. *Методологія* поєднує якісні та кількісні підходи, використовуючи методи спостереження, опису, порівняння та елементи теорії аналізу мультимодального дискурсу. Прийняття рішень щодо перекладу обґрунтовується через ретельний процес аналізу та оцінки для збереження складності та багатства багатомодальних ресурсів оригінального тексту. Дослідницький корпус був обраний, виходячи з загальної теми, яка впливає з романів, зосереджуючись на уявленні історичних моментів, хронотопі та зв'язку часових та просторових відносин, присутніх у вибраних творах. Він аналізує відношення простору і часом, формально відображене в обох мовах, а також виразні засоби оригіналу та стратегії перекладу. Переклад багатомодальних наборів передбачає процес транспозиції та реконструкції значення, що розкриває модальну ієрархію перекладача та/або видавця. У цьому процесі один режим може бути вищим за інший, як це можна побачити на обкладинках "Персеполіс". Результати якісного та кількісного аналізу показують, як втручання перекладача впливає на кінцевий ефект цільового тексту, підкреслюючи важливість ролі перекладача у подоланні лінгвістичних та культурних прогалів. Переклад графічних романів представляє собою зростаюче поле, яке вимагає комплексного підходу, поєднуючи лінгвістику, семіотику, культурологію та теорію перекладу. Стаття відкриває перспективи для майбутніх досліджень у сфері міжсеміотичного перекладу та когнітивних досліджень, пов'язаних з перекладом текстів різних жанрів та стилів. Полімодальний переклад виходить за рамки лінгвістичного аспекту та вимагає врахування полімодальних рівнів та культурного контексту мов, а також стилістичної чутливості перекладача. Ефективний переклад передбачає інтерпретацію та адаптацію повідомлення для цільових читачів.

Ключові слова: стратегії перекладу, мультимодальність, дискурс, графічний роман

For citation: Khodorenko, A. (2025). Modulación como estrategia de traducción multimodal de la novela gráfica *Persépolis* de M. Satrapi. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 284-304, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-17>

Introducción

La hipótesis del estudio se basa en la premisa de que el análisis de los recursos multimodales, que incluyen tanto elementos visuales como verbales, desempeña un papel crucial en la construcción de significado en las obras de novela gráfica. En este sentido, se parte de la idea de que la combinación de imágenes y texto no solo enriquece la experiencia estética del lector, sino que también contribuye de manera significativa a la profundización y complejización de los mensajes y narrativas presentes en este tipo de obras.

El estudio busca examinar cómo la interacción entre los diferentes modos de expresión, como el dibujo, la tipografía y el diálogo, entre otros, influye en la interpretación y comprensión de la obra en su conjunto. Además, se considera que el análisis de estos recursos multimodales permite una comprensión más completa de las intenciones del autor, así como de los contextos culturales, sociales y lingüísticos en los que se inscribe la obra.

El enfoque analítico propuesto busca comprender el texto a través de la comparación entre la traducción y el original, investigando la relación de las imágenes en su contexto histórico, cultural y lingüístico. Se adoptan enfoques críticos para revisar afirmaciones desde diversas perspectivas en el estudio de la novela gráfica y su traducción. El objeto de análisis será el sistema de medios y la combinación de signos verbales y no verbales, considerados como una unidad inseparable de traducción. Las herramientas y métodos propuestos tienen como objetivo justificar la aplicación del marco teórico de análisis de discurso multimodal (ADM) en la traducción y explicar la elección de ciertas variantes de traducción, tanto las razones de los cambios entre el idioma origen y el meta, como el papel de la imagen en el proceso de traducción para lograr un resultado exitoso. Este enfoque implica examinar detenidamente tanto los elementos visuales como verbales del texto original, así como las convenciones culturales y lingüísticas de la lengua de destino.

El análisis científico proporciona una base sólida para justificar las decisiones de traducción. Aunque el dicho “traduttore, traditore” reconoce las dificultades inherentes a la traducción, especialmente cuando se trata de conceptos sin equivalentes directos en dos idiomas y culturas diferentes, la presencia de un plano visual en la novela gráfica puede facilitar el proceso de traducción al ofrecer pistas visuales sobre el significado y el tono del texto original. Con todo lo explicado, la traducción de una novela gráfica sigue siendo un proceso intrincado que conlleva la toma frecuente de decisiones complejas. Además, las traducciones de este tipo suelen demandar adaptaciones creativas para transmitir tanto el mensaje del autor como las emociones de los personajes en el idioma de destino. Las técnicas de traducción se fundamentan en la consideración de los recursos multimodales presentes en la novela gráfica. Estos recursos abarcan tanto aspectos visuales, tales como el diseño gráfico, las ilustraciones y la disposición de viñetas, como elementos verbales, incluyendo el diálogo y la narrativa textual. En este contexto, las decisiones que conllevan simplificaciones o ajustes se perciben como adaptaciones necesarias para conservar la esencia del original en la nueva lengua y cultura.

Las técnicas de traducción se seleccionan y justifican en función de su capacidad para preservar y transmitir de manera efectiva la complejidad y la riqueza de los recursos multimodales del texto original. Esto implica no solo la traducción literal de las palabras, sino también la consideración de cómo se integran en el diseño visual y la estructura narrativa de la novela gráfica.

En consecuencia, se pretende demostrar que las decisiones de traducción están respaldadas por un meticuloso proceso de análisis y evaluación, en lugar de depender únicamente de preferencias o interpretaciones personales del traductor.

Composición del corpus del estudio

El corpus de la investigación ha sido seleccionado basándose en un hilo conductor que se desprende de las novelas, a saber, la concepción del momento histórico, el cronotopo, la conexión de las relaciones temporales y espaciales asimiladas en las obras elegidas. Nos enfocamos especialmente en cómo la inseparable relación entre el espacio y el tiempo se refleja formalmente en ambos idiomas, en qué herramientas expresivas dispone el original y qué estrategias de traducción se emplean en las versiones rusas de las obras. El corpus está compuesto por la novela gráfica histórica *Persépolis* (en formato digital en inglés y en ruso) de M. Satrapi. La versión rusa realizada por A. Zaitseva [Satrapi, 2019], la versión inglesa realizada por M. Ripa [Satrapi, 2003], B. Ferris [Satrapi, 2004].

Objetivos generales y específicos

El objetivo general de esta investigación es determinar si la presencia cultural del texto original se mantiene o se diluye en el texto meta. A través del análisis de datos cualitativos y cuantitativos, se pretende contribuir al estudio de la traducción intersemiótica de la novela gráfica, un área aún poco explorada

Para alcanzar este objetivo, se llevará a cabo un análisis descriptivo del corpus. Este análisis se centrará en las funciones pragmáticas dirigidas al público general y en la promoción del conocimiento histórico dentro de este género. Asimismo, se examinarán las estrategias de traducción empleadas, alineándolas con las teorías y técnicas pertinentes propuestas por L. Molina y A. Hurtado [2002], R.T. Bell [1991], J.C. Catford [1965].

Además, en el proceso de investigación, no solo se buscará determinar si se conserva o se pierde la presencia de la cultura de origen en el texto meta, sino también observar cómo los contenidos multimodales relacionados con temas históricos influyen en la construcción del mensaje del autor.

Los objetivos específicos son:

- Observar la interacción entre modalidades generadoras de significado durante el proceso de reconstrucción del texto original al texto meta, empleando un enfoque multimodal.
- Analizar y catalogar las técnicas de traducción empleadas a nivel verbal.
- Realizar un análisis cualitativo y cuantitativo de los datos recopilados.
- Identificar y recopilar las estrategias más comunes utilizadas en la traducción de novelas gráficas.

Métodos de investigación

La metodología empleada es de carácter mixto, combinando el paradigma interpretativo, un enfoque cualitativo y el análisis de datos cuantitativos [Sampieri, Collado, Lucio, 2006, pp. 33, 40; Blasco, Pérez, 2007, p. 25]. Esta elección metodológica se basa en la complementariedad entre la investigación cualitativa y el análisis cuantitativo, configurando así una metodología de investigación plural. El propósito principal es evaluar y ponderar los datos obtenidos a través del corpus seleccionado.

Para llevar a cabo esta evaluación de manera adecuada, se analiza el corpus como un conjunto de recursos que abarcan aspectos gráficos, narrativos y lingüísticos tanto del original como de la traducción de la novela gráfica *Persépolis* de Marjane Satrapi. Se comparan las versiones: francesa, inglesa, española y rusa. Se ponderan los ejemplos más relevantes, seleccionados según sus características multimodales, y se comparan las versiones de la traducción con el original.

A lo largo de la investigación se emplean métodos de observación, descripción y comparación, así como herramientas de ADM. Se seleccionan los recursos esenciales en función de su representatividad en relación con los fenómenos multimodales. Estos recursos incluyen el habla, la escritura, las fotografías, los mapas y los objetos del entorno, entre otros. Estos elementos no verbales complementan la parte verbal de la novela, permitiendo una comprensión más completa de la obra en su conjunto. De esta manera, se evita la ejemplificación masiva dentro del estudio, centrándose en los ejemplos más relevantes seleccionados según sus características multimodales. Esto garantiza que el análisis se enfoque en los aspectos más significativos y representativos de las obras, facilitando así una interpretación más detallada de su contenido y su proceso de traducción.

Dado que un mismo elemento puede tener diversas interpretaciones según su representatividad (artística, narrativa, histórica, expresión visual de las emociones de los personajes), es habitual que un mismo fragmento sea analizado en más de una ocasión y desde diferentes perspectivas.

Este trabajo sigue una metodología descriptiva, que parte de la observación de los hechos encontrados en las historietas y la elaboración de argumentos empíricos. A partir de esta observación, se establecen valoraciones y conclusiones. Se centra en el análisis en profundidad de cada novela, describiendo los elementos presentes en cada unidad de análisis, tanto visuales como verbales, y estableciendo las relaciones entre ellos para finalmente describir las técnicas y estrategias de traducción utilizadas en la variante rusa de cada novela gráfica del corpus.

Finalmente, se extraen conclusiones tras interpretar los resultados generales del análisis descriptivo de los elementos visuales y verbales, completando así la variante traducida de la novela gráfica.

Modulación en la teoría de traducción

El concepto se populariza por los teóricos Vinay y Darbelnet [1958], y se describe como un cambio en el punto de vista, la perspectiva o la categoría de pensamiento en la traducción, sin alterar el significado esencial del mensaje. Se utiliza cuando una traducción literal no produce una versión adecuada en el idioma de destino. Desde entonces, varios académicos y traductólogos han continuado y expandido los estudios sobre la modulación en traducción. Newmark [1988] discute diversas técnicas de traducción, incluida la modulación. Nida exploró técnicas relacionadas con la adaptación del texto a la lengua y cultura de destino, incluyendo la modulación. Baker [1992] aborda diversas estrategias y técnicas de traducción, incluidas aquellas que implican cambios en la perspectiva o categoría de pensamiento (la modulación). Nord [1991] ha ampliado el estudio de las técnicas de traducción considerando el propósito y función del texto traducido, lo cual puede incluir la modulación como técnica adaptativa. Pym [2010] ha discutido diversas técnicas de traducción y su aplicación práctica, incluyendo la modulación. Estos estudios han contribuido significativamente a la teoría y práctica de la traducción, ampliando y refinando las ideas iniciales de Vinay y Darbelnet.

Ha habido diversos debates sobre las técnicas y estrategias de traducción, particularmente la modulación. Los puntos de desacuerdo generalmente giran en torno a la eficacia, aplicabilidad y adecuación de estas estrategias en diferentes contextos y tipos de texto. Los temas más discutidos incluyen el concepto de la equivalencia. Nida [Nida, Taber, 1974] promovía la equivalencia dinámica, buscando que el impacto en los lectores de la traducción fuera el mismo que en los lectores del original. Nord, en cambio, promovía un enfoque funcionalista, sugiriendo que la función del texto traducido en el contexto de destino debería ser el criterio principal, lo que puede implicar modulación o no dependiendo de la función.

Nos interesa una de las herramientas clave para los traductores como la modulación. En el campo de la traducción, no se ha llegado a una conclusión definitiva en cuanto a funcionamiento universal de las técnicas y estrategias. La traducción es una disciplina dinámica y multifacética, y las diferentes teorías y enfoques reflejan la diversidad de textos, contextos y objetivos que los traductores enfrentan. Sin embargo, algunos consensos y entendimientos amplios han emergido a lo largo del tiempo, aunque no eliminan por completo las diferencias teóricas. Hay cierto grado de acuerdo en flexibilidad en las estrategias dependiendo de los sistemas de los idiomas origen y destino. Hay un consenso general en que las traducciones deben ser flexibles y adaptadas a las características de texto, necesidades del público y corresponder al contexto cultural. Esto significa implicar cierto ajuste, la modulación entre los idiomas que resulta en la adaptación de las formas para no perder ni significado ni connotación estilística del original. La mayoría de los teóricos reconocen que hay que encontrar un equilibrio entre ser fiel al texto original y adaptarlo para que sea comprensible y relevante para el público objetivo. Esto implica decisiones sobre cuándo domesticar un texto y cuándo preservar su extranjería. Se acepta que la traducción implica un grado de subjetividad y que las decisiones del traductor son influenciadas por su formación, experiencia y percepción cultural. Esto subraya la importancia de la competencia traductora y la sensibilidad cultural. Hay un consenso creciente sobre la necesidad de un enfoque multidisciplinario en la traducción, que integre conocimientos de lingüística, semiótica, estudios culturales, teoría literaria, entre otros.

La modulación básicamente significa usar una frase que es diferente en los idiomas de origen y de destino para transmitir la misma idea. Obviamente cambia la semántica en el proceso de los cambios de “caparazón” de los conceptos transmitidos entre el idioma meta y el de origen. En este sentido el signo traducido actúa como camaleón, adaptándose a nuevas condiciones de su nueva vida en la cultura meta.

Modulación en la práctica

La modulación es el proceso de realizar un cambio en el punto de vista del mensaje sin alterar su significado y sin generar una sensación antinatural en el lector del texto de destino. Utilizando otra metáfora: el traductor cada vez cambia “la concha” con el fin de preservar “la perla” de significado. Los traductores recurren a la modulación para adaptar las unidades de idioma que podrían carecer de un equivalente directo en el idioma de destino. Esto implica alterar el punto de vista o la categoría de pensamiento para que la frase sea comprensible en el nuevo contexto cultural. La

modulación contribuye a alcanzar equivalencia, donde el impacto y el efecto emocional de la unidad del texto multimodal se mantienen en la traducción, aspecto fundamental en las novelas gráficas, donde la combinación de texto e imagen debe resonar emocionalmente con el lector. Además, ofrece flexibilidad creativa a los traductores, permitiéndoles reformular metáforas [Forceville, 2009] de manera que conserven su efectividad y naturalidad en el idioma de destino, incluso generando nuevas metáforas [Forceville, 2017] que capturen la esencia del original de manera poderosa para los lectores del nuevo idioma.

La modulación se convierte así en una herramienta esencial para garantizar una traducción efectiva de metáforas [Forceville, 2009], evitando traducciones literales que podrían sonar forzadas o artificiales en el idioma de destino. Al ajustar la perspectiva o la estructura, la modulación asegura que la unidad del texto multimodal sea más natural y fluida en el contexto lingüístico y cultural del nuevo idioma. Esta interrelación entre los recursos del texto multimodal y la modulación destaca la importancia de la sensibilidad cultural y la creatividad en la práctica de la traducción.

La modulación se convierte a una herramienta universal para el proceso de resolución de problemas de traducción. Teniendo en cuenta que la traducción literal (palabra por palabra) no presenta ningún problema, el interés surge al utilizar técnicas de traducción indirecta que se emplean cuando los elementos estructurales o conceptuales del idioma de origen no pueden traducirse directamente sin alteraciones.

Para nosotros es importante especificar una herramienta de este tipo que podría ser útil de forma universal al traducir textos multimodales. Estamos cada vez más cerca de un fenómeno que podríamos describir como modulación. Vinay y Darbelnet [1958] ven la modulación como la “piedra de toque de un buen traductor”, mientras que la transposición “simplemente muestra un buen dominio del idioma de destino” [Munday, 2016, p. 57]. Según Vinay y Darbelnet, la modulación suele ocurrir a nivel de mensaje, mientras que los cambios de nivel gramatical se ven como transposición [Munday, 2016, p. 58]. A nivel de mensaje, la modulación se sigue dividiendo en varias categorías: concreto por abstracto, causa-efecto, parte-otra parte, inversión de términos, negación del contrario, activo por pasivo (y viceversa), espacio por tiempo, repensar intervalos y límites (en el espacio y en el tiempo), y cambio de símbolo (incluyendo metáforas fijas y nuevas). La modulación también cubre la discusión de un cambio de símbolo. De la traducción inversa, se puede ver que los dos idiomas usan diferentes expresiones para simbolizar un mismo concepto.

La modulación se usa a menudo dentro del mismo idioma. Las expresiones como *no es fácil* o *es difícil* tienen un significado similar pero el enfoque de la frase es diferente. Este tipo de técnica ayuda al lector a percibir las cosas en su forma de pensar. La modulación es definida por Hardin y Picot [1994, p. 35] como “un cambio de punto de vista que nos permite expresar un mismo fenómeno de forma diferente”. Podemos distinguir dos tipos de modulación:

1) Modulación estándar: se suele utilizar en los diccionarios bilingües. Está convencionalmente establecida y es considerada como un procedimiento listo para usar.

2) Modulación libre: este segundo tipo se considera más práctico en los casos en que “el idioma de destino rechaza la traducción literal” Gérard Hardin y Gynthia Picot [1994, p. 37].

Analicemos el ejemplo de modulación que se puede ver en la Figura, donde en la versión inglesa se utiliza *fifty times* y en la versión rusa *5 раз* (cinco veces).

Fifty times > По 5 раз



Figura 1. Persépolis, libro 4. El regreso, páginas 2-3

La modulación, en su aplicación dentro de los campos cultural, lingüístico y psicológico-perceptivo, implica una transformación profunda que va más allá de la simple adaptación de palabras. En el contexto cultural, la modulación se refiere a la necesidad de ajustar el mensaje para que sea comprensible y relevante dentro de una cultura diferente, considerando sus valores, normas y referencias. En el ámbito lingüístico, esta transformación se lleva a cabo mediante ajustes gramaticales, sintácticos o léxicos, con el fin de garantizar que la expresión se corresponda de forma adecuada con las estructuras y el vocabulario del idioma de destino. Por último, en el campo psicológico-perceptivo, la modulación toma en cuenta cómo el receptor interpreta el mensaje a nivel emocional y cognitivo, adaptando el discurso para que resuene de manera efectiva con sus percepciones y experiencias internas. En inglés, la expresión *fifty times* puede usarse de manera hiperbólica para enfatizar repetición o exageración. Este tipo de exageración es común en la retórica inglesa para dar fuerza a una afirmación. En ruso, las expresiones numéricas pueden tener diferentes connotaciones y niveles de exageración. Decir '50 veces' en ruso puede sonar excesivo o poco natural en algunos contextos, mientras que *5 paz* ('cinco veces') puede ser suficiente para transmitir la idea de repetición o exageración sin perder naturalidad.

Al mismo tiempo se trata de adaptación para conseguir la máxima naturalidad. La elección de *5 paz* en lugar de *50 paz* es un ejemplo de modulación que busca mantener la naturalidad del lenguaje en ruso. Aunque *50 paz* no sería incorrecto, podría sonar forzado o menos común en ruso. La modulación aquí consiste en adaptar la magnitud de la repetición para que suene más natural y fluida en el idioma de destino, sin alterar el significado esencial del original.

El impacto en la interpretación es significativo debido a la diferencia en el número literal, aunque ambos números cumplen la función de enfatizar la repetición o exageración de una acción o evento. El lector en inglés percibirá una mayor exageración con *fifty times*, mientras que el lector en ruso entenderá la misma idea con *5 paz*, aunque con una intensidad ligeramente diferente.

Este ejemplo ilustra cómo los traductores deben tomar decisiones para adaptar el texto original a las normas y expectativas del idioma de destino. La modulación permite mantener la efectividad comunicativa del mensaje, incluso si esto significa alterar ciertos elementos superficiales como los números. En este caso, la modulación logra que el texto suene natural y convincente en ruso, manteniendo la intención y el tono del original en inglés. Para comprender y justificar cambios como el ajuste de números en una traducción, es útil aplicar herramientas y teorías que nos permitan analizar tanto el texto como su contexto. Una de estas herramientas es la teoría de la multimodalidad, que nos ayuda a considerar cómo diferentes modos de comunicación (como texto, imagen, color, etc.) trabajan juntos para crear significado. La teoría de la multimodalidad sugiere que el significado se construye a través de múltiples modos de comunicación, no solo a través del texto escrito. En el caso de una novela gráfica como *Persépolis*, estos modos incluyen el texto (diálogos, narraciones, y cualquier texto escrito), imágenes (ilustraciones que acompañan al texto), diseño visual (la disposición de los elementos en la página, el uso del espacio y el color o su ausencia). En *Persépolis*, el uso exclusivo de blanco y negro es una elección estilística que contribuye al tono y al mensaje de la obra. Este laconismo visual puede ser visto como una forma de destacar la seriedad y la simplicidad de las historias narradas. Para justificar el cambio de números en la traducción, podemos considerar lo siguiente.

Función de los números en *Persépolis* se realiza de la siguiente manera: los números (como *fifty times* en inglés y *5 paz* en ruso) se utilizan para enfatizar la repetición o exageración de una acción con el propósito principal retórico y no literal. El número exacto puede cambiar siempre y cuando cumpla con su función de exagerar o enfatizar en el contexto cultural del idioma de destino.

Debe respetarse la coherencia multimodal: dado que la novela gráfica utiliza un estilo visual minimalista (blanco y negro), el laconismo textual puede ser coherente con este estilo. La reducción del número en la traducción rusa puede verse como una forma de mantener esta coherencia, adaptándose a una expresión que suene natural en ruso mientras mantiene el mismo impacto retórico.

En resumen, el laconismo en *Persépolis* justifica la eliminación o ajuste de la intensidad en la traducción de los números porque se trata de mantener la coherencia estilística y funcional del texto y las imágenes. La teoría de la multimodalidad nos ayuda a entender cómo los diferentes modos de comunicación trabajan juntos y cómo los cambios en la traducción pueden ser justificados para preservar el efecto retórico y estilístico en el idioma de destino.

Algunos procedimientos de modulación se utilizarán para sustituir el espacio por el tiempo, cambiar la estructura gramatical del modo pasivo (*ser reconstruido*) por el modo activo (*строит*) o viceversa, etc.). El ejemplo del último tipo se da a continuación.

Todo tiene que ser reconstruido de nuevo > *всё надо заново строить*

En resumen, la modulación como técnica de traducción ocurre cuando se modifica la forma de ver una idea, lo que va acompañado de un cambio en el vocabulario al traducir al idioma de destino (ver Figura) donde se efectúa el cambio *too small* por *детский* ('de niños').



Figura 2. Persépolis, libro 4. El regreso, páginas 5-6

Cada tipo de texto tiene sus propias convenciones estilísticas y retos específicos en términos de interpretación y traducción. Las novelas gráficas combinan elementos visuales (imágenes, ilustraciones) y verbales (diálogos, descripciones) para contar una historia. Esta combinación crea una narrativa multimodal que depende tanto de las imágenes como de las palabras para construir significado. Las metáforas visuales utilizan imágenes para representar ideas abstractas o conceptos complejos de manera simbólica y los traductores usan la modulación para adaptar metáforas que pueden no tener un equivalente directo en el idioma de destino. Esto implica cambiar el punto de vista o la categoría de pensamiento para que el texto multimodal tenga sentido en el nuevo contexto cultural. La modulación permite a los traductores preservar el significado subyacente de los recursos expresivos del texto, incluso si las palabras o las imágenes específicas deben cambiarse. La modulación ayuda a lograr una equivalencia dinámica, donde el impacto y el efecto emocional de los recursos expresivos del texto se mantienen en la traducción. Esto es crucial en las novelas gráficas, donde la combinación de texto e imagen debe resonar emocionalmente con el lector. La modulación ofrece flexibilidad creativa a los traductores, permitiéndoles reformular metáforas de manera que mantengan su efectividad y naturalidad en el idioma de destino. Esto puede implicar la creación de nuevas metáforas que capturen la esencia del original de una manera que sea comprensible y poderosa para los lectores del idioma de destino. Las metáforas a menudo están profundamente arraigadas en la cultura y el contexto del idioma original.

La modulación en el contexto semiótico

La modulación en la traducción semiótica se emplea para adaptar un texto multimodal a un contexto cultural distinto, asegurando que el significado original se mantenga mientras se ajusta a la percepción y sensibilidad del público objetivo. A través de la modulación, los traductores buscan una equivalencia dinámica, transformando el original de manera que conserve su impacto y efecto emocional en el idioma de destino.

Este procedimiento permite una mayor creatividad en la traducción de metáforas y otros recursos expresivos, ofreciendo la flexibilidad necesaria para reformular frases de manera que se adapten mejor al estilo y uso del idioma de llegada. Así, la modulación evita traducciones literales que podrían resultar forzadas o artificiales, garantizando que el mensaje se mantenga natural y comprensible.

Desde una perspectiva semiótica, los signos y símbolos desempeñan un papel fundamental en la construcción del significado dentro de un texto. La modulación, en este sentido, facilita la transferencia de estos elementos a un nuevo contexto cultural y lingüístico sin alterar su esencia comunicativa. Al ajustar la forma en que se presentan los signos y símbolos en la traducción, se preserva la eficacia y claridad del mensaje original, asegurando que el contenido siga siendo relevante y accesible para el público meta.

Por lo tanto, la relación entre la semiótica y la modulación radica en cómo los traductores utilizan los principios semióticos para entender los signos y símbolos en el texto original y luego aplican la modulación para ajustar esos signos y símbolos en la traducción de manera que conserven su significado y efectividad en el nuevo contexto cultural y lingüístico. En resumen, la semiótica proporciona el marco teórico para entender los signos y símbolos, mientras que la modulación es la herramienta práctica que los traductores utilizan para adaptar esos signos y símbolos en la traducción. La relación entre intersemiótica y modulación en el contexto de la traducción de textos multimodales como la novela gráfica es profunda y significativa. En el contexto de la traducción se implica la transferencia de significado de un sistema de signos, como el lenguaje verbal, a otro sistema de signos, como las imágenes visuales o viceversa. La intersección entre la semiótica y la lingüística cognitiva se encuentra en el estudio de cómo los signos lingüísticos y no lingüísticos son procesados, interpretados y producidos por el ser humano. Ambos campos analizan cómo se construye el significado, pero desde diferentes perspectivas. Semiótica se centra en el estudio de los signos, símbolos y sistemas de significación en contextos culturales y sociales [Eco, 2009]. Examina cómo se construyen y se interpretan los signos en diferentes contextos, incluyendo tanto los aspectos lingüísticos como los no lingüísticos. Lingüística cognitiva se enfoca en cómo se produce y se comprende el lenguaje humano desde una perspectiva cognitiva. Analiza los procesos mentales involucrados en la producción y comprensión del lenguaje, así como la relación entre el lenguaje y otros aspectos cognitivos como la percepción, la memoria y el razonamiento. La intersección entre estos campos se produce en el estudio de cómo los signos lingüísticos y no lingüísticos son procesados y comprendidos por la mente humana. La lingüística cognitiva aporta una comprensión de los procesos cognitivos subyacentes en la producción y comprensión del lenguaje, mientras que la semiótica proporciona un marco teórico para analizar cómo se construyen y se interpretan los signos en diferentes contextos culturales y sociales. En conjunto, estos campos pueden ofrecer una visión más completa de cómo se crea y se interpreta el significado en la comunicación humana. Teniendo esto en cuenta, nuestro análisis se enfoca no solo en el proceso técnico de encarnar el significado en la nueva forma del idioma de destino, sino también en el público receptor como parte de la nueva cultura del idioma de destino. Analicemos el ejemplo con la perspectiva adecuada teniendo en cuenta los cambios culturales y lingüísticos: *Ohh! I'm the monster of the darkness > Я чудище тьмы*. Véase la figura 3.



Figura 3. Persépolis, página 7

El análisis de la modulación aplicada enfoca el punto de vista del hablante del texto original. El hablante se presenta a sí mismo como *monster of darkness*, 'el monstruo de la oscuridad'. El punto de vista aquí es en primera persona, con una autodescripción directa. En la traducción, *Я чудище тьмы* (literalmente, 'Soy el monstruo de la oscuridad'), se mantiene el punto de vista

en primera persona, con el hablante describiéndose a sí mismo. Aquí, el cambio principal radica en la selección de *чудище* en lugar de *монстр*, que refleja una adaptación cultural y lingüística. En el contexto cultural original en inglés, ‘monster’ es una palabra común que describe a una criatura aterradora o mítica. La expresión ‘monster of the darkness’ es comprensible y evoca una imagen clara en el contexto cultural anglosajón. En ruso, el término *чудище* se usa en lugar de *монстр* porque *чудище* es una palabra más auténtica y con raíces más profundas en la lengua y la cultura rusas, mientras que *монстр* es un préstamo. La palabra *чудище* tiene connotaciones similares de algo aterrador o grotesco, pero es más culturalmente apropiada en ruso. En este caso, la modulación se produce mediante la adaptación del vocablo *monster* a *чудище*, que es más acorde con la cultura y lengua rusas. La modulación aquí implica un cambio de perspectiva cultural, donde el traductor elige una palabra que resuena y tiene autenticidad cultural en el idioma de destino. El proceso de modulación resulta finalmente en una adaptación lingüística, en la cual se selecciona un sinónimo con raíces etimológicas en la lengua de destino, en lugar de un préstamo cultural, ¡y también se omite la exclamación ‘Ohh!’, que no se incluye en la traducción, lo que puede ser una decisión para mantener el tono y estilo apropiados en ruso, donde tal exclamación puede no ser necesaria o podría sonar forzada. En este ejemplo, la modulación se realiza adaptando diferentes niveles de idioma. En el nivel léxico se cambian las unidades léxicas (*monster* a *чудище*) para alinearse mejor con las expectativas culturales y lingüísticas del público ruso. Este cambio no altera el significado esencial del mensaje, pero mejora su resonancia y aceptación en el contexto cultural de destino. En el nivel estructural y estilístico se omite la exclamación innecesaria. La modulación garantiza que el texto traducido suene natural y apropiado para el lector del idioma de destino y mantiene la fuerza y el impacto del original.

Analicemos otro ejemplo. Véase la figura 4.



Figura 4. Persépolis, página 8

Modulación resulta en 1) el cambio de estructura sintáctica. La frase inglesa *They are symbols of capitalism, of decadence* se transforma en ruso *Они символизируют мировой капитализм, упадничество*. En el original, la estructura es un verbo (are) seguido de un sustantivo plural (symbols) con una frase preposicional. En la traducción, se utiliza un verbo activo *символизируют* que significa ‘simbolizan’ seguido directamente de los objetos *мировой капитализм* (‘capitalismo global’) y *упадничество* (‘decadencia’); 2) cambio de perspectiva de una descripción estática (*are symbols of*) a una acción dinámica *символизируют*. Se pasa de una descripción estática, en la que se utiliza el verbo ‘to be’ en inglés para establecer una relación fija o un estado (por ejemplo, ‘son símbolos de’), a una acción dinámica, en la que se emplean verbos de acción que implican movimiento, cambio o interacción. El verbo “simbolizar” tiene una función más dinámica, aunque también está relacionado con la representación de significados, no solo se está describiendo una relación, sino que se implica que el objeto o concepto tiene una función activa en representar o transmitir algo más allá de su existencia literal. La principal diferencia entre ambos verbos radica en que “ser” establece una existencia o una relación fija, mientras que “simbolizar” introduce la idea de un proceso activo de representación. Este cambio no solo altera el

tipo de verbo, sino también la forma en que se conceptualiza la relación entre los elementos de la oración; 3) adición de contexto cultural. En la traducción, se añade el término *мировой* (global) antes de *капитализм*. Aunque *мировой* no está presente en el original, su inclusión en la traducción añade una dimensión global que puede ser relevante, ya que amplía el alcance del concepto.

La traducción realiza una 4) adaptación de las connotaciones presentes en el texto original. En este caso, la palabra decadencia se traduce como *упадничество*. Aunque esta traducción es directa, la connotación del vocablo decadencia puede variar entre culturas. En el contexto cultural ruso, *упадничество* conlleva connotaciones de declive moral y social, lo cual puede ser percibido de manera diferente pero efectiva. La modulación en este ejemplo se realiza a varios niveles: 1) sintáctico con el cambio de una estructura descriptiva a una activa; 2) se varía la perspectiva de una descripción estática a una acción dinámica; 3) se efectúa el cambio en el contexto cultural con la inclusión de *мировой* para añadir una dimensión global. 4) nivel léxico con cambios en las connotaciones que resulta en adaptación de la palabra *decadence* a *упадничество* con sus propias connotaciones culturales. Estos cambios permiten que el mensaje original sea relevante y efectivo en el idioma y cultura de destino, logrando una traducción que respeta tanto el significado como el impacto emocional del texto original.

La adición de *мировой* (global) en la traducción puede parecer, a primera vista, una técnica de amplificación, ya que añade una palabra que no está presente en el original. Sin embargo, podemos considerarla una forma de modulación debido a los siguientes motivos. Tras modulación se efectúa un cambio en el punto de vista, la perspectiva o la categoría de pensamiento en la traducción. En este caso, la inclusión de *мировой* cambia la perspectiva de la frase original, proporcionando una asociación con la literatura, en particular, *El Capital*, la principal obra de Karl Marx sobre economía política, con un análisis crítico del capitalismo mundial. Es decir, el término capitalismo en el original podría implicar un contexto global, que en ruso se explicita mediante el adjetivo *мировой*. La modulación, en este sentido, no solo añade información, sino que ajusta la forma en que se presenta para resonar mejor con el público objetivo, alineando el significado implícito del original con una expresión explícita en el idioma de destino. Amplificación consiste en añadir información que no está presente en el original para aclarar el contexto o proporcionar detalles adicionales que faciliten la comprensión. Si consideramos estrictamente la adición de *мировой* como un simple añadido de información sin cambiar la perspectiva o la interpretación del término “capitalismo”, entonces podría verse como amplificación. Sin embargo, en este contexto, la palabra añadida ayuda a trasladar una connotación implícita (el capitalismo en un sentido global) de una manera que se alinee más con las expectativas y la comprensión del lector en el idioma de destino. En este caso específico, la inclusión de *мировой* se entiende mejor como modulación porque la traducción no solo está añadiendo información, sino que está adaptando la perspectiva desde la que se ve el término “capitalismo” para hacer que la traducción sea más relevante culturalmente para los hablantes de ruso. Según el corpus del idioma ruso, el término *мировой капитализм* aparece en 53 ocasiones, mientras que *капитализм* tiene 1900 apariciones [Kozerenko, 2025]. Estos datos del corpus respaldan las connotaciones específicas asociadas con los conceptos de crisis, revolución, emigración, guerra, entre otros, y, en consecuencia, el término *мировой капитализм* se queda mejor reconocido por los lectores. Al incluir *мировой*, el traductor se asegura de que la frase tenga el mismo peso y resonancia que en el original, adaptándose a la percepción del público objetivo. Podemos decir, que la inclusión de *мировой* amplía la unidad original, y, como la consecuencia, ajusta la perspectiva y la comprensión del término “capitalismo” para que sea culturalmente relevante y comprensible para los lectores en el idioma de destino. Este ajuste en la perspectiva es un aspecto clave de la modulación, que va más allá de simplemente añadir información extra. En este sentido, las técnicas son medios de lograr la modulación como la variedad de traducción libre como podemos ver en la viñeta (figura 5) *good night* se traduce como *здрасьте*.

Dentro del marco del proceso de modulación de nivel idiomático y sintáctico entre otros. La expresión inglesa *without saying good night or goodbye* implica el significado “no despedirse apropiadamente”. La expresión rusa *не сказав ни здрастьте ни до свиданья* tiene una connotación similar, indicando que la persona no cumplió con las normas sociales básicas de saludo o despedida, lo que es una forma coloquial de expresar la misma idea de manera efectiva y natural en ruso.

La modulación aquí implica la búsqueda de una equivalencia idiomática. En ruso, usar una frase como *не сказав ни здравствуйте ни до свиданья* transmite una sensación similar de informalidad y falta de cortesía, manteniendo la esencia del mensaje original.

El traductor opta por una expresión idiomática que captura la intención y el sentimiento del original, a pesar de que las palabras específicas son diferentes. La modulación en este caso se efectúa mediante el cambio de unidad léxica y la adaptación cultural para encontrar una equivalencia idiomática en el idioma de destino. Al traducir *good night* por *здравьте*, el traductor no sigue una equivalencia literal, sino que elige una expresión que resuena culturalmente en ruso y mantiene la intención comunicativa del original. Este tipo de modulación es crucial para lograr una traducción natural y coherente, que sea comprensible y significativa para el público objetivo.



Figura 5. Persépolis, página 250

La traducción es un proceso complejo que a menudo implica una serie de técnicas y estrategias para transferir significado de un idioma a otro de manera efectiva. Entre estas estrategias, la modulación es solo una de varias posibles, junto con la amplificación, sustitución, transposición, y otras. Veamos cómo se relacionan estos conceptos y si podemos considerar que la traducción siempre implica modulación. La traducción en el sentido general no siempre efectúa el procedimiento de modulación. Sin embargo, la necesidad de ajustes y cambios para que un texto tenga sentido y suene natural en el idioma de destino es una parte fundamental del proceso de traducción de los textos multimodales.

En términos generales, la traducción siempre implica algún nivel de adaptación del texto original al texto de destino, lo cual puede incluir ajustes gramaticales y estructurales (transposición), adición de información para claridad (amplificación), reemplazo de términos para encontrar equivalentes culturales y lingüísticos (sustitución), cambios en la perspectiva o el punto de vista (modulación).

Por lo tanto, si consideramos la modulación en un sentido amplio como cualquier adaptación que involucre cambiar la perspectiva o la estructura para adecuarse mejor al idioma y cultura de destino, entonces podríamos decir que la traducción siempre involucra elementos de modulación. Con fórmula podríamos especificar la modulación así:

$$M = \lambda (\Delta P + \Delta E) \rightarrow \sum_c + \sum_lex.$$

Donde λ es la función de transformación que adapta el texto fuente a su versión destino.

Δ es el cambio de la perspectiva (P), la forma de ver el objeto o representar el concepto.

Δ el cambio o varios cambios estructurales (E), gramaticales o sintácticos, necesarios.

\sum_c (sigma, el símbolo abstracto) es la adaptación cultural que incorpora las diferencias y normas culturales entre las lenguas.

\sum_lex es la adaptación léxica que se refiere al cambio en el vocabulario para adecuarlo al idioma de destino.

Aunque la traducción no siempre se puede definir estrictamente como modulación, el proceso de traducir siempre involucra una serie de ajustes y adaptaciones. La modulación es una de las técnicas fundamentales para asegurar que el mensaje original se mantenga fielmente en el idioma de destino, adaptando la perspectiva y la estructura cuando sea necesario. En este sentido amplio, se podría argumentar que la traducción siempre implica elementos de modulación, aunque también emplea muchas otras técnicas para lograr una traducción efectiva y natural. La modulación es más adecuadamente considerada una estrategia en lugar de una técnica específica de traducción ya que se refiere a un enfoque general o plan de acción utilizado por un traductor para abordar un texto en particular. Las estrategias guían al traductor en la selección y aplicación de diversas técnicas para lograr el objetivo de traducción deseado. La modulación, en este sentido, puede considerarse una estrategia en la medida en que implica un cambio en la perspectiva o enfoque del texto para adaptarlo al idioma y cultura de destino. Esta estrategia puede involucrar el uso de varias técnicas específicas, como la reestructuración de la oración, la adición de información o el cambio de términos, dependiendo de las necesidades del texto y del idioma de destino.

Modulación en el marco paratraductivo de los textos multimodales

La traducción de las novelas gráficas, como hemos visto, no es una traducción monomodal o meramente intralingüística, sino una reconstrucción integral de toda la información implicada en el texto. Dado que las novelas gráficas combinan múltiples códigos semióticos — como el lenguaje verbal, la imagen, la tipografía y la disposición de las viñetas — su traducción exige un enfoque que vaya más allá de la simple transposición de palabras. Aquí es donde entra en juego la paratraducción, entendida como el proceso que abarca no solo el contenido lingüístico, sino también los elementos visuales, editoriales y culturales que rodean el texto [Yuste Frías, 2012].

Desde la perspectiva de la paratraducción, cada componente de la novela gráfica actúa como un elemento significativo que debe ser interpretado y adaptado en la traducción. No se trata solo de trasladar los diálogos o los textos en las viñetas, sino de analizar cómo la interacción entre los signos gráficos y lingüísticos contribuye al significado global. Esto implica tomar decisiones que afectan a la maquetación, la tipografía, los efectos visuales y el uso del espacio dentro de la página, lo que a su vez influye en la experiencia del lector en la lengua meta.

En este contexto, la modulación y la adaptación semiótica juegan un papel clave, ya que la traducción de novelas gráficas requiere ajustes tanto lingüísticos como visuales para preservar el impacto narrativo original. Así, la paratraducción permite comprender la novela gráfica como un objeto cultural complejo, cuya traducción no es solo un proceso de sustitución de palabras, sino una reinterpretación que busca mantener la coherencia estética, simbólica y comunicativa en el nuevo contexto lingüístico y cultural.

Las imágenes de las novelas gráficas históricas *Persépolis* fueron creadas por la autora, Marjane Satrapi. El contenido de la imagen en relación con el texto es de interés e importancia. La imagen nunca tiene menor valor que el texto de la novela gráfica, y esto muestra cómo interactúan la escritura y la imagen y como esta interacción afecta la traducción en cada obra en particular. A pesar de tener una dimensionalidad multimodal, las traducciones de la novela gráfica generalmente se concentran en el texto escrito y simplemente presentan una versión del mismo en el idioma de destino, lo que implica que los dos modos utilizados en el original pueden desagregarse sin causar daño. En consecuencia, si de la novela gráfica se traduce al ruso sin contar con las imágenes, entonces tiene una dimensionalidad multimodal más baja que el original. En la versión inglesa de *Persépolis* realizada por el marido de Marjane Satrapi, Mattias Ripa, la pieza de vestimenta islámica femenina que cubre la cabeza de mujer se traduce como *veil*, aunque existe la unidad léxica inglesa *headscarf*, que sería la variante más adecuada. Véase la imagen (Figura). Nuestro comentario podría ser argumentado con la imagen. Se ve perfectamente lo que es el “pañuelo”, “hiyab(hijab)”, no “velo”. la modulación puede estar involucrada en la traducción de términos específicos como *veil* en lugar de *headscarf*. Análisis del caso con dimensionalidad multimodal.

La discusión comienza con la idea de que las traducciones de novelas gráficas suelen enfocarse en el texto escrito, a pesar de la naturaleza multimodal del original. Esto implica que a menudo, el componente visual puede ser considerado menos crucial, lo cual no siempre es cierto.

La afirmación sobre la traducción al ruso sin las imágenes que resulta en una “dimensionalidad multimodal más baja” refleja la importancia de mantener ambos modos (texto e imagen) para conservar la riqueza del original. Con este fin se emplea la modulación de nivel léxico e implica un ajuste en contextos culturales específicos ya que, en original, el término usado es más culturalmente cargado, como *hiyab* o pañuelo.

La imagen en la novela gráfica (figura 6) muestra claramente lo que es el *hiyab* o pañuelo, y no un velo. Esto visualmente refuerza la necesidad de una traducción más precisa. La modulación en este caso se aplica en el nivel léxico y cultural, donde el traductor elige un término *veil*. La modulación aquí está presente en la adaptación del término cultural, y su eficacia se ve reforzada (o cuestionada) por la presencia de imágenes en la novela gráfica. Las imágenes proporcionan un contexto visual que debería haber influido en la elección de un término más preciso como *headscarf*.

Revealed: The Queen's headscarf laid across her pony Emma's saddle for the funeral procession is an Hermès design featuring Buckingham Palace's Royal Mews complete with the stable, equerry and royal carriages



Figura 6. La imagen de headscarf (“Daily mail”, Wednesday, Oct 25th 2023)



Figura 7. Persépolis. El pañuelo (versión inglesa), página 112

En la imagen del capítulo “veil” (Figura) se ve claramente que la vestimenta que llevan las niñas es el tipo de “velo parcial”, es decir “hiyab”, el pañuelo con que las mujeres musulmanas se cubren el pelo, o bien en otra fuente podemos leer “un velo que cubre la cabeza y el pecho que las mujeres musulmanas usan en presencia de personas que no sean de su familia”. Profundizando más los significados y contextos se puede decir que el pañuelo se considera un símbolo de resistencia cultural, de orgullo étnico. El pañuelo, como parte de la vestimenta, tiene carácter neutral en comparación con el *niqab* o el burka, velo integral que cubre la cara, cuerpo, cabeza de las mujeres.

Cabe mencionar que en la versión original francesa figura la unidad léxica *foulard* (pañuelo), no velo (Figura).



Figura 8. Persépolis. El pañuelo (versión francesa)

Si una respuesta parte de suposiciones sobre los aspectos sociales de la creación de significado, cabe destacar otra vez más el enfoque multimodal, que puede servir como justificante para seleccionar entre todos los sinónimos de pañuelo (bufanda – chal – pañoleta – lienzo – mantón – velo), si contamos con las impresiones de Blake¹ que puso mayor énfasis en la relación entre las palabras y las imágenes, podemos llegar a la propuesta de utilizar la unidad *veil* en el título de capítulo donde vemos la imagen del velo tapando la cara hasta los ojos. Pero en otros casos dejaríamos la opción más neutral: pañuelo (*foulard, headscarf*).

Sin embargo, es crucial reconocer que existen otros procesos de (re)constitución de significado que también podrían clasificarse como formas de traducción y que tienen diferentes tipos de impacto. Una “traducción” contrastante separaría la imagen del texto y luego (re)constituiría su significado creando una nueva contraparte visual que utiliza posibilidades semióticas del modo de imagen de manera diferente. La traducción de este tipo prioriza la imagen como podemos observar en el ejemplo explicado previamente. Foucault cuando describía las relaciones entre la imagen y el texto definió la relación entre escritura e imagen de la siguiente manera:

Es cierto que la subordinación se mantiene estable sólo en muy raras ocasiones. Lo que sucede con el texto del libro es que se convierte en mero comentario de la imagen, y canal lineal, a través de las palabras, de sus formas simultáneas; y lo que sucede con el cuadro es que está dominado por un texto, todos cuyos significados ilustra figurativamente [Foucault 1996, p. 39; Foucault 2002, p. 32].

Con el énfasis en los patrones cambiantes de dominación y subordinación, este análisis indica que múltiples etapas de transposición y (re)constitución de significado están involucradas en el proceso de traducción (literaria) multimodal. El autor primero constituye un significado (o significados) al orquestar un conjunto (la fuente), luego el traductor/editor transpone los recursos de creación de significado, brindando una oportunidad para la (re)constitución de los significados al orquestar una entidad relacionada (el destino, que puede o no ser *multimodal*) – y luego los lectores/espectadores de la traducción (re)constituyen el significado del destino (y/o la fuente) a medida que lo interpretan.

Nos pueden servir como ejemplos tres diferentes cubiertas (Figura) de la obra *Persépolis*. Observamos que las tres no son idénticas; las tres (re)constituyen significados implícitos, o mejor dicho, no verbalizados aquí en la cubierta, sino más bien los significados implicados a lo largo de la novela. Podemos ver, en la cubierta de la versión rusa, el color verde (figura 11), color de la religión islámica. Esta imagen está justificada por las eventos y sentimientos de la protagonista y el papel e importancia de religión en la vida. Dice que nació con la religión y creía en Dios. La misma Margiane en su entrevista hablaba de sus raíces iraníes y con orgullo decía que es iraní y siempre lo será.

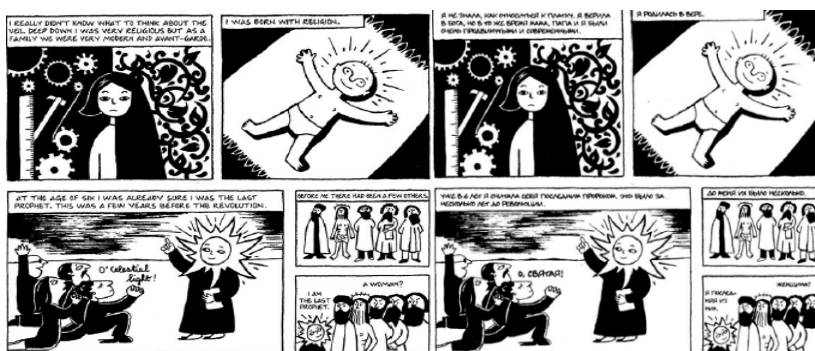


Figura 9. Persépolis, página 11

¹ El trabajo de William Blake es un ejemplo de cómo la modulación puede operar fuera del ámbito de la traducción lingüística. Su habilidad para combinar texto e imagen demuestra que los principios de modulación – la adaptación creativa y el refuerzo del significado a través de diferentes medios – son aplicables en una variedad de contextos. Así, podemos ver como una forma de modulación que trasciende las barreras de los medios tradicionales, ofreciendo una experiencia estética y emocionalmente rica que sigue siendo influyente y relevante hoy en día.

Я НЕ ЗНАЛА, КАК ОТНОСИТЬСЯ К ПЛАТКУ. Я ВЕРИЛА
В БОГА, НО В ТО ЖЕ ВРЕМЯ МАМА, ПАПА И Я БЫЛИ
ОЧЕНЬ ПРОВАЙНУТЫМИ И СОВРЕМЕННЫМИ.

I REALLY DIDN'T KNOW WHAT TO THINK ABOUT THE
VEIL. DEEP DOWN I WAS VERY RELIGIOUS BUT AS A
FAMILY WE WERE VERY MODERN AND AVANT-GARDE.

Figura 10. Persépolis, página 11

En la versión rusa, véase el ejemplo de la imagen con el texto incrustado (Figura 9) y el texto extraído (Figura 10). La traducción del texto emplea una combinación de técnicas de traducción que cumplen con el objetivo del procedimiento de modulación, a saber, el ajuste entre los idiomas y la adaptación estructural, sintáctica y léxica en la cultura meta. De este modo, se aplican las sustituciones léxicas, en particular, *относиться* (tratar) – *to think*; *платок* (pañuelo) – *veil*; *в то же время* (al mismo tiempo) – *as a family*; sustitución de nivel sintáctico en la frase *Я верила в Бога* ('creía en Dios') – *I was very religious* ('éramos muy religiosa')



Figura 11. Persépolis. Cubiertas

Resultados

La traducción del texto emplea una combinación de técnicas que permiten cumplir con el objetivo del procedimiento de modulación, es decir, el ajuste entre los idiomas y la adaptación estructural, sintáctica y léxica en la cultura meta. Tradicionalmente, según la clasificación de Vinay y Darbelnet (ver tabla 1), la modulación ha sido categorizada como una técnica de traducción. Sin embargo, el análisis realizado en el presente trabajo sugiere que la modulación debe entenderse más bien como una estrategia de traducción (ver tabla 2), ya que no se trata de un procedimiento aislado, sino de un enfoque más amplio que implica un cambio en la perspectiva del mensaje para adaptarlo mejor a la lengua y cultura de destino. En este sentido, la modulación puede integrar diversas técnicas traductológicas, como la transposición, la sustitución o la reformulación, dependiendo del contexto y las necesidades comunicativas del texto, como la transposición, la sustitución o la reformulación, dependiendo del contexto y las necesidades comunicativas del texto traducido.

En el presente trabajo se ha analizado la modulación no solo como una técnica de traducción, sino como una estrategia más amplia que permite adaptar el mensaje a la lengua y cultura de destino. La traducción, como proceso complejo, implica una serie de estrategias y técnicas que van más allá de la modulación, incluyendo la amplificación, la sustitución y la transposición, entre otras.

Si bien la modulación es solo una de las herramientas a disposición del traductor, el acto de traducir siempre requiere cierto grado de adaptación para asegurar que el texto mantenga su significado y naturalidad en el idioma meta. En este sentido, toda traducción implica ajustes estructurales (transposición), la adición de información para mayor claridad (amplificación), la búsqueda de equivalencias culturales y lingüísticas (sustitución), o incluso cambios en la perspectiva y el punto de vista del mensaje (modulación).

Tabla 1

Clasificación de Vinay y Darbelnet [1958]

	LÉXICO	ORGANIZACIÓN	MENSAJE
1. Préstamo	F. Bulldozer I. Fuselage	F. Science-fiction I. (Pie) à la mode	F. Five o'clock Tea I. Bon voyage
2. Calco	F. Économiquement faible I. Normal School	F. Lutétia Palace I. Governor General	F. Compliments de la saison I. Take it or leave it
3. Traducción literal	{ F. ink I. encre	{ F. L'encre est sur la table I. The ink is on the table	{ F. Quelle heure est-il? I. What time is it?
4. Transposición	{ F. Expéditeur I. From	{ F. Depuis la revalorisation du bois I. As timber becomes more valuable	{ F. Défense de fumer I. No smoking
5. Modulación	{ F. Peu profond I. Shallow	{ F. Donnez un peu de votre sang I. Give a pint of your blood	{ F. Complet I. No Vacancies
6. Equivalencia	{ F. (Milít) La soupe I. Br. (Milít.) Tea	{ F. Comme un chien dans un jeu de quilles I. Like a bull in a china shop	{ F. Château de cartes I. Hollow Triumph
7. Adaptación	{ F. Cyclisme I. Br. cricket I. EEUU baseball	{ F. En un clin d'œil I. Before you could say Jack Robinson	{ F. Bon appétit I. U.S. Hi!

Desde un punto de vista amplio, si entendemos la modulación como cualquier cambio en la perspectiva o estructura del mensaje para ajustarse a la lengua de destino, podríamos afirmar que la traducción siempre involucra elementos de modulación [Vinay, Darbelnet, 1958; Newmark, 1988]. Aunque esta no es la única estrategia utilizada en el proceso traductológico, es una de las herramientas esenciales para garantizar la fidelidad y la efectividad comunicativa del texto traducido [Molina, Hurtado, 2002; Munday, 2016; Hardin, Picot, 1994].

Por lo tanto, la modulación debe considerarse más bien una estrategia que guía la selección y aplicación de diversas técnicas, en lugar de una técnica aislada dentro del proceso traductológico [Gil-Bardají, 2003; Hervey, Higgins, 1992]. Como estrategia, la modulación permite al traductor tomar decisiones adaptativas para asegurar que el mensaje original conserve su impacto y significado en el idioma de destino, integrándose así dentro de un enfoque global de traducción que busca equilibrio entre fidelidad y naturalidad [Pym, 2010; Nida, Taber, 1974].

A continuación, se presenta una tabla que organiza de manera más clara las ideas correspondientes a los ejemplos y análisis realizados. En esta tabla, la modulación se considera una estrategia de traducción libre, mientras que la adaptación, la equivalencia y la adecuación se entienden como los resultados del proceso traductológico, diferenciándose según los niveles en los que operan [Hardin & Picot, 1994; Toury, 1980]. La adaptación cultural se lleva a cabo en el nivel pragmático, la equivalencia se efectúa en el nivel lingüístico y la adecuación abarca el nivel comunicativo [Krings, 1986; Yuste Frías, 2012].

Conclusiones

La traducción de conjuntos multimodales es un proceso de transposición y (re)constitución de significado que frecuentemente revela “la jerarquía modal” del traductor y/o de la editorial que se realiza dentro del procedimiento de modulación, resultando en aplicación de las técnicas que implican los cambios y ajustes entre idiomas. Al presentar material multimodal, un modo puede ser priorizado, puesto en primer plano. La decisión de priorizar los elementos se hace según las unidades significativas (por ejemplo, género, estilo, forma), como se puede ver en las cubiertas de *Persépolis*.

La dimensión multimodal de las obras literarias permanece sin cambios, pero la priorización percibida de un modo sobre el otro puede inferirse considerando aquellos componentes del conjunto multimodal que el traductor decidió alterar. En el caso de la versión inglesa de *Persépolis*, como se ve en el ejemplo, se da la prioridad a la imagen de la cara tapada hasta los ojos, y como se ve en la imagen se traduce pañuelo/*foulard*/*nnamok* como *veil* (velo). En los ejemplos dados ambos modos se conservan en ambas traducciones, pero en la figura 7 la imagen ha sido cambiada por la actividad del traductor, mientras que el texto de la figura 8 se ha presentado

Tabla 2

Modulación como estrategia de traducción

Estrategia de traducción (libre)	Encabezados de las técnicas	Procedimientos	Resultado	Resultados			
				Niveles	pragmático	Lingüístico	Lingüístico, funcional, comunicativo, cultural
Modulación (moldear el contenido del TO)	Amplificación	Expandir o desarrollar el contenido original	Agrega información adicional, el elemento que clarifique el mensaje original	Adaptación cultural	Equivalencia	Adecuación	
	Compensación	Usar palabra o expresión original	Integración de términos extranjeros				
	Creación discursiva	Crear una expresión nueva	Nuevas expresiones en la lengua meta				
	Descripción	Reemplazar términos con descripciones	Ajuste a las normas de la lengua meta				
	Omisión	Eliminar información	Simplificación del contenido				
	Sustitución	Sustituir por términos equivalentes	Correspondencia cultural en la lengua meta				
	Generalización	Usar términos más generales	Naturalidad y fluidez en la traducción				
	Particularización	Usar términos más específicos	Ajuste en la especificidad del contenido				
	Préstamo	Usar directamente términos originales	Mantener términos extranjeros				
	Transposición	Cambiar categoría gramatical	Ajuste gramatical en la lengua meta				

en forma diferente, que determina un orden jerárquico en nombre del lector/espectador. Como siempre, los lectores (espectadores) son libres de interpretar el conjunto multimodal como quieran, y es ciertamente posible (de hecho, probable) que la dominancia/subordinación relativa de los modos cambie durante el proceso de interpretación, como reconoció Foucault [Foucault, 1978, p. 98].

Según los objetivos planteados al principio del trabajo y tras el análisis cualitativo y cuantitativo llegamos a una serie de conclusiones que presentamos a continuación.

Se ha podido observar cómo la intervención y las decisiones del traductor influyen en el efecto final que se crea en el texto meta. La personalidad del traductor resulta indispensable para superar la brecha lingüística y cultural entre el texto origen y el texto meta, y el uso de las distintas técnicas de traducción pueden generar efectos diversos. Además, se ha enfatizado la consideración de la traducción de novelas gráficas como traducción multimodal, dado que este género es una combinación de texto e imagen. En vista de ello, también se toman en consideración limitaciones espaciales como, por ejemplo, el tamaño de la viñeta. El idioma ruso, generalmente, en comparación con lenguas europeas, dispone de oraciones más largas y estructuras fraseológicas extensas. Por consiguiente, podemos encontrar los mayores números de casos en los que se han empleado las técnicas de particularización, modulación y traducción literal en la lengua meta, donde ha sido posible agregar contenido, cambiar el punto de vista o trasladar el mensaje sin cambios. Este trabajo aporta una visión de los procesos de traducción

en el ámbito de las novelas gráficas, y reivindica el concepto de la traducción del género de la novela gráfica como un campo en crecimiento que requiere un enfoque multidisciplinario que combine la lingüística, la semiótica, los estudios culturales, la teoría de la traducción y la teoría de análisis del discurso multimodal. Además, se podría ampliar el corpus a otras lenguas y culturas con el fin de analizar la traducción multimodal y la recepción de referentes culturales en diferentes contextos lingüísticos y culturales. Por otra parte, se podría expandir el estudio de novelas gráficas a otros ámbitos como, por ejemplo, la didáctica y, más concretamente, la enseñanza de idiomas. Asimismo, sería posible realizar una comparación entre la traducción automática y la traducción llevada a cabo por los traductores de estas novelas gráficas.

Esta investigación contribuye al campo de la traducción multimodal, a partir de la promoción del intercambio cultural y la difusión de obras literarias en diferentes comunidades lingüísticas, y establece una metodología sólida para la continuación de la investigación en el ámbito de las novelas gráficas, con ideas, datos y métodos para seguir explorando y comprendiendo mejor los desafíos y las estrategias involucrados en la traducción del género multimodal.

En el ejemplo de *Persépolis* hemos podido ver que el traductor empleó la traducción creativa con la variedad de procedimientos, entre los cuales la modulación y el equivalente léxico, en comparación con la traducción literal. No obstante, los traductores han conseguido conservar la intención del original y, asimismo, lograr una traducción comprensible y natural para los lectores meta.

Hemos averiguado que en algunos casos no se ha transferido exactamente el sentido del mensaje original y tampoco se ha facilitado siempre al lector meta una traducción comprensible. A pesar de ello, en la mayoría de los casos podemos confirmar que los traductores tradujeron los adjetivos en cuestión de una manera acertada y adecuada.

Hemos asumido que, en términos generales, la modulación es una estrategia universal y se puede afirmar que la traducción efectivamente emplea la modulación a nivel léxico o léxico-semántico (sustitución, omisión o transposición de las unidades léxicas), a nivel sintáctico y/o a nivel gramatical. La modulación emplea diversas técnicas para convertir el texto original (TO) en el texto traducido (TM), cada una con su propósito específico. La transposición se utiliza para realizar ajustes estructurales en la traducción, lo que implica modificar la categoría gramatical de ciertas palabras o frases. Por su parte, la ampliación agrega información adicional al texto traducido, con el fin de aportar mayor claridad y facilitar la comprensión del mensaje. La sustitución se centra en buscar equivalencias culturales y lingüísticas que permitan preservar el significado original, adaptando el contenido al contexto del idioma de destino. En situaciones donde un elemento del mensaje original no puede ser trasladado directamente, se recurre a la técnica de compensación, que introduce un recurso equivalente en otra parte del texto [Newmark, 1991; Toury, 1985]. La creación discursiva permite al traductor generar nuevos términos, expresiones, metáforas para comunicar efectivamente la intención del texto original, algo particularmente relevante en contextos como el de la traducción de obras gráficas o literarias [Satrapi, 2003; Satrapi, 2004; Satrapi, 2019].

La descripción es utilizada cuando un término o concepto específico no tiene una traducción directa, lo que lleva al traductor a proporcionar explicaciones más detalladas que faciliten la comprensión en el idioma de destino. Este recurso ha sido analizado desde enfoques semióticos y pragmáticos en estudios como los de Peirce [1974] y Yuste Frías [2012].

Adicionalmente, la técnica de omisión se aplica cuando ciertos elementos del texto original no son relevantes en el contexto del idioma meta, permitiendo que la traducción fluya de manera más natural [Sampieri et al., 2006].

La generalización implica el uso de términos más amplios o inclusivos en situaciones donde no existe una equivalencia exacta en el idioma de destino, mientras que la particularización se refiere a la selección de términos más específicos para ajustar el significado según el contexto. Estas decisiones, muchas veces guiadas por análisis de corpus y patrones léxicos, pueden apoyarse en recursos como el *Russian National Corpus* [Kozerenko, 2025], que permite observar usos lingüísticos reales.

Por último, el préstamo consiste en la adopción de palabras o expresiones del idioma original sin traducir, lo que resulta particularmente útil en el caso de términos técnicos o nombres propios reconocidos. En conjunto, estas técnicas de modulación permiten adaptar el texto original al sistema lingüístico y cultural del idioma de destino, preservando su significado y facilitando la comprensión.

El estudio abre las perspectivas de las investigaciones en el ámbito de la traducción intersemiótica y de los estudios cognitivos relacionados con la traducción e interpretación de los textos de diferentes tipos, géneros y estilos. Se considera que sería especialmente interesante ir analizando los cambios entre modalidades de evaluación, gratificación, emoción, etc. en los procesos de traducción intersemiótica para completar el modelo de la misma. En el transcurso de este trabajo, hemos explorado algunas ideas provenientes de la semiología y la teoría del análisis del discurso multimodal, aplicando sus principios al ámbito de la novela gráfica. En realidad, la novela gráfica presenta un discurso multimodal que brinda diversas perspectivas para examinar cómo interactúan diferentes modalidades dentro de un mismo sistema. Esto implica que elementos como el texto, las imágenes y el diseño se fusionan para crear una obra coherente. Aunque la novela gráfica puede constar de partes distintas, todas convergen para conformar un sistema unificado de comunicación y expresión artística. La tarea de traducción de la novela gráfica visualiza las relaciones entre el plano del idioma y plano visual. Aunque todavía queda mucho para poder estructurar todos los mecanismos multimodales de traducción por las diferencias entre los idiomas, las culturas y las características individuales del traductor, los principales resultados resumidos de la investigación realizada son los siguientes.

Para resumir, conviene apuntar que la traducción no puede ser vista únicamente desde el punto de vista lingüístico y tampoco basta con conocer a la perfección las dos lenguas, sino que hay que tomar en consideración los niveles multimodales, el contexto cultural de los dos idiomas y también disponer de cierta sensibilidad estilística y creatividad traductora. Un traductor no debería apegarse siempre a la literalidad a la hora de transmitir el mensaje, sino que ha de interpretar el mensaje y modificarlo y/o adaptarlo de la manera más conveniente para los lectores meta, empleando una técnica de traducción adecuada. Asimismo, al comparar las traducciones, hemos confirmado que existen más soluciones posibles y acertadas, y que también depende de la creatividad y originalidad del traductor conseguir una traducción fiel y comprensible al mismo tiempo.

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MODULATION AS A MULTIMODAL TRANSLATION STRATEGY OF GRAPHIC NOVEL PERSEPOLIS BY M. SATRAPI

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-17>

Key words: *translation strategies, multimodality, discourse, graphic novel*

The article presents a specific perspective on modulation as a universal strategy for translating multimodal graphic novel, while exploring the interplay between visual and verbal elements in meaning construction. It explores how the interaction of these modes influences the interpretation of the work, considering the author's intentions and cultural contexts. This study reformulates the concept of modulation (Vinay and Darbelnet), redefining it as a broader strategy of free sense-for-sense translation rather than merely a single technique. Thus, the research demonstrates modulation to function as a comprehensive strategy, resulting in pragmatic cultural adaptation by enhancing lexical equivalence, which is technically achieved through various translation transformations. Furthermore, the study demonstrates that modulation integrates multiple techniques, such as transposition, substitution, and reformulation among others, depending on the communicative needs and contextual demands of the translated text. The primary goal is to assess whether the main cultural references of the original text are preserved or diluted in translation with the strategy of modulation used, by means of identifying examples, outlining the components of the target text, and observing the modulated versions. Through the lens of modulation, a descriptive analysis of a historical graphic novel focuses on its pragmatic functions and the dissemination of historical and cultural concepts, examining how shifts in perspective influence meaning adaptation in translation. Specific objectives include observing the interaction between modes of expression, further analysing translation techniques, and conducting qualitative analyses of the corpus. *The methodology*, therefore, combines a qualitative approach with methods of observation, description, and comparison,

alongside elements of multimodal discourse analysis. Redefining modulation as a key translation strategy allows for a more comprehensive and justified exploration of the translation process. Translation decisions are made through a meticulous process of analysis and evaluation, ensuring that the complexity and richness of the original text's multimodal resources are preserved. Moreover, the modulated versions are validated through these multimodal resources, which serve as essential elements in shaping effective adaptation strategies. The study then proceeds to evaluate the data obtained from the selected corpus, carefully comparing the translated versions with the original and drawing conclusions based on the findings of the descriptive analysis. Through this process, the research aims to provide a nuanced understanding of the constraints imposed on cultural elements in translation. The research corpus includes the historical graphic novel *Persepolis*, its Russian version by A. Zaitseva (2007), and its English versions by M. Ripa (2003) and B. Ferris (2004) and has a thematic thread of historic moment depicted through visual narrative, where time and space are interpreted both visually and verbally. This selection considers the conceptualization of temporal and spatial dimensions within the narrative, focusing on how specific historic moments are represented and structured. Additionally, the study explores the role of the chronotope in shaping the relationship between these dimensions, analyzing how time and space intertwine to create meaning. The connection between temporal progression and spatial representation is examined in both the original and translated texts, highlighting the narrative strategies employed to convey historical contexts and cultural frameworks. It analyses the relationship between space and time as formally reflected in both languages, along with the expressive tools of the original and the translation strategies used in the Russian versions. The translation of multimodal sets involves a process of transposition and reconstruction of meaning that reveals the modal hierarchy of the translator and/or the publisher. In this process, one mode may be prioritized over another, as seen in the covers of *Persepolis*. Although the multimodal dimension of literary works remains intact, the perception of prioritizing one mode over another can be inferred from the components the translator chooses to alter. The results of the qualitative analysis show how the translator's intervention influences the final effect of the target text, highlighting the importance of the translator's agency in overcoming the linguistic and cultural gaps. In the corpus, the techniques of transposition, amplification, substitution, compensation, discursive creation, description, omission, generalization, particularization, and borrowing are demonstrated as being employed within the universal strategy of modulation, which involves shifting perspectives, modes of thinking, and ways of expressing ideas. This strategy encompasses a dynamic shift in perspective, altering not only how things and objects are viewed but also adjusting the modes of thinking and the ways ideas are expressed. By manipulating these elements, the translator ensures that the nuances of the original text are conveyed in a way that resonates with the cultural and linguistic context of the target audience. Through these techniques, modulation facilitates the pragmatic adaptation of the message, enabling both the translator and the reader of the target language to navigate complexities of meaning, cultural references, and expression in the translation process. This study demonstrates, through examples drawn from the corpus, the distinction between translation strategy and technique. It shows that these techniques function within the broader framework of the modulation strategy, facilitating the pragmatic adaptation of the original text. By employing techniques such as transposition, substitution, reformulation, amplification, generalization, description, compensation, and creation, the translator ensures lexical equivalence in the target language. These techniques allow for modifications to the grammatical category of a word or expression without altering its underlying meaning, thereby facilitating the adaptation of the text to the linguistic and cultural system of the target language. The translation of graphic novels is an expanding field that necessitates a multidisciplinary approach, integrating linguistics, semiotics, cultural studies, and translation theory. This study paves the way for future research in intersemiotic translation and cognitive studies, particularly in the translation of texts across diverse genres and styles. In conclusion, multimodal translation extends beyond the linguistic component and requires an understanding of the different multimodal levels at play, as well as a deep awareness of the cultural context of the languages involved. It also demands a high level of stylistic sensitivity and creativity from the translator. Ultimately, effective translation entails skilful interpretation and adaptation of the message to suit the target audience, using the most appropriate translation techniques.

ARCHEOLOGY OF LANGUAGE:
IN THE LIGHT OF HISTORICAL LINGUISTICS

АРХЕОЛОГІЯ МОВИ:
ПИТАННЯ ІСТОРИЧНОЇ ЛІНГВІСТИКИ

UDC 811.112.2'367'01

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-18>

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MODELS OF SYNTACTIC STRUCTURES
IN OLD GERMANIC CONCESSIVE SENTENCES

Пропонована стаття присвячена вивченню синтаксичного профілю давньогерманських мов, а саме особливостям функціонування синтаксису та граматичної рамкової структури речень із концесивною (поступальною) семантикою у германських мовах давнього періоду (давньоанглійська, давньоверхньонімецька, давньосаксонська, давньопівнічна (давньоісландська), готська, давньофризька). *Метою* статті є окреслення моделей синтаксичних структур складних речень з підрядною або сурядною поступальною дією у чотирьох типах речень поступки – з чистою (концесивною), кондиціональною, контрастивною, каузативною поступальною семантикою в шести давньогерманських мовах. Реалізація цієї *мети* передбачала опрацювання методики, що ґрунтується на застосуванні міждисциплінарного інструментарію шляхом залученням таких *методів*, як метод внутрішньої реконструкції, порівняльно-історичний, структурно-синтаксичний, семантичний, описовий методи, аналітичний і синтетичний аналіз, та метод суцільної вибірки.

На основі внутрішньої граматичної реконструкції давньогерманських речень поступки різних семантичних типів виокремлено *три провідні типи* їхньої внутрішньої рамкової структури із провідною позицією головного V-фінітного дієслова у головній та концесивній (або підрядній / сурядній) клаузі, а саме: 1) VXS- / VSX-модель із V-фінітним дієсловом в ініціальній позиції; 2) SVX- / XVS-модель із V-фінітним дієсловом у другорядній позиції; 3) SXV- / XSV-модель із V-фінітним дієсловом у фінальній позиції. Визначено, що синтаксис речень поступки із різною концесивною семантикою у синхронії демонструє функціонування виокремлених синтаксичних моделей у більшості семантичних типів речень поступки в залежності від конкретної давньогерманської мови.

Зафіксовано спільні, відмінні синтаксичні властивості давньогерманських клауз поступки у шести конфігураціях як SXV / XSV / VXS / VSX / SVX / XVS з акцентом на ініціальній / другорядній / фінальній позиціях слотів головних V-фінітних дієслів у принципальній та субординативній (координативній) клаузах. *Спільні синтаксичні властивості* детерміновано у наявності однакової синтаксичної слотової позиції головного фінітного дієслова – V-ініціальної, V-другорядної, V-фінальної – як обопільної сигнальної синтаксичної функції або ознаки в усіх або певних семантичних типах поступальної дії зазначених давніх мов. *Відмінні синтаксичні властивості* встановлено як відсутність певної синтаксичної слотової позиції головного фінітного дієслова – V-ініціальної, V-другорядної, V-фінальної – як відмінної сигнальної синтаксичної ознаки функціонування певного типу речення поступки у певній давньогерманській мові.

Окреслено рамкову структуру речень поступки в термінах *синтаксичної узгодженості* клауз чистої (концесивної), кондиціональної, контрастивної, каузативної поступки із відповідними головними клаузами в межах речень поступки як «контактна – дистантна» впорядкованість внутрішніх рамкових слотових позицій *клаузального сполучника* із «контактним – дистантним» аранжуванням локалізації зовнішньої рамкової клаузи всередині всього речення поступки. *Синтаксична узгодженість сполучників* поступки / підрядності в межах клауз речень поступки окреслена як «контактна – дистантна» впорядкованість слотових позицій внутрішньої рамкової *сполучникової послідовності* із «контактним – дистантним» аранжуванням позиції рамкового сполучника всередині рамки.

Виявлено, що слотові позиції *контактного клаузального сполучника* виявилися загальними для всіх давньогерманських мов у чотирьох семантичних типах речень чистої (концесивної), кондиціональної, контрастивної та каузативної поступки. Слотові позиції *дистантного клаузального сполучника* переважали у давньоверхньонімецьких реченнях чистої (концесивної), контрастивної поступки, та у готських реченнях кондиціональної, контрастивної, каузативної поступки. Позиції слотів *контактної сполучникової послідовності* засвідчено лише у готському кондиціональному та давньофризькому каузативному концесивних реченнях. Позиції слотів *дистантної сполучникової послідовності* були загальними для давньоверхньонімецьких кондиціональних, каузативних концесивних речень, готського контрастивного речення поступки, давньофризького контрастивного, каузативного концесивних речень, а також для давньоанглійського каузативного речення поступки.

Ключові слова: речення поступки, рамкова структура, реконструкція, синтаксична узгодженість, давньогерманські мови

For citation: Tuhai, O. (2025). **Models of Syntactic Structures in Old Germanic Concessive Sentences.** *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 305-327, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-18>

Introduction

Syntactic structures in languages play a crucial role in the differentiation of basic linguistic patterns, similarities, and differences of core constituents of a sentence, as well as in understanding the syntactic coherence of clauses and their compatibility with other sentence components. It is important not only to understand the SVO models and their configurations in any language but also to grasp the syntactic rules of functioning these elements in a particular sentence (simple, compound, complex).

Historical linguistics significantly contributes to our understanding of the development of certain languages, conveying the etymological, morphological, syntactic, lexical, pragmatic, and semantic peculiarities of various words, phrases, units, etc. Knowledge of these and many other features of linguistic analysis in old languages, especially from one branch of the language family (e.g., Old Germanic languages which come from the West Germanic branch of the Indo-European language family tree), helps one get involved deeply in historical evolutionary processes of the studied languages and figure out details of various syntactic models functioning at that synchronous stage of Germanic languages' growth.

As W. Humboldt claims [1988], language is the creative force; it is "energy" but not the provided work or "ergon". A successful linguistic structure is not simply a preliminary element that was initiated by predecessors, but this structure provides such advantages or virtues as: 1) power of intellectuality; 2) clarity of logical arrangement; 3) depth of thought analysis; 4) aspiration to understanding; 5) sign of (or inclination toward) the relationship between the mental and the sensory; 6) rhythmic melodiousness of the tone of speech. In our investigation of Old Germanic concessive sentences, it is the relevant arrangement of clauses in these sentences that makes the particular model a successful linguistic structure that corresponds to Humboldt's virtues of language.

The morphology, syntax, semantics, and pragmatics of concessive sentences are of significant importance among renowned modern philologists for studying the general typological paradigm of the sentences under discussion, along with defining the etymology and morphology of their conjunction relations in the paradigm of the modern English language principally, as well as in the aspect of the realization of concessive clauses in the synchrony in different languages (J.M. Burnham [1911]; M. Haspelmath and E. König [1998]; E. Couper-Kuhlen and B. Kortmann [2000]).

The present paper is therefore dedicated to the necessary task of describing the specific grammatical features of Old Germanic languages in terms of syntactic framework structure of complex sentences with concessive semantics in the studied Old Germanic period based on the reconstructed word order of the core sentence constituents, which was testified in the complete manuscripts and fragments of the Old Germanic languages.

Aim and Objectives

The *goal* of this article is to outline the models of syntactic structures in four types of complex concessive sentences with pure (concessive), conditional, contrastive, and causative semantics of concession across six Old Germanic languages (Old English, Old High German, Old Saxon, Old Norse, Gothic, and Old Frisian). The *object* of this study is Old Germanic complex sentences with concessive action. The *subject* of the study is syntactic patterns and typical general features and distinctive particularities of Old Germanic sentences **with concessive semantics in comparison**. The *research material* consists of **manuscripts and text fragments from Old Germanic languages**.

We pursue the following basic *objectives* under the research: 1) to conduct an internal grammatical reconstruction of Old Germanic concessive sentences of four semantic types; 2) to clarify the functioning of Old Germanic the syntactic models of Old Germanic concessive sentences in synchrony; 3) to determine the syntactic relationship between the Old Germanic languages; 4) to define similar and different syntactic features of concessive clauses in terms of their framework structure; 5) to analyze the syntactic coherence of the main and subordinate clauses, as well as the clausal conjunction paradigm in concessive clauses of different semantics.

Literature Overview

The importance of literature review is subdued to the necessity of the analysis of the previous results of the concessive clauses investigation, which was of main interest to scholars focusing on various Old and Modern languages in synchrony and diachrony, different linguistic aspects (syntactic, morphological, semantic, and pragmatic).

The first attempt to analyze concessive sentences from a historical linguistic perspective was made by J.M. Burnham [1911] in her PhD thesis, where she provided a detailed analysis of the basic typology of the concessive conjunctions, syntactic types, and concessive semantics of constructions in Old English prose. The full paradigm of concessive conjunctions was defined (simple – *ðeah*, *þeah*, *þeh*, *ðæh*, *þæh*, *þæah*, *swa*, *ðonne*, etc.; correlatives – *ðeah ðe*, *þeah ðe*, etc.; interrogative particles – *hwæðere*; compounds – *ðeah hwæðere*, etc.) along with a classification of syntactic concessive clauses into simple, disjunctive, inverted, and indefinite types, which were analyzed in detail with relevant examples from Old English prose. Dr. Burnham also analyzed other types of clauses, such as Old English relative, temporal, locative, conditional, correlative comparative, and definite expressions of degree, which she claimed to be the variants of concessive clauses from a semantic point of view. Coordination and juxtaposition of clauses, along with the concessive use of words and phrases in Old English, were also demonstrated with examples. Overall, it was the first full description of the functioning of sentences with concessive action provided by numerous examples and the list of coordinated and subordinate clauses with concessive semantics in historical linguistics.

Forty-three years later, Dr. Quirk [1954] also conducted a thorough study of concessive clauses in complex sentences of Old English verse, though with more limited material than Miss Burnham. Randolph Quirk thoroughly examined the use of the concessive conjunction *þeah* in principal and subordinate clauses of concession along with an analysis of other concessive conjunctions. Although he did not quote all the examples in full and gave only sporadic references to the exemplified material. However, the great value of his book lay in the full exploration of all other mediums or means of concessive expression in OE.

J. Haiman [1974] examined concessive clauses and conditionals in different languages (English, German, Hungarian, Latin, etc.) along with verbs of volition as unrelated syntactic categories that are subject to the same syntactic rules, thus proving that clauses of concession and condition in the investigated languages may be introduced by the same morpheme *-ever* in all possible variants (e.g., *however*, *whoever*, *whatever*, etc.) that carry similar semantic realizations. Dr. Haiman identified a similar syntactic and semantic functioning of concessive and conditional conjunctions in correlation with the particular verb of volition in all represented languages. In the aspectual realization, the author showed that if the main verb in the subordinate (or coordinate) clause functions as the potential action, it expresses the potential meaning actualizing both concessive and conditional semantic meaning of the whole complex sentence; in case the verb functions as the actual action, it expresses the actual sense and only concessive semantic meaning

of the whole sentence (e.g., in clauses with *-ever* morpheme; *if-* / *although-* / *when*-clauses. Our main interest in this work was to investigate exactly the semantic aspect between concessive, conditional, contrastive, and causative clauses, which proves our hypothesis of semantic symbiosis in the examined clauses as well as syntactic compatibility in terms of positional functioning.

E. König [1999] made a great contribution to the understanding of the particular difference between pure concessive, conditional, contrastive, and causative concessive clauses in terms of terminological inventory for the description and characterization of these kinds of adverbial clauses claiming that apart from the separate identification of pure concessive clauses, all other types of adverbial clauses may also have concessive use. Dr. König also examined in detail the meaning and syntactic particularities of various kinds of adverbial clauses with concessive semantics in Modern English, the leading paradigm of concessive connectives, and their positional realization, types of concessive clauses (temporal, comparative, and conditional) and their relationship between each other.

K. Hengeveld [1998] also analyzed semantic types of adverbial clauses providing the basic semantic classification of adverbial clauses in terms of **four interacting parameters**. Dr. Hengeveld examined the distribution of dependent / independent forms of the verb in adverbial clauses in terms of four implicational hierarchies based on the defined semantic parameters, as well as the main systems of adverbial subordination and their distribution based on the interaction between these four hierarchies from an areal or genetic perspective.

E.I. Crevels [2000] focused her attention mainly on the semantic particularities of concessive clauses, defining four levels of concessive connection (content, epistemic, speech-act, textual), and analyzing the semantico-syntactic functioning of the clauses at these levels. Dr. Crevels also paid particular attention to the formal syntactic features of concessive clauses in terms of sentence structure (simple, multiple, finite, non-finite clauses), coordinate and subordinate clauses and their structural positions, as well as syntactic features of concessive conjunctions and signal operators.

E. Couper-Kuhlen and B. Kortmann [2000] presented contributions of different scholars on the topic of so-called C-relations or four-Cs (concession, condition, contrast, cause) in concessive, conditional, contrastive (**adversative**), and **causative sentences with their semantic relations** and syntactic interaction of clauses, as well as the functioning of their connectors at different discourse levels. All the authors proved the relevant background and analysis of the specific lexical and syntactic markers in the particular aspect of the relationship of adverbial clauses (concessive, conditional, contrastive, causative), providing the basic idea of mutual semantic and syntactic relations between these types of clauses in Modern English and other languages, and the interaction of their conjunctions semantically and syntactically.

C.J. Chan and J. Kim [2009] focused their investigation on peripheral concessive constructions within the framework of Construction Grammar, where they examined peripheral particularities of inverted concessive constructions introduced by the conjunctions *as though*, *although*, *even though*, *even if*, *while* in Modern English. From a syntactic perspective, the authors revealed basic syntactic positions of different inverted elements, namely in the middle of the sentence as the imbedded into the subordinate clause phrases (NP, AdjP, VP) and the fronting phrases (NP, AdjP, VP) which modify the main clause and form a head-filler constructions. In terms of the semantic and pragmatic aspects, they analyzed different semantic types of concessive clauses (e.g., pure concessive and causal ones), claiming the difference in concessive and circumstantial reading of the exemplified subordinate clauses.

Ole Schützler [2020] presented the investigation of concessive clauses introduced by conjunction *although* in terms of the positional location of clauses (initial, medial, final) based on the three basic factors or constraints (production-based, processing-based, semantic ones) involving the Iconicity Principle of word order and Hawkins' Performance Theory of Order and Constituency, and testing his results on different written and spoken data from British, Canadian, New Zealand, Nigerian, Indian, Philippine English corpora. Dr. Schützler claims that based on the mode of production (spoken or written) and the intra-constructional semantics (dialogic or anticausal) as two crucial constrained factors, subordinate clauses mainly follow matrix clauses in *although*-constructions in all the investigated languages as varieties of English. And this fact is universal. However, the

results of this research show the initial concessive clause position in case the internal semantic structure of a concessive construction corresponds to the sequence “cause – effect” or “new – given” that conforms to the Iconicity Principle; while the final concessive clause position occurs in complex concessive sentences as the general tendency of clausal arrangement that corresponds to the Hawkins’ Performance Theory of Order and Constituency.

D. Wiechmann and E. Kerz [2013] analyzed 2,000 concessive constructions derived from the written part of the British National Corpus (BNC), focusing on five basic factors (bridging – the strongest predictor, followed by subordinator, length, complexity, deranking – the weakest predictor) for the ordering choice (especially in non-final concessive clause position) of the main and subordinate clauses in adverbial concessive sentences. The scholars claim that “the presence or absence of an anaphoric item and the type of subordinator are the two strongest predictors for the clause order, and they are semantic or discourse organizational in nature”. It was also revealed that the semantic and discourse-pragmatic factors were much stronger predictors of clause position than processing-based, weight-related ones.

T. Bossuyt [2023] conducted the typological classification of three subtypes of concessive clauses in 17 languages of the world from a functional typological perspective – scalar, alternative, and universal concessive conditionals, which are analyzed according to four coding strategies used in the protasis of all three subtypes. The results show that each subtype of concessive clauses under investigation encodes its structure in a particular way that conforms to the relevant type of concessive conditionals in these languages. Dr. Bossuyt also revealed uniform and differential marking in concessive conditionals in all subtypes of all languages presenting each marker in a certain clausal position depending on the SVO order of a language.

Much work on the morphological and syntactic categories of adverbial clauses in Modern English has been carried out by R. Quirk, S. Greenbaum, G. Leech, and J. Svartvik [1985], and by R.D. Huddleston, G.R. Pullum [2012]. Grammatical or derivational morphemes with their functioning in Modern English were depicted in the paper by C. Lehmann [2004]. Old English concessive clauses’ syntactic aspects in terms of coordination and subordination of adverbial clauses, semantics of adverbial concessive conjunctions and connective correlatives, as well as their functional use in Old English were presented in the works of B. Mitchell [1985] and J. Miller [2002]. The paradigm of Old English concessive conjunctions with full etymological characteristics was outlined in the work of B. Mitchell and F.C. Robinson [2012].

In terms of the different grammatical aspects of the Old Germanic languages under study, Gothic grammar with commentaries was fully presented in the works of J. Wright [1899; 1966] and W.H. Bennett [1960]. Old High German grammar was presented by J. Wright [1906]. Anglo-Saxon and Old Latin grammatical features can be traced in the works of L.F. Klipstein [1859], E.H. Warmington [1959]. The comparative, grammatical, and historical issues of different Old Germanic languages were presented in the works of F.A. March [1870] and J.S. Klein, B.D. Joseph, M. Fritz [2017].

As the literature review shows, simple and complex concessive sentences and their semantic equivalents have been thoroughly examined and discussed in numerous scientific papers both in Old and Modern English, with many linguistic and scientific aspects identified, substantiated, and examined from different perspectives. Despite the extensive literature on various facets of concessive clauses, there is a glaring deficiency in research devoted to the investigation of concessive sentences in the synchronic stage of the rise of Germanic syntax, that is, in Old Germanic languages.

In our research, we represent and analyze in detail the leading frame-structure models of concessive sentences with pure (concessive), conditional, contrast, and causative semantics across six Old Germanic languages (Old English, Old High German, Old Saxon, Old Norse, Gothic, Old Frisian) in comparison.

The *novelty* of this research lies in revealing the particular frame structures of complex concessive sentences of various mutual concessive semantics in six languages of the Old Germanic period, along with the comparison of the clausal coherence of basic syntactic models and their relevant use in certain Old Germanic language.

Materials, Steps, and Methods

The theoretical background for this research was primarily the works of different scholars who considered adverbial clauses of all types in Modern and Old English, syntactic coherence and semantic relationship of clauses, and positional characteristics of core constituents in concessive sentences. The main focus was on the papers on the conjunction paradigm of concessive clauses and their etymological and semantic features. For this purpose, we thoroughly examined specialized dictionaries such as: *An Anglo-Saxon Dictionary, based on the manuscript collections of the late Joseph Bosworth* [Toller, 1898]; *The Oxford Dictionary of English Etymology* [Onions, 1966]; *Dictionary of the Biblical Gothic Language* [Regan, 1974]; *A Concise Dictionary of Old Icelandic* [Zoëga, 1910]; *English-Old Norse Dictionary* [Arthur, 2002]. Applying to such specific literature helped compile our paradigm of conjunctions, which introduce concessive clauses of pure (concessive), conditional, contrastive, and causative semantics in all Old Germanic languages under study.

The methodology of our research was based on the appropriate methods, which we used in the following steps of study:

I. *The method of analytical and synthetic analysis* was used to select and conduct a thorough analysis of the relevant scientific works of linguists focused on concessive sentences from the 19th to 21st centuries. The study of different theoretical aspects related to the typological and semantic classifications, word order structure, positions of the elements of the concessive clause, and factors influencing the grammatical structure of concessive sentences. There were considered works related to the pragmatic-discourse aspect of the functioning and of the semantic coherence of concessive clauses in different ancient and modern languages of the world.

II. The use of *the semantic method* for the analysis of Old Germanic concessive sentences helped identify the semantic configurations of concessive conjunctions of four basic types and establish concessive sentences of pure (concessive), conditional, contrastive, and causative semantics. This method involved applying different Old dictionaries and specialized coursebooks to define particular semantics and etymology of concessive conjunctions in all six Old Germanic languages (Old English, Old High German, Old Saxon, Old Norse, Gothic, Old Frisian).

III. We applied *the continuous sampling method* to single out the relevant sentences of concession with different concessive semantics and verify their functioning in ancient Germanic languages. This method helped form the preliminary sampling basis of four types of complex concessive sentences across six Old Germanic languages, distinguish them from each other, and select 24 models for the analysis, representing possible syntactic configurations of concessive sentences in the available functional status at that period. The textual material was based on such written monuments of the Old Germanic period as: Old English – *“Beowulf”* [Gummere, 1910; Heaney, 2000]; Old High German – *“Evangelienbuch”* [Weißenburg, 1987]; *“Tatian”* [Sievers, 1982]; Old Saxon – *“Heliand”* [Sievers, 1878; Scott, 1966; Scott, Regan, 1969]; Old Norse – *“Poetic Edda”* [Hildebrand, Gering, Bellows, 2011]; Gothic – *“Wulfila Bible”* [Herdt, 2025]; Old Frisian – *“Freeska Landriucht” (Frisian Land Law)* [Nijdam, Hallebeek, Hylkje, 2023].

IV. *The method of internal reconstruction* of simple and complex sentences was used to identify the basic syntactic patterns of concessive sentences under analysis and their internal and external clause structure in Old Germanic languages. This method involved the reconstruction of SVO-patterns in concessive sentences and the relevant clauses within them based on the Old Germanic textual monuments. It helped to reconstruct the particular SVO-models of concessive clauses in each Old Germanic language. Based on this method, we focused our attention on the internal frame structure of each clause and the general external pattern of the concessive sentence discovering three basic SVX-types of sentences of concession with V-finite location in the initial / medial / final position.

V. *The comparative-historical method* was applied to the study of Old Germanic languages' juxtaposition of different syntactic patterns, which made it possible to single out the basic resembling and different syntactic features of six Old Germanic concessive clauses in synchrony. This method concerned the functioning role of concessive clauses in the Old languages under study. It helped detect the presence or absence of functional use of the adverbial clauses with concessive semantics of four types in certain Old Germanic languages,

as well as sketch the **predominance or absence of the particular concessive type's functional use** in every examined language.

VI. The involvement of the *structural-syntactic method* of analysis made it possible to characterize basic particularities of syntax in the Old Germanic in a synchronic perspective. This method was based on detecting the slot positions (contact – distant) of the clausal conjunction concordance, the clausal concordance, and the clausal coherence of conjunctions in each studied language.

VII. The *descriptive method* of analysis helped generalize the basic historical aspects in terms of SVO word order and describe in detail the framework structure of Old Germanic concessive clauses with our particular view of analysis. This method enabled us to conduct our own unique characteristics of concessive clauses' framework structure internally and in a full way.

Concessive sentences in various aspects: theoretical background

In Modern English, concessive constructions are identified by such conjunctions as *although*, *though*, *even though*, by prepositions *in spite of / despite*, by conjunctive adverbs as *even so / nevertheless*, etc. These markers are used "to assert two propositions against the background assumption that the relevant situations do not normally go together (i.e., the situation depicted in one clause is an unfavourable condition for the situation described in the other one" [Haspelmath, König, 1998, p. 566]. Subordinate concessive clauses notice that the event in the principal clause is "contrary to expectation in the light of what is said in the concessive clause" [Quirk et al., 1985; Miller, 2002; Huddleston, Pullum, 2012].

The concessive relationship is formally viewed as a specialized form of the conditional relation, in which the main proposition is considered as the conditioned one realized by the subordinate clause. When the conditional sentence includes a hypothesis and a conclusion dependent upon the truth of that hypothesis, a concessive sentence involves a fact or a hypothesis and an independent conclusion. But concessive and conditional sentences are semantically alike in terms of the affinity of the cause, i.e., the concession can be viewed as the inoperative or blocked reason or cause [Burnham, 1911; Quirk, 1954; Mitchell, 1985].

In a wide variety of languages, concessive clauses refer to one type of all the *adverbial clauses* (cf. temporal, instrumental, conditional, purposive, causal clauses) and "share numerous syntactic properties with conditional, temporal, causal, purposive clauses based on the semantic criteria" [König, 1999, pp. 81–83]:

- (1) [**Even though** it is raining,] Fred is going out for a walk.
- (2) This house is no less comfortable, [**although** it dispenses with air conditioning.]
- (3) [**Poor as** he is,] he spends a lot of money on horses.
- (4) [**If** the aim seems ambitious,] it is not unrealistic.

Modern English canonical concessive clauses can also appear as *inverted concessive clauses* where the inverted element in the form of the verbal, nominal, or adjectival phrase is fronted before the concessive conjunction. Such inverted concessive clauses typically occupy the initial position in a complex sentence, though middle and final positions are possible as well, as we can see in the next examples [Chang, Kim, 2009, pp. 39–41]:

- (5) [**Genius though** she was,] she was quite unassuming.
- (6) That was why [**weak as** we were] they had invited us in.
- (7) The whole system will not halt within two years, [**difficult as** those years will be.]

The systemic variation of *subordinate adverbial clause position* depends on factors such as production-based, process-based, and semantic constraints, where the latter involves intra-constructional relationships between positions of clauses in concessive sentences that promote the internal arrangements of clauses (initial, medial, final) due to the Iconicity Principle or the word order iconicity and Hawkins' Performance Theory of Order and Constituency. The basic idea of iconicity is that "the order of clauses or phrases corresponds to the order of our thoughts". Iconicity is identified as "a close physical relationship between a linguistic sign [...] and the entity or process in the world to which it refers" [Schützler, 2020, pp. 444–447]:

(8) *Patience was [...] already greyer-haired than Miriam, [although she was eleven years her junior.]*

(9) *Patience, [although she was eleven years her sister's junior,] was already greyer-haired than Miriam.*

(10) *[Although she was eleven years her sister's junior,] Patience was already greyer-haired than Miriam.*

In Modern English concessive sentences, the *Iconicity Principle* is implemented in the internal sentence structure with the sequence of semantics as “cause – effect” / “new – given”, resulting in the initial position of a concessive clause as in (11). Hawkins' *Performance Theory of Order and Constituency* is applied for complex concessive sentences as the general tendency of clausal arrangement, resulting in the final position of a concessive clause as in (12) [Schützler, 2020, pp. 447–448]:

(11) *[Although Janet was shorter than Bill,] she was always noticed first.*

(12) *Janet was always noticed first, [although she was shorter than Bill.]*

H. Diessel [2008, p. 484] claims that “iconicity of sequence, which is commonly characterized as a semantic principle, can be interpreted as a processing principle that contributes to the overall processing load of a complex sentence construction because a non-iconic clause order is difficult to plan and interpret”. Concessive and conditional clauses formally overlap with each other in functional-conceptual and syntactic aspects as well based on the two basic semantic characteristics of conditionality and the multiplicity of antecedent values in the relevant context [Bossuyt, 2021, p. 17].

According to K. Hengeveld [1998], there is a systemic correlation between different semantic types of adverbial clauses and the way they are implemented in terms of four interacting parameters such as: “Entity Type”, “Time Dependency”, “Factuality” and “Presupposition”. The “Entity Type” parameter is applied to the analysis of the internal structural order of the adverbial clauses within complex sentences (e.g., zero, first, second, third, etc. order), while the last three parameters are applied for the relationship between the predicate and the subordinate clause as, respectively, *time reference dependency*, *truth-value (epistemic) dependency* and *discourse dependency*. Based on these parameters, adverbial clauses of various types (e.g., conditional, concessive, causal, etc.) represent mutual semantic interaction.

Morphological features of different unrelated languages only sporadically and inconsistently reflect universal semantic structures, which are also known as language-dependent ones. In different languages of the world (English, German, Latin, etc.), concessive and conditional clauses represent *similar resemblance* in terms of the semantic aspect where conjunctions *though, although, as though, if, even if*, etc. may semantically function as mutual operators in correlation with either potential or actual volitional verbs in the subordinate clauses [Haiman, 1974].

M. Haspelmath and E. König [1998] define *three basic types of conditional clauses* such as: scalar (*even if* clause), alternative (*whether / whatever* clause), universal (*no matter how much / however much* clause) conditional clauses claiming them as hypothetical concessive conditionals on the ground that they both express a conditional relationship between a protasis (adverbial subordinate clause) and apodosis (main clause) and as well share two basic semantic properties with pure concessive clauses in terms of “the inclusion of an unfavourable circumstance in the set of protasis related to an apodosis where the latter includes factuality”. Compare the following examples [Haspelmath, König, 1998, pp. 563–567]:

(13) *Even if you dislike ancient monuments, Warwick Castle is worth a visit.*

(14) *Whatever they offer her, she won't accept it.*

(15) *Whether you join me or not, I will go to the meeting.*

Conditional constructions share related meanings with *causal ones* in terms of mental space configurations where the lexical meaning of such conjunctions as *if, because, since*, etc., align to the contextual cognitive domain in which conditional and causative mental spaces are set up based on the function of predictivity, conditional and causal relations, and epistemic stance [Dancygier, Sweetser, 2000].

In English studies, instead of the term “concessive” there are often used such terms as “*anticausal*”, “*incausal*”, “*inoperant cause*”. The use of the latter terms is based on the concession as the negative counterpart of cause, i.e., the contents of *concessive* and *causal sentences* can be understood as the affinity semantic meanings in terms of “*interactive patterns of conceding*”, where the internal negation in concessive clauses is equivalent to the external negation in causal

clauses [König, Siemund, 2000]. Moreover, the relationship between “concessive vs. causal constructions” can be viewed in terms of mental spaces where the meanings of concession and negated causality are considered semantically equivalent [Verhagen, 2000].

The affinity between some *adversative* and *causal constructions* in Spanish, for example, lies in the pragmatic relationship in which the refutation in adversative clauses may serve as the counterpart of justification in causal clauses [Schwenter, 2000].

From a historical perspective, the *concessive marker* assumed new functions and lost the old, existing ones, but under the condition of forming contiguous categories at the semantic level of the hierarchical arrangement of the sentence or text [Crevels, 2000]. Like other languages, Old English also reflected in its texts the particular simple and complex sentences that rendered the close relationship between the notions of concession, condition, contrast, and cause in terms of the *conjunction paradigm* with the relevance of their functioning in the concessive meaning. In Old English, the affinity between *concessive* and *causal conjunctions* was demonstrated by the use of “*for*” in both senses, as well as by the use of causal adverbs in close combination with concessive clauses [Burnham, 1911; Quirk, 1954].

From a diachronic perspective, some respective concessive markers (e.g., interrogatives or free relatives) were *mutually recruited* into concessive conditional markers and vice versa, with concessive conditionals developing into pure concessive ones by way of the conceptually similar clause types [Bossuyt, 2021, p. 17].

In Early Modern English, the pure concessive conjunction “*though*” could be used in the concessive conditional sense as “*even if*”:

(16) *I'll speak to it though hell should gape and bid me hold my peace* (Shakespeare, Hamlet, I, ii) [Haspelmath, König, 1998, p. 568].

The Old English concessive relation was often marked by contrasting adverbs of time, demonstrative pronouns, emphatic adjectives, and other intensifying expressions. The most common Old English concessive constructions were the simple concessive sentences introduced by such adversative conjunctions as *ðeah* (*ðe*), *þeah* (*þe*), *swa*, *swa ðeah*, *hwæðere*, *ðeah-hwæðere*, *swa ðeah-hwæðere*, conveying the concessive and adversative meanings like *though*, *yet*, *still*, *however*, etc. Less commonly used in Old English were complex disjunctive and inverted concessive constructions with the fixed word order, but flexible clause placing before or after the principal clause [Burnham, 1911; Quirk, 1954].

Old English conditional particles were previously adopted for concessive meaning, but the spontaneous function of conditional conjunction “*gif*” in a concessive meaning was very rare at that period. Moreover, this conditional conjunction obtained the concessive use like “*even if*”, “*although*”, “*albeit*” under the influence of the Latin word “*si*”. Thus, “*gif*” was affected by “*si*” and attained the meaning of concessive action as “*even if*”, or “*although*”. Conversely, the Old English conjunction *ðeah* / *þeah* (though / although) also functioned conditionally, but extremely sporadically [Mitchell, 1985].

A particular difficulty of Old English was the syntax of subordinate clauses, where the order of the core constituents varied within such correlation as SVO / SOV / OVS. In most subordinate clauses, the most commonly used syntactic pattern was the SOV-model, where the verb occupied the final position of a sentence or clause. In Old English clauses of concession and condition, the preferred word order was the (O)VS pattern: e.g., (17) *Swelte* (V) *ic* (S), *libbe* (V) *ic* (S) (Old English) – *Whether I live or die* (Modern English) [Mitchell, 1985; Mitchell, Robinson, 2012].

As evidenced by the theoretical background, concessive sentences have been examined in Old and Modern English in different aspects: syntactic, functional, and morphological, but predominantly in the semantic aspect in terms of the pragmatics of concessive clauses and their counterparts. Our research contributes primarily to the syntax of Old Germanic concessive sentences in terms of the SVO word order configuration and clausal coherence between four types of concessive clauses.

Results and discussion. The framework structure of Old Germanic concessive sentences

Old Germanic languages show a progression from primarily syntactically paratactic or independent (main) clauses to syntactically hypotactic or dependent (subordinate) clauses, with introductory conjunctions (subordinators) that introduce hypotactic constructions [Robinson,

1992, p. 148]. The syntax of Anglo-Saxon complex sentences with adverbial clauses of concession is defined by coordinated and subordinated connectives, which introduce particular independent and dependent clauses with different semantics or shades of concession (pure universal, conditional, contrastive, causative) [Klipstein, 1859, pp. 167–184; March, 1870, pp. 207–208].

This research examines *Old Germanic clausal syntax* with SOV / SVO / OVS clause patterns of concessive complex sentences, having been reconstructed from Old Germanic languages. The main attention is focused on the following conventionally adopted syntactic (grammatical) terms (abbreviations) as: subject (S), verb (V), object (O), conjunction (Conj / CNJ), concessive (CONC), adverb (Adv), adjective (Adj) [Lehmann, 2004, pp. 1844–1851; Klein, Joseph, Fritz, 2017].

Based on Old Germanic *concessive conjunctions* (each marked as [CONCConj]) and *non-concessive conjunctions* (each marked as [Non-CONCConj] or just [Conj]) as complex sentences' introducing markers, which had been studied and derived from various specialized sources (dictionaries, books), we identified and outlined a certain syntactic coherence of clauses inside the framework structure of concessive sentences of various semantics, including the slot positions of the principal finite verbs and the internal arrangement of core constituents within the framework structure in principal and subordinate clauses, according to the particular word order of SVO-patterns with different variations – across *six Old Germanic languages* (Old English – OE, Old High German – OHG, Old Saxon – OSax, Old Norse – ON, Gothic – G, Old Frisian – OFr).

In the concessive sentences studied from six Old Germanic languages, we defined their framework structures along with:

1) the general *similar* and *different syntactic features* of Old Germanic concessive clauses of pure (concessive), conditional, contrastive, causative semantics as SXV / XSV / VXS / VSX variations (taking into account only variations of subject (S), verb (V) object (O) slot positions);

2) the principal finite verbs (V) *initial / second / final* slot positions (very rarely third slot position) in the framework structure of concessive sentences;

3) the syntactic compatibility (coherence) of clauses inside the studied Old Germanic concessive sentences as: a) “contact – distant” *clausal conjunction* slot position with “contact – distant” *clausal* placement; b) “contact – distant” *conjunction concordance* slot position with “contact – distant” *conjunction* location; (based on the placement of concessive conjunction (CONC-Conj) and non-concessive conjunction (Non-CONCConj / Conj) in the framework structure of each clause).

Old Germanic clausal syntax of complex concessive sentences is represented in *four semantic types of concession* in terms of the framework structure as (see Table 1) [Arthur, 2002; Bennett, 1960; Bremmer, 2009; Onions, 1966; Regan, 1974; Toller, 1898; Wright, 1899, 1966; Zoëga, 1910]:

I. Concessive complex sentences with conjunctions of pure concessive semantics such as (**even**) **though / although** – *peah / ðeah* (OE); *thoh / doh* (OHG); *thoh* (OSax); *þo / þoh / þot* (ON); *þauh / þau / frauja / jabai / swaswe* (G); *thach* (OFr):

(18) **Old English**: *Beowulf Geata, ær he on bed stige: “No ic me an herewæsmun hnagan talige, guþgeweorca, þonne Grendel hine; [forþan (Non-CONCConj) ic (S) hine sweorde (O) [swebban (V) nelle (V)] (V), aldre (O) beneotan (V),] [þeah (CONCConj) ic (S) eal (Adj) mæge (O).”* – *Beowulf Geat, ere the bed be sought: “Of force in fight no feebler I count me, in grim war-deeds, than Grendel deems him. [Not with the sword (O), then, (Non-CONCConj) to sleep (V) [of death (O) his life (O)] (O) will (V) I (S) give (V),] [though (CONCConj) it (S) lie (V) in my power (O).”* (Beowulf, 676-680) [Gummere, 1910; Heaney, 2000].

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and subordinate clauses from (18) is as follows: [ConjSOVOV] [CONCConjSAdjO] (OE) – [OConjVOVSV] [CONCConjSVO] (Modern English, hereafter ModE).

Slot positions of principal finite verbs (V) in clauses of *pure concessive sentence* (18) from Old English are as follows: SXV / SX – V-final slot.

Syntactic coherence of clauses within the framework structure of sample (18) as [ConjSX-VXV] [CONCConjSX] – identifies **contact clausal conjunction** slot position – with two conjunctions *forþan* (Conj) and *peah* (CONCConj) – placed initially in the principal and concessive clause, respectively, which predetermines and affects **contact clausal** placement inside a pure concessive sentence in the Old English language.

(19) **Old High German:** [*si (S) habet (V) thoh (CONCCConj) thia rihti (O) in sconeru slihti (O).*] [*lli (V) thu (S) zi note (Adv), theiz (Av) sconu thoh gilute (O), ...*] – [**und (Non-CONCCConj) doch (CONCCConj) gehorcht (V) sie (S) der Regel (O) in schöner Vollendung (O):**] [*bemühe (V) nur (Adv) du (S) dicht (Adv) mit allem Eifer (O) um ihren schönen Klang (O), ...*] (German) (Evangelienbuch, Liber Primus / Buch 1, Kapitel 1, 36-37) [Weißenburg, 1987, pp. 36-37]. – [**and (Non-CONCCConj) though (CONCCConj) she (S) obeys (V) the rule (O) with beautiful perfection (O):**] [*only (Adv) you (S) strive (V) closely (Adv) with all your zeal (O) for their beautiful sound (O), ...*] (translation into English – ours).

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and subordinate clauses from (19) is as follows: [SVCONCCConjOO] [VSAdvAdv] (OHG) – [ConjCONCCConjVSOO] [VAdvSAdvOO] (German) – [ConjCONCCConjSVOO] [AdvSVAdvOO] (ModE).

The slot positions of the principal finite verbs (V) in clauses of *pure concessive sentence* (19) from Old High German are as follows: SVX / VSX – V-second / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (19) as [SVCONCCConjX] [VS] – determines **distant clausal conjunction** slot position – with concessive conjunction *thoh* (CONCCConj) in the third word-order place, which conditions and influences **distant clausal** location within an Old High German pure concessive sentence.

(20) **Old Saxon:** [**Thoh (CONCCConj) thar than [gihwilik] hêlag man (S) Krist (O) antkendi (V),**] [*thoh ni warð it gio (Adv) te thes kuninges hoûe (O) them mannun (O) gimârid (V),*] [**thea (Non-CONCCConj/S) im an iro môdseþon (O) holde (V) ni wârun (Adv), ...] – [**Although (CONCCConj) all holy men (S) recognized (V) Christ (O),**] [*at the court of the king (O) It (S) was (V) not (Neg) yet (Adv) known (V) to the men (O)*] [**who (Non-CONCCConj/S) in their minds (O) Were (V) not (Neg) rightly (Av) inclined (V); ...] (Heliand, Capitulum VII, 7:537-540) [Scott, Regan, 1969; Sievers, 1878, p. 40; Scott, 1966, p. 18].****

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and two subordinate clauses from sample (20) is as follows: [CONCCConjSOV] [AdvOOV] [Conj/SOAdv] (OSax) – [CONCCConjSVO] [OSVNegAdvVO] [Conj/SOVNegAdvV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *pure concessive sentence* (20) from Old Saxon are as follows: SXV / XV / SXV – V-final slot.

Syntactic coherence of clauses within the framework structure of sample (20) as [CONCCConjSXV] [XV] [Conj/SXV] – defines the **contact clausal conjunction** slot position – with conjunctions *Thoh* (CONCCConj), *thea* (Conj/S) in the initial places of concessive and subordinate clauses, accordingly, which stipulates and causes **contact clausal** placement inside a pure concessive sentence in the Old Saxon language.

(21) **Old Norse:** *Guprûn kvap:* [*“Lýgr (V) þú (S) nû, Atli!*] [**þôt (CONCCConj) þat (O) litt rökjak (V); ...”.] – *Guthrun spake:* [*“Thou (S) liest (V) now, Atli,*] [**though (CONCCConj) little I (S) heed (V) it (O); ...”.] (Poetic Edda, Atlamol en Grönlensku (The Greenland Ballad of Atli), 91) [Hildebrand, Gering, Bellows, 2011, p. 729].****

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and two subordinate clauses from sample (21) is as follows: [VS] [CONCCConjOV] (ON) – [SV] [CONCCConjSOV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *pure concessive sentence* (21) from Old Norse are as follows: VS / XV – V-initial / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (21) as [VS] [CONCCConjXV] – establishes **contact clausal conjunction** slot position – with concessive conjunction *þôt* (CONCCConj) in the first-order place, which predetermines and affects **contact clausal** placement in an Old Norse pure concessive sentence.

(22) **Gothic:** [*Apþan qiba (V):*] [**swalaud melis swe (Non-CONCCConj) arbinumja (S) niuklahs (O) ist (V),**] [*ni (Neg) und (CONCCConj) waiht (Neg) iusiza (S) ist (V) skalka (O), frauja allaize (O) wisands (V);*] – [*Now I (S) say (V),*] [**That (Non-CONCCConj) the heir (S), [as long as (Non-CONCCConj) he (S) is (V) a child (O),**] [*differeth (V) nothing (Neg) from a servant (O),*] [**though (CONCCConj) he (S) be (V) lord of all (O);**] (Wulfila Bible, Galatians, 4:1) [Herdt, 2025].

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and two subordinate clauses from sample (22) is as follows: [V] [ConjSOV] [NegCONCConjNegSVOOV] (G) – [SV] [ConjS[ConjSVO]VNegO] [CONCConjSVO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *pure concessive sentence* (22) from Gothic are as follows: SXV / SVXV – V-final / V-second slot.

Syntactic coherence of clauses within the framework structure of sentence (22) as [ConjSXV] [CONCConjSVXV] – determines **contact clausal conjunction** slot position – with two conjunctions *swaloud melis swe* (Conj), *und* (CONCConj) in the initial places of two subordinate non-concessive and concessive clauses, respectively, which conditions and influences **contact clausal** location inside a pure concessive sentence in the Gothic language.

(23) **Old Frisian:** *Dat en man onder da galga stoed ende coemet1 him to moede dat hi op da Roemscha burgherschip teghe ende [hyt aller (CONCConj) wirdic (V) leghe (O),] [hi (S) moste wessa ontbonden (V) alont (Adj)] [hit (CONCConj) toe Roem (O) worde (S) onderfonden (V).] – When a man stood underneath the gallows and he suddenly remembered that he could invoke Roman citizenship, [even though (CONCConj) he (S) lied (V),] [he (S) should be set (V) free (Adj)] [until (CONCConj) the truth of the matter (S) had been ascertained (V) in Rome (O).] (Frisian Land Law, What is a law?, How Saint Willibrord Converted the Frisians, 11) [Nijdam, Hallebeek, Hylkje, 2023, pp. 108–110].*

The internal arrangement of core elements within the constituent clauses of *the pure concessive sentence* in the main and two subordinate clauses from sample (23) is as follows: [CONCConjVO] [SVAdj] [CONCConjOSV] (OFr) – [CONCConjSV] [SVAdj] [CONCConjSVO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *pure concessive sentence* (23) from Old Frisian are as follows: VX / SV / XSV – V-initial / V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sentence (23) as [CONCConjVX] [SV] [CONCConjXSV] – defines **contact clausal conjunction** slot position – with two pure concessive conjunctions *hyt aller* (CONCConj), *hit* (CONCConj) in the first-order places of each concessive clause, which stipulates, and causes **contact clausal** placement within an Old Frisian pure concessive sentence.

II. Concessive complex sentences with conjunctions of conditional concessive semantics as (**even**) **if / whether** – *gif (gyf) / beah / hweþer (hwæþer)* (OE); *ibu / oba / ube; (niba / noba / nube (if not)) / (h)wedat (OHG); ef / of / hweðar* (OSax); *ef / if / efan / ifan / hvaðarr / nema (if not)* (ON); *ibai / iba (jabai) / hwaþar* (G); *alset / eciam / jef (ef) / jof (of) / hwer / hwed(d) er* (OFr):

(24) **Old English:** [*Swa (Adv) mæg (V) unfæge (S) eaðe (Adv) gedigan (V) wean ond wræcsið (O),] [se (CONCConj) ðe (Adv) waldendes (O) hyldo (O) gehealdeþ (V).] – [So (Adv) may (V) the undoomed (S) easily (Adv) flee (V) evils and exile (O),] [if (CONCConj) only (Adv) he (S) gain (V) the grace (O) of The Wielder! (O)] (Beowulf, 2291-2293) [Gummere, 1910; Heaney, 2000].*

The internal arrangement of core elements within the constituent clauses of *the conditional concessive sentence* in the main and subordinate clauses from (24) is as follows: [AdvVSAAdvVO] [CONCConjAdvOOV] (OE) – [AdvVSAAdvVO] [CONCConjAdvSVOO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *conditional concessive sentence* (24) from Old English are as follows: SVX / XV – V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (24) as [VSVX] [CONCConjXV] – establishes **contact clausal conjunction** slot position – with conditional conjunction *se* (CONCConj) in the initial place of the subordinate concessive clause, which predetermines and affects **contact clausal** placement inside a conditional concessive sentence in the Old English language.

(25) **Old High German:** [*Oba (CONCConj) ir (Adv) thie (S) minnot (V) thie (O) iuuih (Non-CONCConj/S) minnont (V),] [uuelihha (Non-CONCConj) mieta (O) habet (V) ir (Adv) thanne (Non-CONCConj)?] nonne et publicani hoc faciunt? – [si (CONCConj) enim (Adv) diligatis (V) eoa (O) qui (Non-CONCConj/S) vos (O) diligunt (V),] [quam (Non-CONCConj) mercedem (O) habebitis (V)?] nonne et publicani hoc faciunt? (Latin) (Tatian, De diligendo proximum, β, 32:4) [Sievers, 1982, p. 53]. – [for if (CONCConj) you (S) love (V) those (O) who (Non-CONCConj/S) love (V) you (O),] [how (Non-CONCConj) will (V) you (S) get (V) paid (V)?] Don't even publicans do this? (translation into English – ours).*

The internal arrangement of core elements within the constituent clauses of the *conditional concessive sentence* in the main and subordinate clauses from (25) is as follows: [CONCCConjAdvSVOConj/SO] [ConjOVAdvConj] (OHG) – [CONCCConjAdvVOConj/SOV] [ConjOV] (Latin) – [CONCCConjSVOConj/SVO] [ConjVSVV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *conditional concessive sentence* (25) from Old High German are as: SVX / XV – V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sentence (25) as [CONCCConjSVXConj/SX] [ConjXVConj] – defines **contact clausal conjunction** slot position – with conjunctions *Oba* (CONCCConj), *uuelihha* (Conj) in the first-order places of each subordinate clause; **distant conjunction concordance** slot position – with conjunctions *Oba* (CONCCConj), *iuiih* (Conj/S) in the first and fifth places, respectively, detached from each other by other elements of the same conditional concessive clause, and conjunctions *uuelihha* (Conj), *thanne* (Conj) in the first and fourth places, respectively, detached from each other by other elements of the same subordinate clause: which conditions and influences **contact clausal** placement and **distant conjunction** location within an Old High German conditional concessive sentence.

(26) **Old Saxon:** [*Ef* (CONCCConj) *thu* (S) *than gebogean* (V) *wili* (V) *gōdun mannan* (O) *fagare fehokattos* (O), [*thar* (Non-CONCCConj) *thu* (S) [*eft*] *frumono* (V) *hugis* (Adv) *mēr* (O) *antfāhan* (V),] [*te hwī* (Non-CONCCConj) *habas* (V) *thu* (S) *thes* (Adv) *ēniga mēda* (O) *fon gode* (O) *ettha* (Adv) *lōn* (O) *an* [*themu*] *is lihte* (O)?] – [*If* (CONCCConj) *thou* (S) *wouldest* (V) *give* (V) *to good men* (O) *all Fair shining coins* (O), [*and* (Non-CONCCConj) *thinkest* (V) *thereby* (Adv) *To reap* (V) *a reward* (O),] [*how* (Non-CONCCConj) *wilt* (V) *thou* (S) *then* (Adv) *have* (V) *return* (O) *from God* (O), *Or* (Conj) *largess* (O) *here* (Adv) *in the light* (O)?] (Heliand, Capitulum XVIII, 18:1545–1548) [Scott, Regan, 1969; Sievers, 1878, pp. 108-111; Scott, 1966, p. 52].

The internal arrangement of core elements within the constituent clauses of the *conditional concessive sentence* in the main and subordinate clauses from (26) is as follows: [CONCCConjSVVVO[ConjSVAdvOV]] [ConjVSAAdvOOAdvOO] (OSax) – [CONCCConjSVVVO[ConjVAdvVO]] [ConjVSAAdvVOOConjOAdvO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *conditional concessive sentence* (26) from Old Saxon are as follows: SVX / SVXV / VSX – V-second / V-final / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (26) as [CONCCConjSVX[ConjSVXV]] [ConjVSVX] – defines **contact clausal conjunction** slot position – with conjunctions *Ef* (CONCCConj), *thar* (Conj), *hwī* (Conj) in the initial places of subordinate and principal clauses, which stipulates and causes **contact clausal** placement inside a conditional concessive sentence in the Old Saxon language.

(27) **Old Norse:** [*margr* (S) *bā* (Adv) *frōþr* (Adj) *þykkisk* (V),] [*ef* (CONCCConj) *hann* (S) *freginn* (V) *esat* (Adv),] [*ok* (Non-CONCCConj) *naī* (V) *hann* (S) *þurffjallr* (V) *þruma* (Adv).] – [*Wise* (Adj) *seems* (V) *one* (S) *oft* (Adv),] [*if* (CONCCConj) *nought* (Adv) *he* (S) *is asked* (V),] [*And* (Non-CONCCConj) *safely* (Adv) *he* (S) *sits* (V) *dry-skinned* (V).] (Poetic Edda, Hovamol (The Ballad of the High One), 30) [Hildebrand, Gering, Bellows, 2011, p. 55].

The internal arrangement of core elements within the constituent clauses of the *conditional concessive sentence* in the main and subordinate clauses from (27) is as follows: [SAdvAdvjV] [CONCCConjSVAdv] [ConjVSVAdv] (ON) – [AdjVSAAdv] [CONCCConjAdvSV] [ConjAdvSVV] (ModE).

Slot positions of principal finite verbs (V) in clauses of the *conditional concessive sentence* (27) from Old Norse are as follows: SV / SV / VSV – V-final / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (27) as [SV] [CONCCConjSV] [ConjVSV] – establishes the **contact clausal conjunction** slot position – with conjunctions *ef* (CONCCConj), *ok* (Conj) in the first-order places of concessive and main clauses, which predetermines and affects the **contact clausal** location within an Old Norse conditional concessive sentence.

(28) **Gothic:** [*apþan* (CONCCConj) *jabai* (CONCCConj) *huas* (S) *swesaim* (V) *þishun* (Adv) *ingardjam* (O) *ni* (Neg) *gablahiþ* (O),] [*galaubein* (O) *inwidib* (V) *jah* (Non-CONCCConj) *ist* (V) *ungalaubjandin* (O) *wairsiza* (Adj).] – [*But* (CONCCConj) *if* (CONCCConj) *any* (S) *provide* (V) *not* (Neg) *for his own* (O), *and* (Non-CONCCConj) *specially* (Adv) *for those of his own house* (O),] [*he* (S) *hath denied* (V) *the faith* (O), *and* (Cj) *is* (V) *worse* (Adj) *than an infidel* (O).] (Wulfila Bible, 1 Timothy, 5:8) [Herdt, 2025].

Note: *apþan* (Gothic), *but* (English) are concessive contrastive conjunctions, but not conditional concessive conjunctions; so, in schemas, they are marked as *Conj*.

The internal arrangement of core elements within the constituent clauses of *the conditional concessive sentence* in the main and subordinate clauses from (28) is as follows: [ConjCONCConjSVAdvONegO] [OVConjVOAdj] (G) – [ConjCONCConjSVNegOConjAdvO] [SVOConjV-AdjO] (ModE).

Slot positions of principal finite verbs (V) in clauses of the *conditional concessive sentence* (28) from Gothic are as follows: SVX / VX – V-second slot.

Syntactic coherence of clauses within the framework structure of sample (28) as [ConjCONCConjSVX] [XVConjVX] – determines the **contact conjunction concordance** slot position – with conjunctions *apþan* (Conj), *jabai* (CONCConj) in the first and second places within the concessive clause, respectively, located in their sequential coherence immediately one after another; **contact clausal conjunction** slot position – with conjunction *apþan* (Conj) in the initial place of the subordinate concessive clause; **distant clausal conjunction** slot position – with conjunction *jah* (Conj) in the third-order place of the principal clause: which conditions and influences the **contact conjunction** location, **contact** and **distant clausal** placement inside a conditional concessive sentence in the Gothic language.

(29) **Old Frisian:** *Dyo x seec is: [hwer (CONCConj) so een riuchter (S) onriuchte (V) riucht (O) jef fynde (O),] [dy (S) urbert (V) xx merka (O).] – The 10th clause is: [if (CONCConj) a judge (S) passes (V) an unlawful sentence (O) or (Non-CONCConj) decrees (V) unjustly (O),] [he (S) has to pay (V) a fine of 10 marks (O).]* (Frisian Land Law, The Statutes of Opstalsbam, 11) [Nijdam, Halbeek, Hylkje, 2023, pp. 432–433].

The internal arrangement of core elements within the constituent clauses of *the conditional concessive sentence* in the main and subordinate clauses from (29) is as follows: [CONCConjS-VOO] [SVO] (OFr) – [CONCConjSVOConjVO] [SVO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *conditional concessive sentence* (29) from Old Frisian are as follows: SVX / SVX – V-second slot.

Syntactic coherence of clauses within the framework structure of sample (29) as [CONCConjSVX] [SVX] – defines **contact clausal** conjunction slot – with conjunction *hwer* (CONCConj) in the initial place of the concessive clause, which stipulates and causes **contact clausal** location within an Old Frisian conditional concessive sentence.

III. Concessive complex sentences with conjunctions of contrastive concessive semantics as **while (wilst) / until / but** – *þa hwile þe / hwil / hwile / ða hwile / þenden / būtan (beūtan, bū(ton, būta, būte) (OE); unz / dia wila so / (h)wila / biūzan (OHG); ak, hwil(a) (newan) / biūtan (būtan) (OSax); nū / ok / hvila / eða (en) (ON); hweila / akei (iþ / þan / apþan / þar-uh) (G); hwile / ac (buta) (OFr):*

(30) **Old English:** *[swa he (S) manna (O) wæs (V) wigend weorðfullost (O) wide geond eorðan (O),] [þenden (CONCConj) he (S) burhwelan (O) brucan (V) moste (O).] – [Of men (O) was (V) he (S) worthiest warrior (O) wide earth o'er (O)] [the while (CONCConj) he (S) had (V) joy (O) of his jewels and burg (O).]* (Beowulf, 3099-3100) [Gummere, 1910; Heaney, 2000].

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (30) is as: [SOVOO] [CONCConjSOVO] (OE) – [OVSVOO] [CONCConjSVOO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (30) from Old English are as follows: SXV(X) / SXV(X) – V-final slot.

Syntactic coherence of clauses within the framework structure of sample (30) as [SXV(X)] [CONCConjSXVX] – identifies **contact clausal** conjunction slot position – with conjunction *þenden* (CONCConj) in the first-order place of the contrastive concessive clause, which predetermines and affects **contact clausal** placement inside a contrastive concessive sentence in the Old English language.

(31) **Old High German:** *[Tho (Non-CONCConj) sie (S) gihortun (V)] [then (Non-CONCConj) cuning (O), fuorun (V);] [senu thō (Interj) sterro (S) [then (Non-CONCConj) sie (S) gisahun (V) in ostarlante (O)] forafuor (V) sie (O),] [unz (CONCConj) her (S) [quementi (V) stuont (V)] (V)] [oba (Non-CONCConj) thar thie (Adv) kneht (S) uuas (V).] – [Qui (S) cum (Non-CONCConj) audissent (V) regem (O) abierunt (V),] [et (Non-CONCConj) ecce (Interj) Stella (S) [quam (Non-CONCConj) vider-*

ant (V) in Oriente (O)] *antecedebat* (V) eos (O),] [**usque dum** (CONCCConj) [veniens (V) staret (V)] (V) supra (Adv)] [**ubi** (Non-CONCCConj) erat (V) puer (S).] (Latin) (Tatian, De magis qui venerunt ab oriente, α, 8:5) [Sievers, 1982, p. 28]. – [**When** (Non-CONCCConj) they (S) heard (V) the king (O),] [they (S) went away (V);] [**and** (Non-CONCCConj) behold (Interj), the Star (S) [**which** (Non-CONCCConj) they (S) had seen (V) in the East (O)] preceded (V) them (O),] [**until** (CONCCConj) he (S) [came (V) and stood (V)] (V) above (Adv)] [**where** (Non-CONCCConj) the boy (S) was (V)] (English translation – ours).

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (31) is as: [ConjSV] [ConjOV] [InterjS[ConjSVO]VO] [CONCCConjSV] [ConjAdvSV] (OHG) – [SConjVOV] [ConjInterjS[ConjVO]VO] [CONCCConjVAdv] [ConjVS] (Latin) – [ConjSVOSV] [ConjInterjS[ConjSVO]VO] [CONCCConjSVAdv] [ConjSV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (31) from Old High German are as: SV / XV / SVX – V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sentence (31) as [ConjSV] [ConjXV] [InterjS[ConjSVX]VX] [CONCCConjSV] [ConjSV] – determines **contact clausal conjunction** slot position – with conjunctions *Tho* (Conj), *then* (Conj), *unz* (CONCCConj), *oba* (Conj) in the first-order places of the subordinate clauses; **distant clausal conjunction** slot position – with conjunction *then* (Conj) in the third-order place of the principal clause: which conditions and influences **contact** and **distant clausal** location within an Old High German contrastive concessive sentence.

(32) **Old Saxon:** [*ni* (Neg) [*he*] (S) *thô* (Adv) *mid* (Adv) *wordun* (V) [*strîd*] (O) [*ni afhôf*] *wiô* that folk (O) *furður* (Adv),] [**ak** (CONCCConj) *fôr* (V) *imu* (S) *thô* (Adv), [**thar** (Non-CONCCConj) *he* (S) *welde* (V),] *an ên gebirgi uppan* (O);] – [Therefore (Adv) He (S) began (V) no (Neg) further (Adv) word-strife (O) With these people (O) there (Adv);] [**but** (CONCCConj) He (S) went (V) **where** (Non-CONCCConj) He (S) willed (V) Up on a mountain (O);] (Heliand, Capitulum XXXIV, 34:2893-2895) [Scott, Regan, 1969; Sievers, 1878, p. 198; Scott, 1966, p. 99].

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (32) is as follows: [NegSAdvVOOAdv] [CONCCConjVAdv[ConjSV]O] (OSax) – [AdvSVNegAdvOOAv] [CONCCConjSVConjSV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (32) from Old Saxon are: SVX / VSX / SV – V-second / V-initial / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (32) as [SVX] [CONCCConjVSX] [ConjSV] – defines **contact clausal conjunction** slot position – with conjunctions *ak* (CONCCConj), *thar* (Conj) in the initial places of the concessive and subordinate clauses, which stipulates and causes **contact clausal** placement inside a contrastive concessive sentence in the Old Saxon language.

(33) **Old Norse:** [**Ok** (Non-CONCCConj) *þeir* (S) *af tōku* (V)] [**ok** (CONCCConj) *þeir* (S) *ā lētu* (V) *fyr einn* (O) *ūtan* (Adv),] [**es** (Non-CONCCConj) *þeir* (S) *af lētu* (V);] – [Off they (S) took (V) them (O),] [**but** (CONCCConj) *all* (Adv) they (S) left (V) *Save* (Adj) *one alone* (O)] [**which** (Non-CONCCConj) they (S) bore away (V).] (Poetic Edda, Völundarkvitha (The Lay of Völund), 11) [Hildebrand, Gering, Bellows, 2011, p. 355].

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (33) is as follows: [ConjSV] [CONCCConjSVOAdv] [ConjSV] (ON). – [SVO] [CONCCConjAdvSVAdjO] [ConjSV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (33) from Old Norse are as follows: SV / SVX – V-final / V-second slot.

Syntactic coherence of clauses within the framework structure of sample (33) as [ConjSV] [CONCCConjSVX] [ConjSV] – establishes **contact clausal conjunction** slot position – with conjunctions *Ok* (Conj), *ok* (CONCCConj), *es* (Conj) in the initial places of principal and subordinate clause, which predetermines and affects **contact clausal** location within an Old Norse contrastive concessive sentence.

(34) **Gothic:** [*ikei* (S) *faura* (Adv) was (V) *wajamerjands* (O) **jah** (Non-CONCCConj) *wraks* (O) **jah** (Non-CONCCConj) *ufbrikands* (O),] [**akei** (CONCCConj) *gaarmaiþs* (O) was (V),] [**unte** (CONCCConj) *unwitands* (Adv) *gatawida* (V) in ungalaubeinai (O).] – [Who (S) was (V) before (Adv) a blasphem-

er (O), **and** (Non-CONCConj) a persecutor (O), **and** (Non-CONCConj) injurious (O):] [**but** (CONCCConj) I (S) obtained (V) mercy (O),] [**because** (CONCCConj) I (S) did (V) it (O) ignorantly (Adv) in unbelief (O).] (Wulfila Bible, 1 Timothy, 1:13) [Herdt, 2025].

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (34) is as follows: [SAdvVO-ConjOConjO] [CONCCConjOV] [CONCCConjAdvVO] (G) – [SVAdvOConjOConjO] [CONCCConjSVO] [CONCCConjSVOAdvO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (34) from Gothic are as: SVX / XV / VO – V-second / V-final / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (34) as [SVXConjXConjX] [CONCCConjXV] [CONCCConjVX] – determines **distant clausal conjunction** slot position – with conjunction *jah* (Conj) in the fourth-order place of the main clause; **distant conjunction concordance** slot position – with conjunctions *jah* (Conj), *jah* (Conj) in the fourth and sixth places of the principal clause, respectively, detached from each other by only one element; **contact clausal conjunction** slot position – with conjunctions *akei* (CONCCConj), *unte* (CONCCConj) in the initial places of two concessive clauses: which conditions and influences **distant** and **contact clausal** placement, **distant conjunction** location inside a contrastive concessive sentence in the Gothic language.

(35) **Old Frisian:** [*Dit* (S) *is* (V) *riucht* (O),] [**dat** (Non-CONCCConj) [*dae schelten* (S) **deer** (Non-CONCCConj) *bodtingh* (O) *haldet* (V)] (S) *toe middey* (O) *eer unden* (O) [*bannes bigonnen habba schillet*] (V)] [**om dat** (Non-CONCCConj) *stryd* (O) *deer ma* (S) *aldeer greta schil* (V)] [**bi** (CONCCConj) *sonnaopgongh* (S/V).] – [*This* (S) *is* (V) *the law* (O),] [**that** (Non-CONCCConj) [*the skeltas* (S) **who** (Non-CONCCConj) *are holding* (V) *the bodthing* (O)] (S) *shall open* (V) *court* (O) *before noon* (O)] [**because** (Non-CONCCConj) *a lawsuit* (S) *is to be initiated* (V)] [**while** (CONCCConj) *the sun* (S) *is climbing* (V).] (Frisian Land Law, The Older Skelta Law: That the Bodthing of the Skelta Should Begin in the Morning, 27) [Nijdam, Hallebeek, Hylkje, 2023, pp. 128–129].

The internal arrangement of core elements within the constituent clauses of *the contrastive concessive sentence* in the main and subordinate clauses from (35) is as follows: [SVO] [Conj[SConjOV]SOOV] [ConjOSV] [CONCCConjS/V] (OFr) – [SVO] [Conj[SConjVO]SVOO] [ConjSV] [CONCCConjSV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *contrastive concessive sentence* (35) from Old Frisian are as: SVX / SXV / XSV – V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (35) as [Conj[SConjXV]SXV] [ConjXSV] [CONCCConjS/V] – defines **distant conjunction concordance** slot position – with conjunctions *dat* (Conj), *deer* (Conj) in the first and third places, detached from each other by one element – subject *dae schelten* (S) of the same subordinate clause; **contact clausal conjunction** slot position – with conjunctions *om dat* (Conj), *bi* (CONCCConj) in the initial places of subordinate clauses: which stipulates and causes **distant conjunction** location and **contact clausal** placement within an Old Frisian contrastive concessive sentence.

IV. Concessive complex sentences with conjunctions of causative concessive semantics as **because / since / for** – *forþan* (þe) / *þe* / *sibþon* / *sibþan* / *sib þam* (OE); *bidthiu huanta* / *bithiu uuanta* / *sid* (OHG); *that*, *thes*, *sið* (OSax); *at* / *siðan* / *sizt* / *siz* (ON); *allis* / *auk* / *raihtis* / *unte* / *pande* (G); *hwand(e)*, *(h)want(e)*, *hvanne* / *as*, *als* / *nū thēr* (OFr):

(36) **Old English:** [**Heo þa** (Non-CONCCConj) *fæhðe* (O) *wræc* (V) *þe þu gystranniht* (O) *Grendel* (O) *cwealdest* (V) *þurh hæstne* (O) *had* (S) *heardum clammum* (O),] [**forþan** (CONCCConj) *he* (S) *to lange leode mine* (O) *wanode* (V) **and** (Non-CONCCConj) *wyrde* (V).] – [*The feud* (O) *she* (S) *avenged* (V) *that yesternight* (O), *unyieldingly* (Adv), *Grendel* (O) *in grimmest grasp* (O) *thou* (S) *killedst* (V),] [**because** (CONCCConj) *seeing* (V) *how long these liegemen mine* (O) *he* (S) *ruined* (V) **and** (Non-CONCCConj) *ravaged* (V).] (translation into English – ours) (Beowulf, 1333–1337) [Gummere, 1910; Heaney, 2000].

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in main and subordinate clauses from (36) is as follows: [ConjOVOOVOSO] [CONCCConjSOVConjV] (OE) – [OSVOAdvOOSV] [CONCCConjVOSVConjV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (36) from Old English are as: XVXXSX / SXV – V-second / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (36) as [ConjX-VXVXSX] [CONCConjSXVConjV] – identifies **contact clausal conjunction** slot position – with conjunctions *Heo þa* (Conj), *forþan* (CONCConj) in the first-order places of the principal and concessive clauses; **distant conjunction concordance** slot position – with conjunctions *forþan* (CONCConj), *ond* (Conj) in the first and fifth places, detached by other elements of the same concessive clause: which predetermines and affects **contact clausal** placement and **distant conjunction** location inside a causative concessive sentence in the Old English language.

(37) **Old High German:** [*Inti* (Non-CONCConj) *Zacharias sin fater* (S) *uuard gifullit* (V) *heilages geistes* (O)] [*inti* (Non-CONCConj) *uulzagota* (O) *sus quedanti* (V):] [*“Giuuihit* (V) *si* (V) *truhtin got Israhelo* (O),] [*bithiu uuanta* (CONCConj) *uisota* (V) *inti* (Non-CONCConj) *teta* (V) *losunga* (O) *sinemo folke* (O) *inti* (Non-CONCConj) *arrihta* (V) *horn heili* (O) *uns* (O) *in huse* (O) *Dauides sines knehtes* (O)”]. – [*Et* (Non-CONCConj) *Zacharias pater eius* (S) *impletus* (V) *est spiritu sancto* (O)] [*et* (Non-CONCConj) *prophetavit* (V) *dicens* (V):] [*benedictus* (V) *dominus deus Israhel* (O),] [*quia* (CONCConj) *visitavit* (V) *et* (Non-CONCConj) *fecit* (V) *redemptionem* (O) *plebi suae* (O), *et* (Non-CONCConj) *erexit* (V) *cornu salutis* (O) *nobis* (O) *in domo* (O) *David pueri sui* (O)] (Latin) (Tatian, *De magis qui venerunt ab oriente*, α, 4:14) [Sievers, 1982, p. 19; Wright, 1906, p. 97]. – [*And* (Non-CONCConj) *Zacharias his father He* (S) *was filled* (V) *with the Holy Spirit* (O)] [*and* (Non-CONCConj) *he* (S) *prophesied* (V) *saying* (V):] [*blessed* (V) *be* (V) *the Lord God of Israel* (O)] [*because* (CONCConj) *he* (S) *visited* (V) *and* (Non-CONCConj) *redeemed* (V) *his people* (O) *and* (Non-CONCConj) *raised up* (V) *the horn of salvation* (O) *for us* (O) *in the house* (O) *of his son David* (O)] (translation into English – ours).

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in the main and subordinate clauses from (37) is as follows: [ConjSVO] [ConjOV] [VVO] [CONCConjVConjVOOConjVOOOO] (OHG) – [ConjSVO] [ConjVV] [VO] [CONCConjVConjVOOConjVOOOO] (Latin) – [ConjSVO] [ConjSVV] [VVO] [CONCConjSVConjVOOConjVOOOO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (37) from Old High German are as follows: SVX / XV / VX – V-second / V-final / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (37) as [ConjS-VX] [ConjXV] [CONCConjVConjVXConjVX] – determines **contact clausal conjunction** slot position – with conjunctions *Inti* (Conj), *inti* (Conj), *bithiu uuanta* (CONCConj) in the initial places of the principal and subordinate clauses; **distant conjunction concordance** slot position – with conjunctions *bithiu uuanta* (CONCConj), *inti* (Conj), *inti* (Conj) in the first, third and sixth places, respectively, detached from each other by other elements of the same causative concessive clause: which conditions and influences **contact clausal** placement, **distant conjunction** location within an Old High German causative concessive sentence.

(38) **Old Saxon:** [*Thô* (Non-CONCConj) *was* (V) [*them Judiun, the imu* (S) *êr grame* (O) *wârun* (V),] (S) *unholde an hugi* (O), *harm an môde* (O),] [*that* (CONCConj) *imu thea* (S) [*liudi sô filu*] *lofsang* (O) *warhtun* (V), *diurdun* (O) *iro drohtin* (V).] – [*Then* (Non-CONCConj) [*the Jews, who* (Non-CONCConj/S) *had* (V) *a grudge against Him already* (O),] (S) *Became* (V) *hate-filled of heart* (O) *and* (Non-CONCConj) *hurting of spirit* (O),] [*Because* (CONCConj) *the people* (S) *did give* (V) *unto Him* (O) *so much praise* (O), *Did love* (V) *so their Master* (O).] (Heliand, *Capitulum XLV*, 45:3719-3722) [Scott, Regan, 1969; Sievers, 1878, p. 254; Scott, 1966, p. 127].

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in the main and subordinate clauses from (38) is as follows: [ConjV[SOV] SOO] [CONCConjSOVOV] (OSax) – [Conj[Conj/SVO]SVOConjO] [CONCConjSVOOVO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (38) from Old Saxon are as follows: VSX / SXV – V-initial / V-final slot.

Syntactic coherence of clauses within the framework structure of sample (38) as [ConjV[SXV] SX] [CONCConjSXVXV] – defines **contact clausal conjunction** slot position – with conjunctions *Thô* (Conj), *that* (CONCConj) in the initial places of principal and concessive clauses, which stipulates and causes **contact clausal** placement inside a causative concessive sentence in the Old Saxon language.

(39) **Old Norse:** [*Oddrûn* (S) *kvap* (V):] [*“Hnēkat* (V) *af þvī* (Adv) *til hjalpar* (V) *þēr* (O),] [*at* (CONCConj) *værir* (O) *þess* (Adv) *verþ* (V) *aldrigi* (Adv);”] – [*Oddrun* (S) *spake* (V):] [*“I* (S) *came* (V)

not (Neg) hither (Adv) to help (V) thee thus (O) [**Because** (CONCConj) *thou (S) ever (Adv) my aid (O) didst earn (V);*] (Poetic Edda, Oddrunargratr (The Lament of Oddrun), 9) [Hildebrand, Ger- ing, Bellows, 2011, p. 651].

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in the main and subordinate clauses from (39) is as follows: [SV] [VAdvVO] [CONCConjOAdvVAdv] (ON) – [SV] [SVNegAdvVO] [CONCConjSAdvOV] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (39) from Old Norse are as follows: SV / VX / XV – V-final / V-initial slot.

Syntactic coherence of clauses within the framework structure of sample (39) as [SV] [VX] [CONCConjXV] – identifies **contact clausal conjunction** slot position – with conjunction *at* (CONC- Conj) in the first-order place of the subordinate concessive clause, which predetermines and af- fects **contact clausal** location within an Old Norse causative concessive sentence.

(40) **Gothic:** [*managai (O) auk (Non-CONCConj) in ludaia (O) ufaibjai (O) weisun (V) imma (O),*] [**unte** (CONCConj) *megs (S) was (V) Saixaineiins (O), sunaus Aieirins (O),*] [**jah** (Non-CONCCo- nj) *loanan sunus (S) is (V) nam dauhtar Maisaullamis (O), sunaus Barakeiins (O), du qenai (O).*] – [**For** (Non-CONCConj) *there were (V) many (O) in Judah (O) sworn (V) unto him (O),*] [**because** (CONCConj) *he (S) was (V) the son in law of Shechaniah (O) the son of Arah (O);*] [**and** (Non-CONC- Conj) *his son Johanan (S) had taken (V) the daughter of Meshullam (O) the son of Berechiah (O).*] (Wulfila Bible, Nehemiah, 6:18) [Herdt, 2025].

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in the main and subordinate clauses from (40) is as follows: [OConjOOVO] [CONCConjSVOO] [ConjSVOOO] (G) – [ConjVOOVO] [CONCConjSVOO] [ConjSVOO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (40) from Gothic are as follows: VXV / SVX – V-second slot.

Syntactic coherence of clauses within the framework structure of sample (40) as [XConjVX] [CONCConjSVX] [ConjSVX] – determines **distant clausal conjunction** slot position – with conjunc- tion *auk* (Conj) in the second-order place of the subordinate clause; **contact clausal conjunction** slot position – with conjunctions *unte* (CONCConj), *jah* (Conj) in the initial places of subordinate concessive and principal clauses: which conditions and influences **distant clausal** location and **contact clausal** placement inside a causative concessive sentence in the Gothic language.

(41) **Old Frisian:** *Dit is riucht: [als (CONCConj) di jonghera broeder (S) een wyf (O) halle (V),] [so (Non-CONCConj) schel (V) syn wyf (S) syn jeldera broeder (O) jaen (V) fyff schillinghen (O)] [ende (Non-CONCConj) dat deerum (CONCConj) dat hy (S) dat bed (O) reme (V) syn jong- hera broeder (O) ende (Non-CONCConj) syne wive (O).] Dat is takeris jefta. – This is the law: [if (CONCConj) a younger brother (S) takes (V) a wife (O),] [then (Non-CONCConj) his wife (S) shall give (V) the older brother (O) five shillings (O)] [because (CONCConj) he (S) yields (V) the bed (O) to his younger brother (O) and (Non-CONCConj) his wife (O).] This is called the gift to the brother-in-law. (Frisian Land Law, The Older Skelta Law: On the Payment of the Younger Brother to the Older Brother When He Brings His Bride Home, 13) [Nijdam, Hallebeek, Hylkje, 2023, pp. 122–123].*

Note: *als* (Old Frisian), *if* (English) are concessive conditional conjunctions, but not causative concessive conjunctions; so, in the next schemas, they are marked as *Conj*.

The internal arrangement of core elements within the constituent clauses of *the causative concessive sentence* in the main and subordinate clauses from (41) is as follows: [ConjSOV] [ConjVSOVO] [ConjCONCConjSOVOConjO] (OFr) – [ConjSVO] [ConjSVOO] [CONCConjSVOOConjO] (ModE).

Slot positions of principal finite verbs (V) in clauses of *causative concessive sentence* (41) from Old Frisian are as follows: SXV / SXVX – V-final / V-third slot.

Syntactic coherence of clauses within the framework structure of sample (41) as [ConjSXV] [ConjVSXVX] [ConjCONCConjSXVXConjX] – establishes **contact clausal conjunction** slot position – with conjunctions *als* (Conj), *so* (Conj), *ende* (Conj) in the initial places of the subordinate and principal clauses; **contact conjunction concordance** slot position – with conjunctions *ende* (Conj), *dat deerum* (CONCConj) in the first and second places of the same causative concessive clause, not detached from each other, but located in their sequential coherence immediately one af- ter another; **distant conjunction concordance** conjunction slot position – with conjunctions *dat*

deerum (CONCConj), *ende* (Conj) in the second and seventh places, accordingly, detached from each other by other elements of the same causative concessive clause: which stipulates and causes **contact clausal** location, **contact conjunction** location and **distant conjunction** placement within an Old Frisian causative concessive sentence.

Therefore, according to Old Germanic clausal syntax of complex concessive sentences, a slot position of a principal finite verb in a concessive clause of different semantics is represented in Table 1 on the basis of six Old Germanic languages:

Table 1

**Principal finite verb slot position in clauses of concessive semantics
in the Old Germanic period in IV – XIII centuries**

Old Germanic languages	Concessive clauses of pure concession			Concessive clauses of conditional concession			Concessive clauses of contrastive concession			Concessive clauses of causative concession		
	V-initial slot position	V-second slot position	V-final slot position	V-initial slot position	V-second slot position	V-final slot position	V-initial slot position	V-second slot position	V-final slot position	V-initial slot position	V-second (third*) slot position	V-final slot position
Old English			+		+	+			+		+	+
Old High German	+	+			+	+		+	+	+	+	+
Old Saxon			+	+	+	+	+	+	+	+		+
Old Norse	+		+	+		+		+	+	+		+
Gothic		+	+		+		+	+	+		+	
Old Frisian	+	+	+		+			+	+		+	+

A common syntactic feature in four Old Germanic semantic types of concessive sentences is witnessed in terms of the functioning of a certain slot position of the main finite verb in a certain language and semantic type as:

1. The *V-initial* slot position of the main finite verb functioned in *Old Saxon* mainly in concessive sentences of conditional, contrastive, and causative semantics; *Old Norse* demonstrates the *V-initial* slot position of the finite verb in concessive sentences of pure (concessive), conditional, and causative semantics; *Old High German* represents the functioning of the main finite verb in the *V-initial* slot position only in concessive sentences of pure (concessive) and causative semantics; in *Gothic* and *Old Frisian*, the use of the main finite verb in the *V-initial* slot position is witnessed only in concessive clauses of contrastive and pure (concessive) semantics, respectively; *Old English* does not provide a *V-initial* slot for the main finite verb in any of the specified semantic types of concessive sentences.

2. The *V-secondary* finite slot position prevailed in concessive sentences of all semantic types of clauses in *Old High German*, *Gothic*, and *Old Frisian*; *Old English* represents the *V-secondary* slot position of finite verbs in concessive sentences of conditional and causative semantics; *Old Saxon* evidences *V-secondary* finite slot in concessive sentences of conditional and contrastive semantics; *Old Norse* has revealed the *V-secondary* finite slot position in concessive sentences of contrastive semantics; *Old Frisian* also demonstrates the *V-3* finite slot position in concessive clauses of causative semantics;

3. The *V-final* slot position predominated mainly in concessive clauses of all semantic types of *Old English*, *Old Saxon*, and *Old Frisian*; in *Old High German*, the functioning of the *V-final* finite slot position in concessive clauses of conditional, contrastive, causative semantics has been witnessed; *Gothic* also demonstrates *V-final* slot position of finite verb in concessive clauses of

pure (concessive) and contrastive semantics; *Old Frisian* reveals the V-final finite slot in concessive clauses of pure (concessive), contrastive and causative semantics.

A *distinctive syntactic feature* in four Old Germanic semantic types of concessive sentences is evidenced in terms of the functioning of a certain slot position of the main finite verb in a certain language and semantic type as:

1. The *V-initial* slot position: *Old English* – all semantic types of concessive clauses; *Old Saxon* – pure (concessive); *Gothic* – pure (concessive), conditional, causative; *Old Frisian* – conditional, contrastive, causative concession.

2. The *V-secondary* slot position: *Old English* – pure (concessive), contrastive; *Old Saxon* – pure (concessive), causative; *Old Norse* – pure (concessive), conditional, causative concession.

3. The *V-final* slot position: *Old High German* – pure (concessive); *Gothic* – conditional and causative; *Old Frisian* – conditional concession.

Conclusion

The research findings show that by way of internal grammatical reconstruction of Old Germanic concessive sentences of various semantic types, *three basic types* of the internal framework structure of concessive sentences in the studied Old Germanic languages were identified with a focus on V-finite clausal allocation in such SVX-configurational models as: 1) VXS- / VSX-model with a V-finite verb in the initial position; 2) SVX- / XVS-model with a V-finite verb in the secondary position; 3) SXV- / XSV-model with a V-finite verb in final position.

The syntax of Old Germanic concessive clauses with various semantics of concession in dynamic synchrony is outlined, demonstrating the following *syntactic structural models*: the SXV- / XSV-model functions in all semantic types of concessive sentences of Old English, Old Saxon, and Old Norse; the SVX- / XVS-model is witnessed in all syntactic types of sentences of concession in Gothic, Old High German, and Old Frisian; the VXS- / VSX-model is realized in most semantic types, mainly in concessive sentences of Old Saxon and Old Norse languages.

The *mutual syntactic relationship* between the Old Germanic languages under study has been clarified from the viewpoint of SOV-models and their core constituents' configurations. *Common* and *distinctive syntactic particularities* of complex clausal concessive constructions were established in six Old Germanic configurations, such as SXV / XSV / VXS / VSX / SVX / XVS. Common syntactic similarities and distinctive features of Old Germanic concessive clauses were defined with an emphasis on the initial / secondary / final slot position of the main V-finite verb in principal and subordinate (coordinative) clauses.

The syntactic profile of concessive sentences' framework structure is based on the *syntactic coherence* of: 1) the principal and pure (concessive), conditional, contrastive, and causative concessive clauses as: "contact – distant" arrangement of the internal framework slot positions of the *clausal conjunction* with "contact – distant" arrangement of the external framework clause allocation within the whole concessive sentence; 2) the concessive or non-concessive conjunctions as: "contact – distant" arrangement of internal framework *conjunction concordance* slot positions with "contact – distant" arrangement of internal framework *conjunction* position in a frame.

The *contact clausal conjunction* slot positions were observed as the common ones for all Old Germanic languages in all four semantic types of pure (concessive), conditional, contrastive, and causative concessive sentences. The *distant clausal conjunction* slot positions were evidenced as the prevailing ones in Old High German pure (concessive) and contrastive, Gothic conditional, contrastive, and causative concessive sentences. The *contact conjunction concordance* slot positions were fixed in Gothic conditional and Old Frisian causative clauses of concession. The *distant conjunction concordance* slot positions were common for Old High German conditional, causative, Gothic contrastive, Old Frisian contrastive, causative, and Old English causative concessive sentences.

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MODELS OF SYNTACTIC STRUCTURES IN OLD GERMANIC CONCESSIVE SENTENCES

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-18>

Key words: *concessive sentence, framework structure, reconstruction, syntactic relationship, Old Germanic languages*

The proposed article deals with revealing the syntactic profile of the Old Germanic languages, namely, the particularities of the functioning of the syntax and grammatical framework structure of sentences with concessive semantics in the Germanic languages of the ancient period (Old English, Old High German, Old Saxon, Old Norse (Old Icelandic), Gothic, Old Frisian). The study *aims* to outline the models of syntactic structures of complex sentences with a subordinate / coordinate concessive action in four semantic types of concessive sentences with pure (concessive), conditional, contrastive, and causative semantics of concession across six Old Germanic languages. To meet this objective, a *seven-stage methodology* was developed based on the use of interdisciplinary tools involving such methods as the method of internal reconstruction, comparative-historical, structural-syntactic, semantic, descriptive methods, analytical and synthetic analysis, and the method of continuous sampling.

Based on the internal grammatical reconstruction of Old Germanic concessive sentences of various semantic types, *three basic types* of their internal framework structure with the governing position of the main V-finite verb in the principal and concessive (or subordinate / coordinate) clauses have been identified as: 1) VXS- / VSX-model with a V-finite verb in the initial position; 2) SVX- / XVS-model with a V-finite verb in the secondary position; 3) SXV- / XSV-model with a V-finite verb in the final position. It has been determined that the syntax of concessive sentences with various semantics of concession in the dynamic synchrony demonstrates the functioning of the identified syntactic models in most semantic types of concessive clauses depending on the specific Old Germanic language.

Common and distinctive syntactic particularities of Old Germanic concessive clauses are observed in six configurations as SXV / XSV / VXS / VSX / SVX / XVS with an emphasis on the initial / secondary / final slot positions of the main V-finite verbs in the principal and subordinate (coordinative) clauses. *Common syntactic particularities* are identified by way of the presence of the same syntactic slot position of the main finite verb – V-initial, V-secondary, V-final as a mutual signal syntactic function or feature in all or certain semantic types of the concessive action in the ancient languages under study. *Distinctive syntactic particularities* are established by the absence of a certain syntactic slot position of the main finite verb – V-initial, V-secondary, V-final as a unique signal syntactic feature of the functioning of a certain type of a concessive clause in a certain Old Germanic language.

The framework structure of concessive sentences is outlined in terms of the *syntactic coherence* between pure (concessive), conditional, contrastive, and causative concessive clauses and their corresponding main clauses within the concessive sentences as: “contact – distant” arrangement of the internal framework slot positions of the *clausal conjunction* with “contact – distant” arrangement of the external framework clause allocation within the whole concessive sentence. *The syntactic coherence* of concessive / non-concessive conjunctions within clauses of concessive sentences is established as: “contact – distant” arrangement of internal framework *conjunction concordance* slot positions with “contact – distant” arrangement of internal framework *conjunction* position within the frame.

It was found that the *contact clausal conjunction* slot positions were common across all Old Germanic languages in four semantic types of sentences with pure (concessive), conditional, contrastive, and causative concession. The *distant clausal conjunction* slot positions prevailed in Old High German sentences of pure (concessive), contrastive concession; in Gothic sentences of conditional, contrastive, and causative concession. The *contact conjunction concordance* slot positions are witnessed only in Gothic conditional and Old Frisian causative concessive clauses. The *distant conjunction concordance slot positions* were common in Old High German conditional, causative concessive clauses, Gothic contrastive concessive clauses, Old Frisian contrastive, causative concessive clauses, and Old English causative concessive clauses.

IMAGES AND CONCEPTS:
COGNITIVE ANALYSIS OF LINGUISTIC STRUCTURES

ОБРАЗИ Й КОНЦЕПТИ:
КОГНІТИВНИЙ АНАЛІЗ МОВНИХ СТРУКТУР

УДК 811.161.2

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-19>

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КОГНІТИВНА СЕМАНТИКА ІМЕННИКІВ У ДЕНУМЕРАТИВНОМУ СЛОВОТВОРЕННІ (НА БАЗІ УКРАЇНСЬКОЇ МОВИ)

Пожвавлення інтересу до лінгвокогнітивної інтерпретації глибинного рівня мови, який становить один зі способів комп'ютеризування семантичного континууму похідних слів, завдяки схематизуванню імпліцитних та експліцитних даних про них, ментальне визначення словотвірної семантики на основі словотвірного гнізда як фреймово організованої структури знань детермінують *актуальність* наукової розвідки.

Метою роботи є моделювання природної мови через пропозиційність семантики похідних слів, що є виразниками семантичних позицій, встановлених за ономасіологічним критерієм. Когнітивний аналіз словотвірної семантики реалізовано на базі денумеративних субстантивів, які систематизовані за гніздовим принципом у шістнадцять комплексних системоутворювальних одиниць із вершинами-нумеративами.

Реалізування поставленої мети передбачає розв'язати такі *завдання*: 1) репрезентувати семантичні позиції похідних іменників крізь призму фреймової організації; 2) виявити когнітивну тематику вербалізованих слотів у межах субфреймів; 3) встановити семантичне наповнення пропозиційних структур.

Задля досягнення цілі застосовано *метод* фреймового пропозиційно-семантичного моделювання в поєднанні з прийомом міжрівневої інтерпретації.

В аспекті лінгвокогнітології словотвірні гнізда потрактовано як фреймово організовані структури знань, що придатні для опису елементів концепту "КІЛЬКІСТЬ". Зміщено акцент із вивчення фрейма на встановлення ментального виміру словотвірного значення з дотриманням фреймової ієрархії.

З метою унормування ментально-словесного дисонансу у фреймовій структурі словотвірного гнізда встановлено вербалізований слот, якому в процесах мотивації еквівалентна дефініція "мотивувальна сема".

Пропозиційна структура досліджуваних іменників із простою мотивувальною базою розглянута як трикомпонентна ("актант 1 – предикат – актант 2"); правобічний поширювач марковано як первинний та вторинний в аспекті здатності непохідного твірного мотивувати похідні, а також фіксовано частини мови належність мотиватора. Уперше типологізували конкретні пропозиції дериватів за критерієм ситуативності похідної семантики.

Фреймовий пропозиційно-семантичний підхід уможливило встановити неспівмірність семантики глибинного рівня (синтаксичні прирощення на базі пропозиції) із поверхневим шаблоном лексичного значення – його ментальним моделюванням (семантичні прирощення).

У *результаті* розвідки фрейми диференційовані за характером різномірності щодо їхньої спроможності об'єднувати фреймові структури. З'ясовано, що словотвірним значенням аналізованих субстантивів властиве превалювання іменників віднумеративного та відад'єктивного походження, ґрунтуючись на категорійній ознаці.

Когнітивний зміст вербалізованих слотів представлений спільними та відмінними (унікальними) темами. Переважає унікальна когнітивна тематика вербалізованих слотів, зокрема йдеться про унікальні вторинні ментальні теми, у межах субфреймів при опосередкованій вивідності похідного знання від базового, репрезентованого фреймом із кількісно-числовим позначенням.

Внаслідок аналізу змодельовані схеми семантики віднумеративних дериватів, які слугують базою для їхнього оцифрування, що сприятиме удосконаленню машинного перекладу з застосуванням української мови, адже ситуативні приховані смисли зчаста не піддаються вербалізації через лакунарність інформаційних даних у комп'ютерній базі.

Перспективи дослідження полягають у когнітивному структуруванні крізь призму семантичних позицій різночастининомовних дериватів у відчислівниковому словотворенні й одиниць, мотивованих іншими периферійними та ядерними класами твірних, словотвірного рівня української мови, а також дериваційної системи мов світу загалом, окрім ізоляційних.

Ключові слова: лінгвокогнітологія, словотвір, фрейм, субстантив, українська мова.

Для цитування: Костриба, О. (2025). Когнітивна семантика іменників у денумеративному словотворенні (на базі української мови). *Alfred Nobel University Journal of Philology*, 1 (29), с. 328-348, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-19>

For citation: Kostryba, O. (2025). Cognitive Semantics of Nouns in Denumerative Word Formation (Based on Ukrainian Language). *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 328-348, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-19>

Вступ

Лінгвістичні дослідження останніх років характеризуються трихотомічним змістом, представленим мовознавчими, антропозорієнтованими та когнітивними інтерпретаціями до опису мовних явищ, процесів, одиниць тощо. До цього спричинило пошук діяльності в усіх сферах людського існування. Особливу увагу привертають когнітивноцентричні вектори лінгвістичних учень, присвячені деталізуванню, уточненню роботи штучного інтелекту та розробленню нових даних.

“<...> Вивчення когнітивної лінгвістики не обмежується тільки розумінням мови, а пояснює реальні лінгвістичні явища через дослідження когнітивних процесів, прихованих у мозку та розумі. Що ще важливіше, досліджуючи психічні процеси, ми можемо зрозуміти та прояснити велику кількість соціальних, психологічних і культурних феноменів. Іншими словами, опис ментальних процесів у когнітивній лінгвістиці – це не лише спосіб пояснити мовні явища, а й методологія спостереження за реаліями суспільства та культури, а також розуміння соціальної психіки людства” [Wen, Taylor, 2021, p. 13].

Когнітивному інтерпретуванню піддається здебільшого лексико-семантична система мови, зокрема в мовознавстві запропоновано методологію багаторівневого аналізу структури полісемантичного слова [Abisheva et al., 2023], простежено взаємозв'язки між візуальною та лексичною семантикою [Giunchiglia, Bagchi, Diao, 2023].

Новітні дослідження зорієнтовані на комп'ютерне схематизування традиційних проблем словотвору з урахуванням когнітивних особливостей механізму аналогії, що піддається обчисленню, а саме – роль афіксальної варіантності у формуванні слова, їхня “конкурентність”, проблема афіксальної полісемії [Plag та ін., 2023, с. 103].

Когнітивний аспект дослідження дериватології загалом є маловивченим та поодиноким реалізованим в україністиці на ґрунті доволі об'ємної та придатної для систематизування мовного матеріалу одиниці – словотвірного гнізда (СГ), що акумулює та впорядковує деривати за відношеннями структурно-семантичної похідності [Лесюк, 1982].

Актуальність роботи зумовлена незначними напрацюваннями щодо аналізу словотвірної семантики української мови в аспекті лінгвокогнітологічних учень, тому схематизуємо природну мову шляхом представлення похідного слова через його пропозиційну структуру, яка піддається комп'ютеризуванню, адже дериват лексико-семантично трансформується, що уможливило фіксування ономазіологічної бази та ознаки [Грещук, 1995]. Така перифраза включає в себе ядерну ситуацію певного знання, на яку опирається семантико-структурна вивідність мотивата.

У розвідці зміщено акцент із когнітивного моделювання фрейм-структур спільнокореневих слів (як це здійснено в праці О. Олексенко [Олексенко, 2016]) на маркування прихованих рівнів семантики антропозорієнтованого мислення, вербалізованого в мові

одинацями, які є носіями спільної словотвірної семантики, але з урахуванням фреймової ієрархії: фрейм → субфрейм → слот (когнітивний та вербалізований) → пропозиційна структура → пропозиція (актантна та предикатна частини). Кількість досліджуваних фреймів, які придатні структурувати конститuentи концепту “КІЛЬКІСТЬ” завдяки ментальній “скріпленості” гнізд один та перший / розм. первий, два та другий, чотири та сім, вісім, дев’ять, десять, сто, тисяча, мільйон / заст. мільйон.

Отож *мета* дослідження зорієнтована на виявлення когнітивного рівня словотвірних значень іменників із мутаційним типом деривації та міжкатегорійною транспозицією в денумеративному словотворенні¹ завдяки встановленню пропозиційної семантики похідних слів.

Теоретико-методологічні передумови дослідження

Матеріалом розвідки слугувала спеціально укладена картотека, дериваційний простір якої налічує 2183 одиниці, що систематизовані в шістнадцять словотвірних гнізд із числівниковими вершинами один, два, три, чотири, п’ять, шість, сім, вісім, дев’ять, десять, сімдесят, сто, тисяча, мільйон / заст. мільйон, перший / розм. первий, другий.

Інвентаризацію похідних слів реалізовано на основі “Словника української мови” в 20 томах [Русанівський, 2010–2019], “Словника української мови” в 11 томах [Білодід, 1970–1980], “Великого тлумачного словника сучасної української мови” за редакції В. Буцеля [Бусел, 2001].

Методологія розвідки має комплексний загальнолінгвістичний та загальнонауковий зміст.

Першочергово під час дослідження застосовуємо прийом моделювання в поєднанні з методом суцільної вибірки задля формування словотвірних гнізд із вершинами-нумеративами. Індуктивний метод слугував базою для збору мовного матеріалу та аналізу теоретичних відомостей про нього.

Наскрізними методами дослідження є такі, як описовий у поєднанні з прийомом міжрівневої інтерпретації, що застосований для інвентаризації відчислівникових одиниць, встановлення структурно-семантичних відношень між твірними та похідними словами, а також метод фреймового пропозиційно-семантичного моделювання, завдяки якому виявлено ментальний рівень словотвірних значень досліджуваних субстантивів (див. далі).

Завершальний етап передбачає залучення прийому кількісних підрахунків для встановлення статистичних параметрів словотвірної семантики, а за допомогою методу синтезу систематизовано та схематизовано дані мовного матеріалу в графічні зображення, діаграми. Висновкування здійснено завдяки дедуктивному методу.

Лінгвокогнітивний аналіз словотвірної семантики денумеративних субстантивів реалізований завдяки методу фреймового пропозиційно-семантичного моделювання й зорієнтований на деталізоване маркування ментального змісту, яке встановлено на основі інваріантних та полікорелятивних значень денумеративних іменників. В україністиці зазначений метод застосовано вперше в праці О. Олексенко [Олексенко, 2016] та актуалізовано й деталізовано в наших розвідках [Костриба, 2023].

Ментальний вимір словотвірного значення експлікуємо, ураховуючи ієрархічність фрейм-структури [Minsky, 1975, с. 211–277] – словотвірного гнізда, що становить фреймову мережу репрезентації когнітивних знань, придатних для опису концепту [Dijk, 1977, с. 214–215]. Отже, у межах семантичних позицій доцільно виявляти субфрейми певних фреймів, а в їхніх рамках – слотів (вербалізованих та когнітивних), трикомпонентних пропозиційних структур, які слугують основою для пропозиції з актантними та ядерними предикатними частинами.

Маркування у фреймовій структурі СГ вербалізованого слота (ВС) сприяє унормуванню когнітивно-словесного дисонансу тих понять, які мають вербалізоване вираження та

¹ Денумеративне (віднумеративне, відчислівникове) словотворення інтерпретовано широко – як процес безпосереднього та опосередкованого мотивування непохідними числівниками дериватів у межах словотвірних гнізд.

представлені мотивувальною семою. Порівняймо: мотивувальний лексико-семантичний варіант є еквівалентом субфрейма, тому твірна сема є відповідником вербалізованого слота, а когнітивна тема – когнітивного слота (СЛОТ). Якщо формулювання субфреймового наповнення словотвірної семантики, а також вербалізованих слотів є максимально об'єктивними, то визначення когнітивного слота характеризується різним ступенем узагальненості змісту, що залежить від семантичної різноманітності дериватів, які є його складниками.

Пропозиційна семантика похідних слів із мутаційним типом деривації складається з трикомпонентних структур із центральним предикатом, так звані подієві пропозиції (П-пропозиції) [Вінтонів, 2014, с. 52]. Услід за В. Курандою, лівобічний поширювач (актант 1) представлений дериватом, що уможлиблює маркування ментальної спроможності словотворчих засобів; правобічний поширювач (актант 2) репрезентований твірним словом (ономазіологічною ознакою) та фіксований частиномовним вираженням мотивувальної бази [Куранда, 2016].

У межах пропозиційних структур (ПС) та пропозицій (П) правобічний поширювач позначено такими індексами: *п* (первинний), *в* (вторинний). Первинні актанти 2 експлікують твірні числівники, які безпосередньо мотивують деривати, натомість вторинні актанти 2 фіксують різночастини мовні деривати у статусі твірних, через які семантика непохідних нумеративів опосередковано входить у значеннєву структуру похідних.

У конкретних пропозиціях лівобічний актант називає денотат, маркований дериватом, або його узагальнене значення – “особа”, що синтезує фрази “той, хто”, “людина” тощо. Правобічний актант дублює позначення (*п*, *в*), зазначене в пропозиційних структурах, та називає денотативну сферу твірного слова; якщо актант 2 виражений кількістю, то вона типологізована на кількість (за умови безпосередньої вивідності дериватів від числівників із квантитативним змістом дискретної семантики, із недискретним значенням нумеративів) та кількісну ознаку (якщо похідні мотивовані варіантними значеннями нумеративів з дискретним змістом та семантичним континуумом порядкових числівників із дискретно-недискретним та недискретним змістом).

Семантична властивість пропозицій має “чистий” характер, коли лексичне значення деривата “прозора”, чітко відтворюється з пропозиції, рівноцінне їй, наприклад, П “спортсмен, що бере участь у ситуації з кількісним змістом на позначення шість”: *шестиборець* (“Спортсмен, що бере участь у шестиборстві”). Ідіоматизоване значення характеризується неспівмірністю семантики деривата та його пропозиції [Єнікеєва, 2004; Гармаш, 2011] і представлене на рівні пропозиції та лексичної семантики як прирощення. Центральні предикатні частини пропозиції, виявлені в лексичних значеннях дериватів, репрезентуються однією дією чи кількома, тому пропозиції типологізовані на моно- й поліситуативні (із двома – чотирма предикатами).

Елементи ситуацій можуть становити смислове прирощення, представлене узагальненим словом [**названий**]: СУБФРЕЙМ ЛСВ₁ вісім: ВС “кількість” – СЛОТ “зброя”: ПС “об’єкт – предикат – кількість_{n(Num)}”: П “мішень, що [**названа**] за дискретною кількістю_n на позначення вісім”: *вісімка* (“1. [Назва цифри 8] // [Назва групи людей з восьми чоловік] // [Назва групи предметів або об’єктів із восьми одиниць] // розм. [Назва того чи іншого виду транспорту, нумерованого цифрою 8 (автобус, трамвай і ін.)] // [Спортивний човен, на якому веслюють вісім осіб] // [Частина] мішені, [розташована за два кола від її центру] // перен., розм. [Зігнуте коло велосипеда] // перен. [Траєкторія літака у формі цифри 8 у фігурах вищого пілотажу] // [У кінському спорті – манежна фігура у виїзді] // заст. [Код виходу на міжнародний або мобільний зв’язок] // [Один з різновидів гри в більярд]”).

Для правильної побудови пропозиції слід залучати подекуди узагальнені семантичні прирощення, які “закривають” валентнісні потреби предиката й представлені займенниковими конструкціями, наприклад, П “подія / захід, що триває [скількись] / [**названа**] за ознакою_v з кількісним значенням на позначення десять”: *десятихвилінка* (“1. розм. Подія, [громадський] захід [засідання, фільм і т. ін.], які тривають десять хвилин”).

Складність становить виявлення та репрезентація семантичних прирощень, адже їх можна встановити тоді, коли значення деривата є ширшим, ніж пропозиційне, та не є йому рівноцінним [Єнікеєва, 2004; Гармаш, 2011]. Наприклад, ЛЗ деривата *одинадцятка* (СГ

одін) базується на пропозиції “число / цифра, що [названа] за дискретною кількістю, на позначення один”: *одина́дцятка* (СГ одін) (“1. [Назва] числа 11 і його цифрового позначення // [Кількість із одинадцяти одиниць] // розм. [Назва того чи іншого виду транспорту, нумерованого числом 11 (автобус, трамвай і т. ін.)]”).

Одне лексикографічне тлумачення слова здатне відобразити декілька денотативних сфер у межах єдиної семантичної позиції, тому дериват подекуди належить до різних тем. Так, похідне слово *трилі́ток* (“розм. Трирічна дитина, тварина або рослина”) виражає такі когнітивні слоти, як “маскулінативи”, “тварини”, “рослини”. У цьому випадку інші змістові об’єднання становитимуть семантичні природження: СЛОТ “маскулінативи”: *трилі́ток* (“розм. Трирічна дитина, [тварина або рослина]”); СЛОТ “тварина”: *трилі́ток* (“розм. Трирічна [дитина], тварина [або рослина]”), *трилі́ток* (“розм. Трирічна [дитина, тварина або] рослина”).

Важливим для виявлення семантичних природжень є трактування лексичних значень похідних слів через лексикографічні тлумачення, а також неоднозначності інтерпретування полісемічних явищ у значеннєвій структурі дериватів. До прикладу, семантичний континуум похідного *одинéць* є п’ятизначним, що відображається в двох тлумаченнях: “1. Те саме, що одинак 1–4, 2. у знач. присл. одинцем”. Інваріантне значення імплікує чотири лексичні значення, а саме: “1. Той, хто сам, без інших; той, хто відокремився від людей // Той, хто уникає інших людей // Той, хто не спирається на допомогу, підтримку інших. 2. Той, хто не має сім’ї, рідних. 3. розм. Єдиний син. 4. мисл. Доросла тварина, що веде самотній спосіб життя”. У словах на кшталт *одинéць* у дослідженні інтерпретуємо ядерне значення: “1. Те саме, що одинак 1”.

Природа полікорелятивних утворень передбачає семантико-структурну вивідність одного зі значень полісемантичного деривата від іншої твірної бази [Ситникова, 2004]. У межах гнізда всі семіми деривата “скріплені” спільним коренем, проте полікорелятивні значення на рівні ментального осмислення свідчать про процес розпаду полісемії на омонімію. Так, п’ятизначний дериват *п’яті́рка* функціонує в межах фрейма на основі двох субфреймів: СУБФРЕЙМ ЛСВ₁ п’ять: *п’яті́рка* (“1. Назва цифри і числа п’ять // розм. Назва предметів (перев. видів транспорту – трамвая, тролейбуса, автобуса), позначених цією цифрою”, “3. Грошовий знак або сума в п’ять карбованців (рідше інших грошових одиниць)”, “4. розм. Група з п’яти чоловік, тварин, предметів”, “5. Гральна карта, що має п’ять очок”); СУБФРЕЙМ ЛСВ₂ п’ять “оцінка”: *п’яті́рка* (“2. Шкільна оцінка (у п’ятибальній системі ряду країн означає: відмінно)”). Очевидно, що відмежування ментальної тематики на позначення оцінки засвідчує не тільки про формування омоніма, а й про вихід цієї лексеми з активного слововжитку. Водночас слід врахувати, на чому базується когнітивна єдність змісту семіми та когнітивної теми (субфрейма), адже, наприклад, лексико-семантичний варіант деривата *п’яті́рка* (“3. Грошовий знак або сума в п’ять карбованців (рідше інших грошових одиниць)”) ментально “скіплена” не з застарілою лексемою “карбованець”, а з кількісним позначенням – “три”, тому чинники її “зсуву” на периферію лексичного складу мови не є обумовлені полікорелятивним процесом.

Встановлення пропозиційної семантики не є можливим, коли значення слова трактується як формула “те саме, що” або безпосередньо вказано слово (подекуди його конкретне значення), через семантику якого можна встановити лексичне значення досліджуваного похідного. Ці структури підлягають розгортанню завдяки зверненню до семантики слова, із яким воно співвідноситься, до прикладу, *осьмоглас́ник* (“*рел.-церк.* Те саме, що октоїх – Книга [церковних пісень для] восьми голосів [у православному богослужінні]”), *однолі́тник* (“*біол.* 1. Рослина, яка завершує [цикл розвитку від насінини, що] проростає, [до утворення нового насіння за] один рік, [після чого] відмирає; однорічник (у 2 знач.) – 2. Те саме, що однолітний”). Якщо значення деривата визначається через абсолютне семантичне обрамлення, то постпозитивний елемент не розшифровуємо: *десятидénка* (“*розм.* Проміжок [часу в] десять днів; декада – Проміжок [часу в] десять днів; десятиденка”).

Семантичне природження становлять у лексичних значеннях й синонімічні слова до тих, які безпосередньо формують семантику похідного. Так, на основі пропозиції “спідниця, що [названа] за ознакою, з кількісним значенням на позначення сім” функціонує похідне *семипі́лка*¹ зі значенням “*розм.* Спідниця із семи пілок, семи [полотнищ]”. Когнітивні операції свідчать про існування в людській свідомості синонімічних явищ *пілка* та *полотнище* як тканини, що призначена для шиття.

Якщо лексичне значення в одному семантичному варіанті має подвійну, потрійну чи більшу референтність, а також еквівалентну ситуативність, то в межах пропозиції їх розглянуто як рівноцінні актанти 1: П “віз / автомобіль / вагон, що **[названий]** за ознакою_v з кількісним змістом на позначення три”: *трьохóска* (“розм. Тривісний віз, автомобіль вагон і т. ін.”). Якщо ж референті значення подано як ієрархію родового поняття до видового, то останні становлять семантичні прирощення: П “видання, що **виходить** *[колись]* / **[назва-не]** за ознакою_v з кількісним змістом на позначення два”: *дво̀тижне́вик* (“*[Періодичне]* видання *[газета, журнал і т. ін.]*, кожен номер якого **виходить** *[один раз на]* два тижні”).

Значення дериватів можуть опиратися на кілька пропозиційних структур в межах єдиного слота, наприклад, ВС “кількість” – СЛОТ “явища освіти”: ПС “об’єкт – предикат – ознака_{v (Adj)}”: П “школа, у якій **навчалися** *[скількись]* / **[названа]** за ознакою_v з кількісним значенням на позначення кількості сім”: *семилі́тка* (“1. Те саме, що семирічка 1 – 1. *[Неповна середня]* школа *[в СРСР]*, у якій **навчалися** сім років // *збірн., розм. [Учні і вчителі такої школи]*”); ПС “сукупний суб’єкт-особа – предикат – ознака_{v (Adj)}”: П “учні / вчителі, що **[названі]** за ознакою_v з кількісним значенням на позначення сім”: *семилі́тка* (“1. Те саме, що семирічка 1 – 1. *[Неповна середня школа в СРСР, у якій навчалися сім років]* // *збірн., розм. Учні і вчителі такої школи]*”).

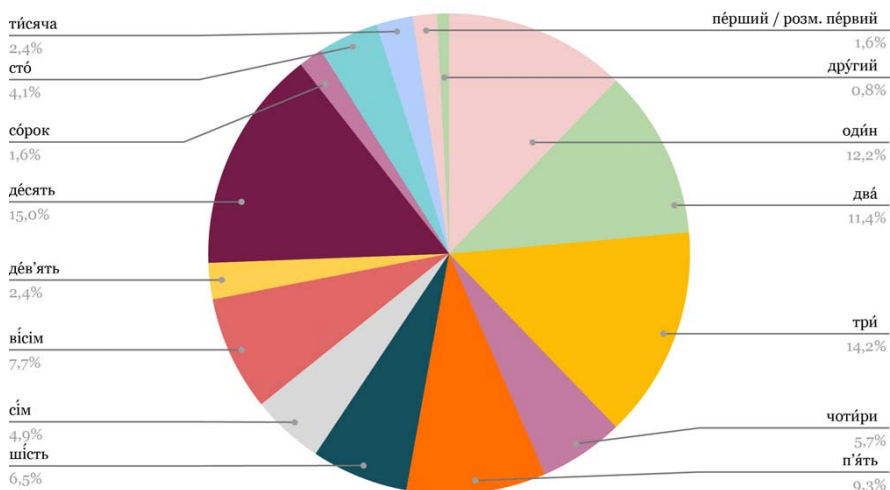
Формулювання типу “уживається у складеному числівнику” тощо не мають когнітивно значущого змісту, тому становлять потенційні семантичні прирощення для тих дериватів, складниками яких вони є: *ті́сячка* (“1. Пестл. до тисяча 1 – 1. *числ. кільк. [Число, що дорівнює десяти сотням; назва числа 1000 і його цифрового позначення]* // Кількість із тисячі *[одиниць]* // *[Уживається у складеному числівнику]*”).

Полімотивовані деривати є конститuentами різних субфреймів. Їхня тематична єдність зумовлена здатністю відмінних вербалізованих слотів актуалізувати спільну тему. Наведемо приклад: СУБФРЕЙМ ЛСВ₁ ФРЕЙМА п’ять: ВС “кількість” – СЛОТ “частина тіла”: ПС “об’єкт – предикат – кількість_{v (Num)}”: П “долоня / кисть, що **[названа]** за недискретною кількістю_v на позначення п’ять”: *п’яте́рня́ 2* (“розм. Долоня *[руки з пальцями]*; кисть *[руки]*”); СУБФРЕЙМ ЛСВ₃ ФРЕЙМА п’ять: ВС “рука” – СЛОТ “частина тіла”: ПС “об’єкт – предикат – кількість_{p (Num)}”: П “долоня / кисть, що **[названа]** за предметною кількістю_p на позначення п’ять”: *п’яте́рня́ 1* (“розм. Долоня *[руки з пальцями]*; кисть *[руки]*”).

Результати та перспективи

В україністиці вперше встановлено когнітивний вимір словотвірної семантики простих за структурою субстантивів (із інваріантним значенням) мутаційного типу деривації та міжкатегорійної транспозиції з урахуванням структури фрейма (Діаграма 1).

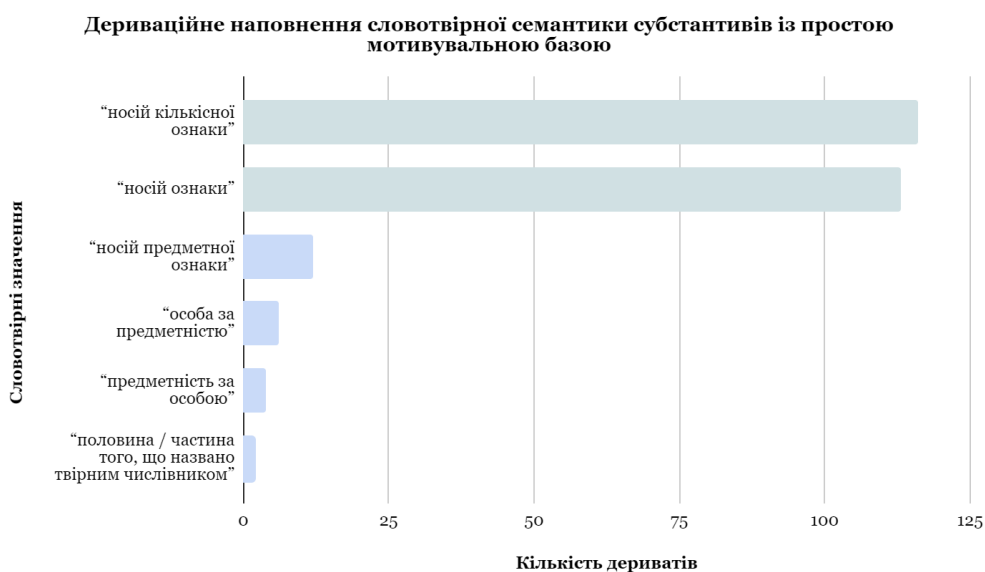
Відсоткове співвідношення фреймів крізь призму іменників



Діаграма 1. Кількісні показники фреймів: прості за структурою іменники мутаційного типу деривації та міжкатегорійної транспозиції в денумеративному словотворенні

Згідно з діаграмою найбільш різномірним в аспекті синтезування фреймів у межах домінувального є фрейм *дів'ять* (15%), що найперше зумовлено його дискретною здатністю сполучатися на ментальному рівні з іншими одиницями такого ж змісту, незважаючи на моносемантичну структуру, та можливістю формувати нові поняття з квантитативною функцією. Натомість *дів'ять* і *тисяча* найменшою мірою поєднуються з іншими фреймами: *дів'ять* (2,4%) – моносемантична одиниця; *тисяча* (2,4%), хоча й багатозначна лексема, проте нечастотна щодо сполучуваності з огляду на застарілість семантики ЛСВ₃ (3. «У Київській Русі – загін ополчення, що поділявся на сотні»), а також вказівку на великі кількісно-числові позначення, які на ментальному рівні зчаста сприймаються як «багато», що й відображено в ЛСВ₂ (2. «Велика кількість, сила кого-, чого-небудь <...> » тощо).

Виявлення ментального рівня словотвірної семантики субстантивного блоку, дериваційний простір якого становить 253 одиниці², передбачає з'ясування належності похідних слів до семантичних позицій ономазіологічного змісту, враховуючи інваріантні семемі дериватів (Графік 1). У цьому аспекті вагомим є маркування твірної бази (ономазіологічної ознаки) для правильної побудови пропозиційної структури.



Графік 1. Кількісний вияв словотвірних значень простих за структурою іменників з мутаційним та міжкатегорійним типами деривації в денумеративному словотворенні

Як демонструє графік, з-поміж словотвірної семантики досліджуваних субстантивів природно превалюють іменники відчислівникового (116 од.) та *відад'єктивного походження* (113 од.), адже в обох випадках мотивувальною є категорійна ознака (СЗ "носії кількісної ознаки", СЗ "носії ознаки"). Водночас семантична позиція "половина / частина того, що названо твірним числівником" вирізняється від вищезазначених СЗ ономазіологічною базою, якій властива вказівка на кількість. Таке словотворення становить радше виняток в українській мові, тому є найменш частотною ланкою у відчислівниковому словотворенні іменників (2 од.).

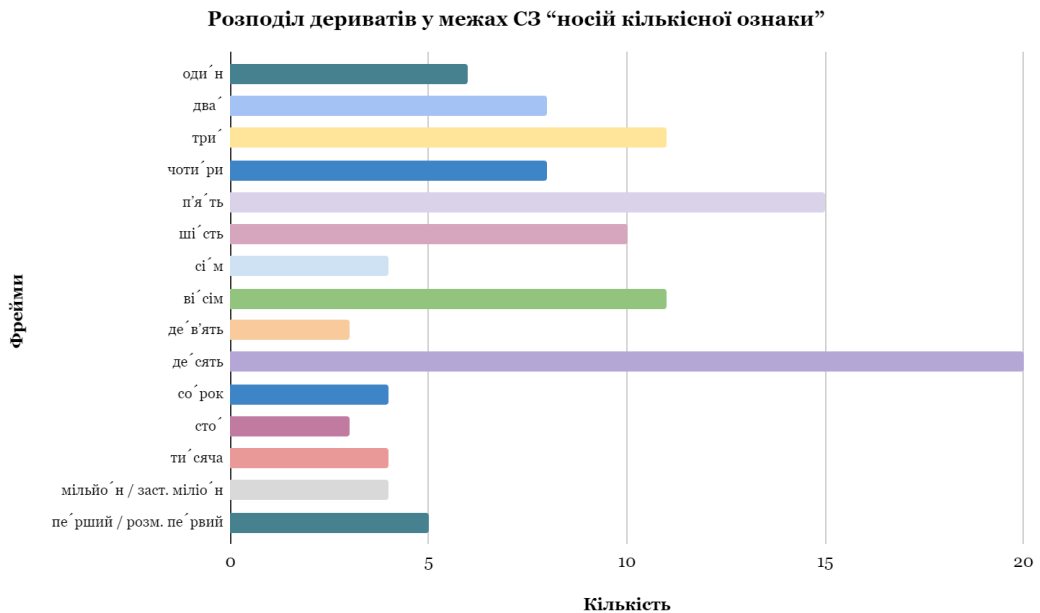
Відсубстантивні утворення згідно з графіком малочастотні, що найперше зумовлено нижчим ступенем мотивувальної спроможності іменникового блоку щодо формування лексико-граматичного класу слів (СЗ "носії предметної ознаки", СЗ "особа за предметністю",

² Звідси й надалі аналіз іменників здійснено на основі попередньо сформованого елемента "Лінгвокогнітивного словника декодування фрейм-структур", остаточне укладання якого становить перспективи нашого дослідження. Усі дані розвідки інтерпретовано через узагальнену мікросхему "СЗ – СУБФРЕЙМ ЛСВ певного ФРЕЙМА – ВС – СЛОТ – ПС – П / прирощення".

СЗ “предметність за особою”), а в межах відіменникових у творень СЗ відрізняються ступенем абстрактності формулювання семантичної позиції.

Семантичні позиції крізь призму фреймової організації

З огляду на статистичні дані щодо дериваційного континууму словотвірне значення “носій кількісної ознаки” є найчастотнішим із властивими йому найрізномірнішими семантичними позиціями в аспекті репрезентування фреймів, які становлять тринадцять утворень³ (Графік 2).



Графік 2. Фреймове наповнення семантичної позиції “носій кількісної ознаки”

Інтерпретуючи графік, засвідчуємо закономірність домінувальної здатності фрейма *десять* експлікувати СЗ “носій кількісної ознаки” (20 од.), що зумовлено високочастотністю його корелювання з іншими фреймами в передномінаційному процесі формування й експлікування зазначеної семантичної позиції. Натомість фрейм *сто́*, виражаючи невизначений кількісний зміст («2. розм. Багато, невизначено велика кількість кого-, чого-небудь»), природно неактивний (3 од.), адже людська свідомість зорієнтована оперувати малими числами й кількостями.

Когнітивну семантику аналізованого СЗ першочергово встановлено на рівні субфреймів: СУБФРЕЙМ ЛСВ₁, СУБФРЕЙМ ЛСВ₂, СУБФРЕЙМ ЛСВ₃, СУБФРЕЙМ ЛСВ₄, СУБФРЕЙМ Типового словотвірного гнізда.

СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ *один, два, три, чотири, п'ять, шість, сім, вісім, дев'ять, десять, сорок, сто, тисяча*: ВС “кількість” – СЛОТ “число / цифра”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*одиниця, тисячка*), ПС “об’єкт – предикат – кількість_{n (Num)}” (*тридцятка* (СГ *три*), *п'ятірка* (у 1 знач.)); ВС “кількість” – СЛОТ “кількість”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*тисячка, сотка*), ПС “об’єкт – предикат – кількість_{v (Num)}” (*десятка, двійка*); ВС “кількість” – СЛОТ “засоби пересування”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*сімка, дев'ятка*), ПС “об’єкт – предикат – кількість_{v (Num)}” (*одинадцятка* (СГ *десять*), *шостака*); ВС “кількість” – СЛОТ “сукупність чисел та цифр”: ПС “сукупний об’єкт – предикат – кількість_{n (Num)}” (*одиниця*); ВС “кількість” – СЛОТ “група осіб”:

³ Фрейм *один* емпірично пов’язаний з *перший / розм. первий*, а фрейм *чотири* – із *сорок*.

ПС “сукупний суб’єкт-особа – предикат – кількість_{n (Num)}” (*сімка, вісімка*), ПС “сукупний суб’єкт-особа – предикат – кількість_{v (Num)}” (*десятка*); ВС “кількість” – СЛОТ “зброя”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*вісімка*); ВС “кількість” – СЛОТ “система знаків”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*вісімка*); ВС “кількість” – СЛОТ “гра”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*вісімка*); ВС “кількість” – СЛОТ “групи предметів”: ПС “сукупний об’єкт – предикат – кількість_{n (Num)}” (*вісімка*), ПС “сукупність об’єкт – предикат – кількість_{v (Num)}” (*шостáка*); ВС “кількість” – СЛОТ “частина”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*чвѣрть, вісьміна*); ВС “кількість” – СЛОТ “спосіб упряжки тварин”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*шестерня¹, семерік*); ВС “кількість” – СЛОТ “день тижня”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*четвѣр, п’ятінка*); ВС “кількість” – СЛОТ “захід як подія”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*четвѣр, п’ятниця*); ВС “кількість” – СЛОТ “міра”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*чѣтверть, восьміна*); ВС “кількість” – СЛОТ “локативність”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*десятіна, вісімка*); ВС “кількість” – СЛОТ “частина тіла”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*п’ятерня 2, п’ятірня 2*); ВС “кількість” – СЛОТ “деталь механізму”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*шестерня², шестірня*), ПС “об’єкт – предикат – кількість_{n (Num)}” (*вісімка*); ВС “кількість” – СЛОТ “засіб для шиття”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*тринáдцятка (СГ трі), тринáдцятка (СГ дѣсять)*); ВС “кількість” – СЛОТ “форма числа”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*однинá*), ПС “об’єкт – предикат – кількість_{v (Num)}” (*двоінá*); ВС “кількість” – СЛОТ “гроші”: ПС “об’єкт – предикат – кількість_{v (Num)}” (*осьмак, сороківець*), ПС “об’єкт – предикат – кількість_{n (Num)}” (*сóтня*); ВС “кількість” – СЛОТ “явища релігії”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*дев’ятіни, сорóчини*), ПС “об’єкт – предикат – кількість_{v (Num)}” (*сороковіни, трóйця*); ВС “кількість” – СЛОТ “біблейні божества”: ПС “ірреальний сукупний суб’єкт – предикат – кількість_{v (Num)}” (*трóйця*); ВС “кількість” – СЛОТ “комахи”: ПС “суб’єкт-комаха – предикат – кількість_{n (Num)}” (*одинѣра*); ВС “кількість” – СЛОТ “маскулілативи”: ПС “суб’єкт-особа – предикат – кількість_{v (Num)}” (*шістдѣсятник (СГ шість), сьомáк*), ПС “суб’єкт-особа – предикат – кількість_{n (Num)}” (*дѣсятник, тис́ячник*); ВС “кількість” – СЛОТ “фемінітиви”: ПС “суб’єкт-особа – предикат – кількість_{v (Num)}” (*шістнáдцятка (СГ шість), сімнáдцятка (СГ дѣсять)*); ВС “кількість” – СЛОТ “сукупність осіб”: ПС “сукупний суб’єкт-особа – предикат – кількість_{v (Num)}” (*двѣйня, трѣйня*); ВС “кількість” – СЛОТ “одиниця рахунку”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*дѣсяток, сóтка*), ПС “об’єкт – предикат – кількість_{v (Num)}” (*сóтня*); ВС “кількість” – СЛОТ “тварини”: ПС “суб’єкт-тварина – предикат – кількість_{v (Num)}” (*третя́к*); ВС “кількість” – СЛОТ “сукупність тварин”: ПС “сукупний суб’єкт-тварина – предикат – кількість_{v (Num)}” (*трѣйня*).

СУБФРЕЙМ ЛСВ₂ ФРЕЙМА мільйон / заст. міліон: ВС “багатство, капітал” – СЛОТ “маскулілативи”: ПС “суб’єкт-особа – предикат – кількість_{n (Num)}” (*мільйонѣр, мільйонщик*); ВС “велика кількість” – СЛОТ “об’єкт виробництва”: ПС “суб’єкт-особа – предикат – кількість_{n (Num)}” (*мільйонник*).

СУБФРЕЙМ ЛСВ₂ ФРЕЙМІВ чотіри, п’ять: ВС “оцінка” – СЛОТ “явища освіти”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*четвѣрка, п’ятірка*).

СУБФРЕЙМ ЛСВ₁ ФРЕЙМА пѣрший / розм. пѣрвий: ВС “сталий порядок” – СЛОТ “маскулілативи”: ПС “суб’єкт-особа – предикат – кількість_{n (Num)}” (*пѣрвáк, пѣрвісток*).

СУБФРЕЙМ ЛСВ₂ ФРЕЙМА одін: ВС “окремий, одинокий” – СЛОТ “маскулілативи”: ПС “суб’єкт-особа – предикат – кількість_{n (Num)}” (*одинѣць, одинáк*).

СУБФРЕЙМ ЛСВ₃ ФРЕЙМА п’ять: ВС “рука” – СЛОТ “частина тіла”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*п’ятерня 1, п’ятірня 1*).

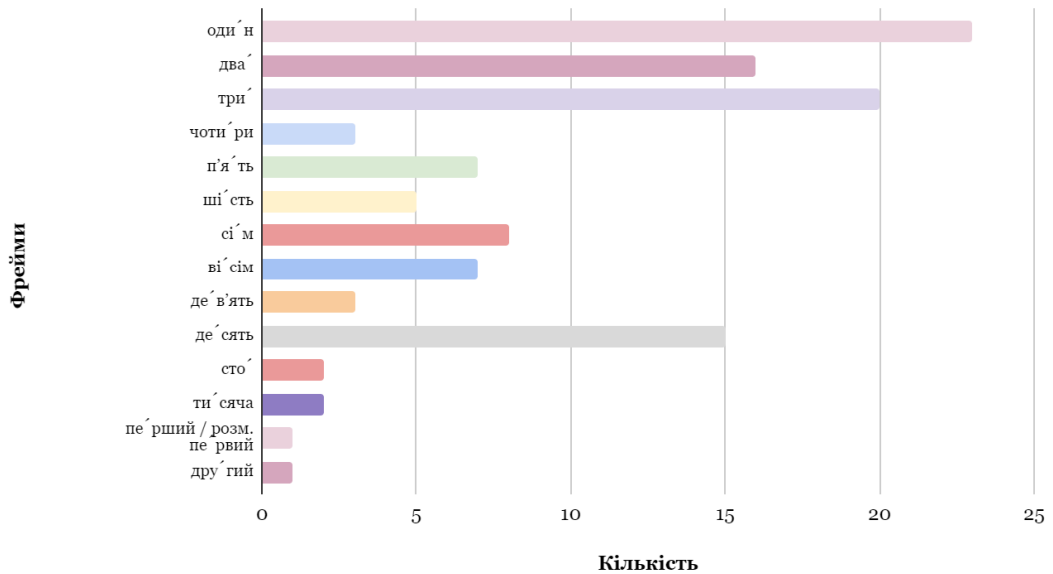
СУБФРЕЙМ ЛСВ₄ ФРЕЙМА пѣрший / розм. пѣрвий: ВС “не існував, не було раніше” – СЛОТ “першість”: ПС “кон’юнктор – предикат – кількість_{n (Num)}” (*пѣрвинá, пѣршинá*).

СУБФРЕЙМ Типового словотвірного гнізда ФРЕЙМА тисяча: ВС “актуалізація всіх сем” – СЛОТ “тисяча”: ПС “об’єкт – предикат – кількість_{n (Num)}” (*тис́ячінка, тис́ячина*).

Словотвірне значення “носій ознаки” представлено дванадцятьма фреймами⁴ (Графік 3).

⁴ Фрейм одін емпірично взаємодіє з пѣрший / розм. пѣрвий, а фрейм двá – із дрúгий.

Розподіл дериватів у межах словотвірного значення “носій ознаки”



Графік 3. Фреймове наповнення семантичної позиції “носій ознаки”

Як засвідчує графік, превалююваним у формуванні СЗ “носій ознаки” є фрейм один (23 од.), який активно продукує на перших ступенях словотворення похідні ад’єктиви, що є твірними для субстантивів цієї семантичної позиції. Висока дериваційна спроможність ментального застосування лексеми один зумовлена її семантичною структурою: із десяти семем вісім виражають кількісну ознаку, подібно до прикметників (ЛСВ₂₋₉). Фрейм один, перебравши на себе прикметникову функцію, призвів до зниження кількості похідних, які когнітивно скріплені з фреймом перший / розм., перший, що за своєю дериваційною природою уподібнюється до ад’єктивів. Натомість через відсутність у когнітивній структурі фреймів сто та тисяча змісту ознаковості, кількість іменників зі СЗ “носій ознаки” є мінімальним (по 2 од.).

Ментальний зміст аналізованого СЗ репрезентований найперше субфреймовим рівнем: СУБФРЕЙМ ЛСВ₁, СУБФРЕЙМ ЛСВ₂, СУБФРЕЙМ ЛСВ₃, СУБФРЕЙМ ЛСВ₄, СУБФРЕЙМ ЛСВ₆.

СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ один, два, три, чотири, п’ять, шість, сім, вісім, дев’ять, десять, сто, тисяча: ВС “кількість” – СЛОТ “видавнича справа”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (однотомник, двотижневик), ВС “кількість” – СЛОТ “засоби пересування”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (однокінка, тритонка); ВС “кількість” – СЛОТ “музичні інструменти”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (дворядка, трирядка); ВС “кількість” – СЛОТ “зброя”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (трилінійка, шестидюймівка); ВС “кількість” – СЛОТ “засіб вимірювання”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (чотиривёрстка, десятикіломертвівка); ВС “кількість” – СЛОТ “фізичні явища”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (двополюсник); ВС “кількість” – СЛОТ “будівництво”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (дев’ятиповерхівка); ВС “кількість” – СЛОТ “одяг”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (семипілка¹); ВС “кількість” – СЛОТ “локативність”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (восьмитисячник (СГ тисяча), стометрівка); ВС “кількість” – СЛОТ “темпоральність”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (одноактівка, п’ятихвилінка); ВС “кількість” – СЛОТ “явища освіти”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (восьмирічка, десятилітка), ПС “суккупний суб’єкт-особа – предикат – ознака_{B (Adj)}” (семилітка, семирічка); ВС “кількість” – СЛОТ “рослини”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (одинарник, стокрётка); ВС “кількість” – СЛОТ “геометричне тіло”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (п’ятигранник, дев’ятигранник); ВС “кількість” – СЛОТ “предмет”: ПС “об’єкт – предикат – ознака_{B (Adj)}” (триїнік, триніжка).

СУБФРЕЙМ ЛСВ₄ ФРЕЙМА одін: ВС “той самий” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*одногруппник*).

СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ одін, два, три, п’ять, шість, сім, вісім, десять: ВС “кількість” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*однокіммерник, однопартієць*), ПС “суб’єкт-особа – предикат – *ознака_{v (Adj)}” (*десяцький*); ВС “кількість” – СЛОТ “маскуліативи або фемінітиви”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*одноручка, дволітка*); ВС “кількість” – СЛОТ “фемінітиви”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*шістнадцятилітка (СГ шість), шістнадцятилітка (СГ десять)*); ВС “кількість” – СЛОТ “тварини”: ПС “суб’єкт-тварина – предикат – ознака_{v (Adj)}” (*однорічка, триліток*); ВС “кількість” – СЛОТ “комахи”: ПС “суб’єкт-комаха – предикат – ознака_{v (Adj)}” (*однорічка, однорічка, однорічка*); ВС “кількість” – СЛОТ “явища освіти”: ПС “об’єкт – предикат – *ознака_{v (Adj)}” (*двораменне, восьмерічне*); ВС “кількість” – СЛОТ “явища релігії”: ПС “об’єкт – предикат – *ознака_{v (Adj)}” (*трираменне*); ВС “кількість” – СЛОТ “частина тіла”: ПС “об’єкт – предикат – *ознака_{v (Adj)}” (*дванадцятипала (СГ два), дванадцятипала (СГ десять)*); ВС “кількість” – СЛОТ “гроші”: ПС “об’єкт – предикат – *ознака_{v (Adj)}” (*семігрівенний*).

СУБФРЕЙМ ЛСВ₆ ФРЕЙМА одін: ВС “окремий” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*односібник*).

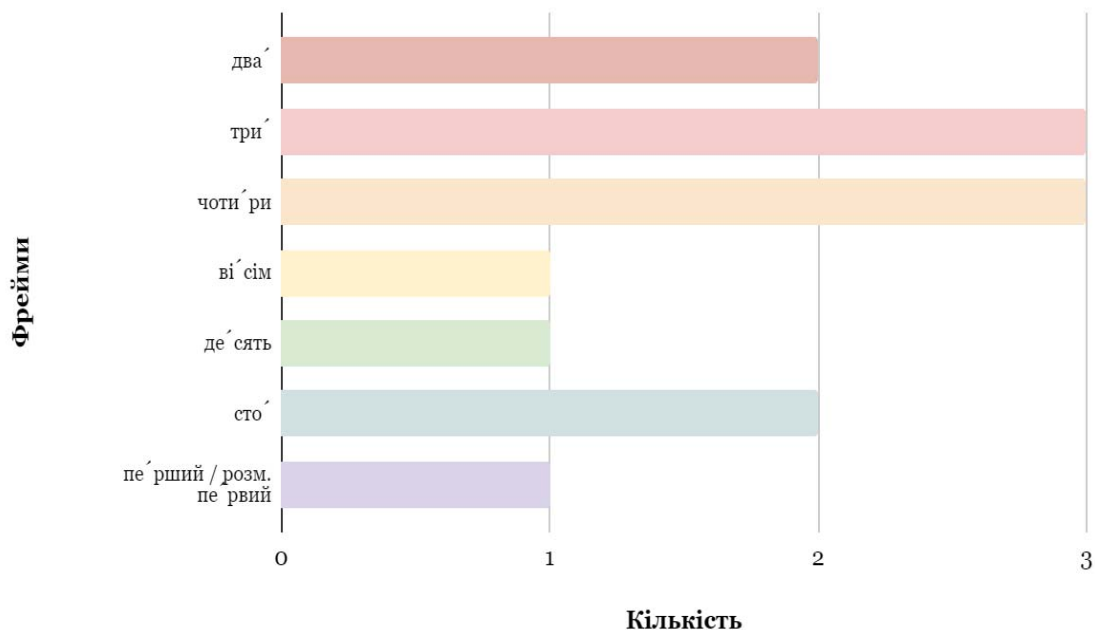
СУБФРЕЙМ ЛСВ₂ одін: ВС “окремий, одинокий” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}”: *одиночник, одиночка*.

СУБФРЕЙМ ЛСВ₁ ФРЕЙМА перший / розм. первий, другий: ВС “сталий порядок” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – ознака_{v (Adj)}” (*першорозрядник, другорозрядник*).

СУБФРЕЙМ ЛСВ₃ ФРЕЙМА тисяча: ВС “загін, ополчення” – СЛОТ “маскуліативи”: ПС “суб’єкт-особа – предикат – *ознака_{v (Adj)}” (*тисяцький*); ВС “кількість” – СЛОТ “предмет”: ПС “об’єкт – предикат – ознака_{v (Adj)}” (*триньги, триньга*); ВС “кількість” – СЛОТ “тварини”: ПС “об’єкт – предикат – ознака_{v (Adj)}” (*триньги*).

Словотвірне значення “*носій предметної ознаки*” представлено сімома фреймами (Графік 4).

Розподіл дериватів у межах словотвірного значення “носій предметної ознаки”



Графік 4. Фреймове наповнення семантичної позиції “носій предметної ознаки”

Як демонструє графік, аналізоване СЗ, попри фреймову різномірність, є нечастотним в кількісному аспекті, а максимальна когнітивна актуалізація представлена фреймами три та чотири (по 3 од.).

Ментальна тематика досліджуваного СГ репрезентована такими ментальними темами: СУБФРЕЙМ ЛСВ₁, СУБФРЕЙМ ЛСВ₂, СУБФРЕЙМ ЛСВ₄.

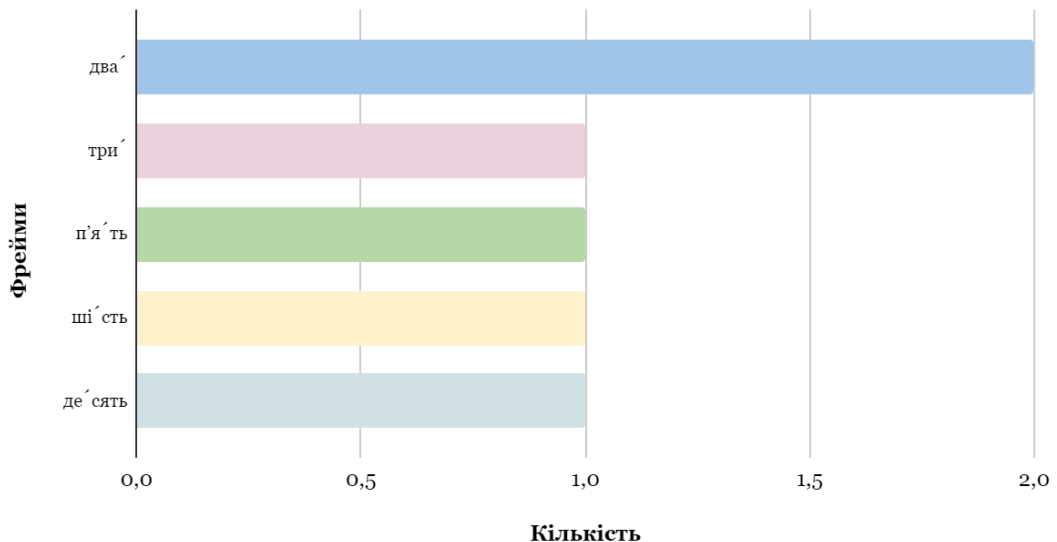
СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ два, три, чотири, вісім, десять, сто: ВС “кількість” – СЛОТ “маскулінативи”: ПС “суб’єкт-особа – предикат – кон’юнктор_в^(N)” (двобійник, чвертьфіналіст), ПС “суб’єкт-особа – предикат – об’єкт_в^(N)” (трикар, сотник), ПС “суб’єкт-особа – предикат – суб’єкт-особа_в^(N)” (сотниченко); ВС “кількість” – СЛОТ “засоби обробітку землі”: ПС “об’єкт – предикат – об’єкт_в^(N)” (тричата); ВС “кількість” – СЛОТ “ємність”: ПС “об’єкт – предикат – об’єкт_в^(N)” (чвертка); ВС “кількість” – СЛОТ “сукупність осіб”: ПС “сукупний суб’єкт-особа – предикат – кон’юнктор_в^(N)” (чвертьфіналіст), ПС “суб’єкт-особа – предикат – суб’єкт-особа_в^(N)” (вісімдесятники (СГ вісім), вісімдесятники (СГ десять)).

СУБФРЕЙМ ЛСВ₂ ФРЕЙМА чотири: ВС “оцінка” – СЛОТ “явища освіти”: ПС “суб’єкт-особа – предикат – об’єкт_в^(N)” (четвірочник).

СУБФРЕЙМ ЛСВ₄ ФРЕЙМА перший / розм. первий: ВС “не існував, не було раніше” – СЛОТ “маскулінативи”: ПС “суб’єкт-особа – предикат – об’єкт_в^(N)” (першодрукар).

Словотвірне значення “особа за предметністю” репрезентоване п’ятьма фреймами (Графік 5).

Розподіл дериватів у межах словотвірного значення “особа за предметністю”



Графік 5. Фреймове наповнення семантичної позиції “особа за предметністю”

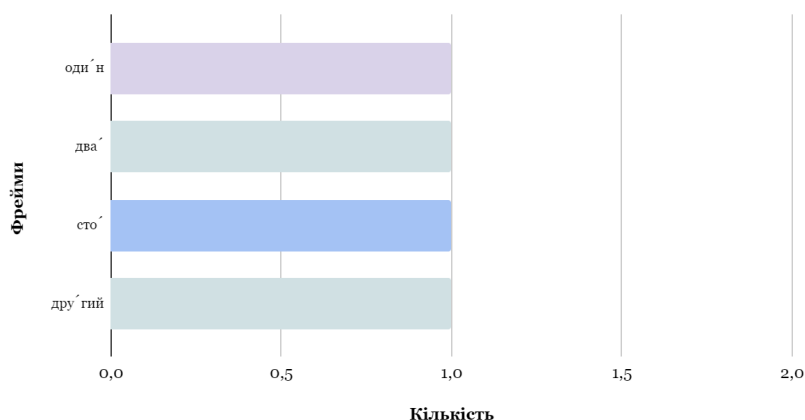
Як демонструє графік, різномірність фреймового наповнення не є чинником дериваційної кількості. Усі фрейми непродуктивні щодо їхньої мисленневої актуалізації (фрейм два – 2 од., три, п’ять, шість, десять – по 1 од.).

Ментальний тематичний рівень – єдиний: СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ два, три, п’ять, шість, десять: ВС “кількість” – СЛОТ “маскулінативи”: ПС “суб’єкт-особа – предикат – кон’юнктор_в^(N)” (троєжєнець, п’ятиборець).

Словотвірне значення “предметність за особою” представлено трьома фреймами⁵ (Графік 6).

⁵ Фрейм два емпірично “скріплений” із другий.

Розподіл дериватів у межах словотвірного значення “предметність за особою”



Графік 6. Фреймове наповнення семантичної позиції “предметність за особою”

Згідно з графіком кількісні показники фреймового наповнення аналізованого СЗ є рівноцінними, проте нечастотними (по 1 од.).

Конітивний зміст налічує такі теми, як СУБФРЕЙМ ЛСВ₁ та СУБФРЕЙМ ЛСВ₆.

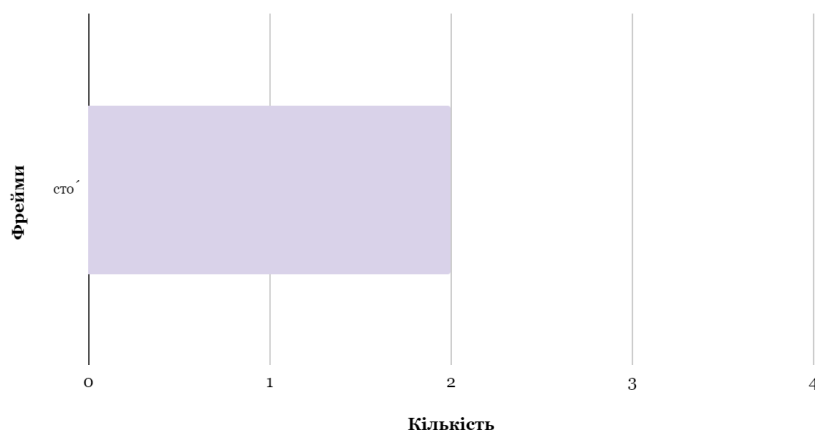
СУБФРЕЙМ ЛСВ₁ ФРЕЙМІВ два, сто: ВС “кількість” – СЛОТ “стан особи”: ПС “кон’юнктор – предикат – суб’єкт-особа_{v(N)}” (сотниківство); ВС “кількість” – СЛОТ “властивість особи”: ПС “кон’юнктор – предикат – суб’єкт-особа_{v(N)}” (дворушництво).

СУБФРЕЙМ ЛСВ₁ другий: ВС “сталий порядок” – СЛОТ “стан особи”: ПС “кон’юнктор – предикат – суб’єкт-особа_{v(N)}” (другорічництво).

СУБФРЕЙМ ЛСВ₆ один: ВС “окремий” – СЛОТ “властивість особи”: ПС “кон’юнктор – предикат – суб’єкт-особа_{v(N)}” (односібництво).

Нечастотним в аспекті фреймової різномірності та дериваційного складу є словотвірне значення “половина / частина того, що названо твірним числівником” (Графік 7).

Розподіл дериватів у межах словотвірного значення “половина / частина того, що названо твірним числівником”



Графік 7. Фреймове наповнення семантичної позиції “половина / частина того, що названо твірним числівником”

Як бачимо, аналізована семантична позиція має непродуктивну однофреймову структуру, репрезентовану словесним вираженням сто. Нездатність формувати значну кількість дериватів цього СЗ (2 од.) спричинена його радше унікальною спроможністю утворювати субстантиви, поєднуючи кількісний зміст із словотворчими засобами кількісного вияву.

Ментальна тематика дериватів представлена СУБФРЕЙМОМ ЛСВ₁ ФРЕЙМА ст0: ВС “кількість” – СЛОТ “частковість”: ПС “об’єкт – предикат – кількість_{n(Num)}” (відс0ток, півста); ВС “кількість” – СЛОТ “кількість”: ПС “об’єкт – предикат – кількість_{n(Num)}” (відс0ток).

Когнітивна тематика вербалізованих слотів у межах субфреймів

За допомогою дванадцяти вербалізованих слотів актуалізується шістьдесят дві когнітивні теми. Найбільш різноманітним в аспекті семантики є ВС “кількість” (сорок вісім тем), ВС “не існував, не було раніше”, ВС “окремиий”, ВС “сталий порядок” (по дві теми), ВС “багатство, капітал”, ВС “велика кількість”, ВС “оцінка”, ВС “окремиий, одинокий”, ВС “рука”, ВС “актуалізація всіх сем”, ВС “той самий”, ВС “загін, ополчення” (по одній темі).

Вербалізовані слоти класифікуємо на два типи: первинні (ядерні) та вторинні (опосередковані). Так, первинні вербалізовані слоти вказують на здатність фрейма формувати ментальну тематику, безпосередньо беручи участь у цьому процесі, та мають статус ядерних, тобто таких, які заперш формуються у світогляді україномовного носія. Натомість опосередковані вербалізовані слоти актуалізують когнітивні теми, які перебувають на периферії людського сприйняття. Отже, коли мова йде про відтворення в пам’яті необхідного слова певної тематичної групи, мислетьорча діяльність актуалізується більшою мірою, ніж під час вербалізування одиниць – складників тематичних об’єднань первинного походження. Це зумовлено кількоступеневим процесом формування відшукуваного слова, водночас першим етапом завжди буде звернення до первісних уявлень про кількість, які реалізуються в змісті первинних ВС.

Таким чином, когнітивна тематика вербалізованих слотів при опосередкованому та безпосередньому мотивуванні характеризується спільним ментальним змістом: СЛОТ “число / цифра”, СЛОТ “кількість”, СЛОТ “засоби пересування”, СЛОТ “сукупність чисел та цифр”, СЛОТ “зброя”, СЛОТ “групи предметів”, СЛОТ “локативність”, СЛОТ “деталь механізму”, СЛОТ “форма числа”, СЛОТ “гроші”, СЛОТ “явища релігії”, СЛОТ “комахи”, СЛОТ “маскулінативи”, СЛОТ “одиниця рахунку”, СЛОТ “явища освіти”, СЛОТ “частина тіла”. Але унікальні ВС переважають при опосередкованій вивідності похідних (Графік 8).

Унікальні первинні ВС	Унікальні вторинні
<input type="checkbox"/> “група осіб”	<input type="checkbox"/> “частина”
<input type="checkbox"/> “система знаків”	<input type="checkbox"/> “спосіб упряжки тварин”
<input type="checkbox"/> “гра”	<input type="checkbox"/> “віра”
<input type="checkbox"/> “день тижня”	<input type="checkbox"/> “засіб для шиття”
<input type="checkbox"/> “захід як подія”	<input type="checkbox"/> “біблійні божества”
<input type="checkbox"/> “частковість”	<input type="checkbox"/> “сукупність осіб”
<input type="checkbox"/> “опредметнена кількість об’єкт виробництва”	<input type="checkbox"/> “тварини”
<input type="checkbox"/> “першість”	<input type="checkbox"/> “сукупність тварин”
<input type="checkbox"/> “тисяча”	<input type="checkbox"/> “видавнича справа”
	<input type="checkbox"/> “музичні інструменти”
	<input type="checkbox"/> “засіб вимірювання”
	<input type="checkbox"/> “фізичні явища”
	<input type="checkbox"/> “будівництво”
	<input type="checkbox"/> “одяг”
	<input type="checkbox"/> “темпоральність”
	<input type="checkbox"/> “рослини”
	<input type="checkbox"/> “геометричне тіло”
	<input type="checkbox"/> “предмет”
	<input type="checkbox"/> “фемінітиви”
	<input type="checkbox"/> “засоби обробітку землі”
	<input type="checkbox"/> “емність”
	<input type="checkbox"/> “стан особи”
	<input type="checkbox"/> “властивість особи”
	<input type="checkbox"/> “стан особи”

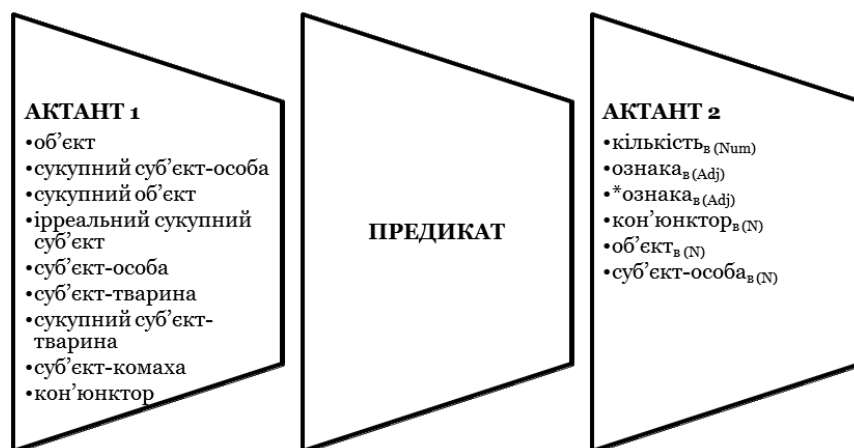
Графік 8. Унікальні ментальні теми первинних та вторинних вербалізованих слотів

Домінування унікальних вторинних ментальних тем зумовлено поступеними змінами в семантиці дериватів у статусі твірних слів завдяки їхній структурно-семантичній складності.

Семантичне наповнення пропозиційних структур

Словотвірна семантика простих субстантивів базується на двадцяти шести пропозиційних структурах із ядреними предикатами. Так, первинні ПС представлені такою алгоритмічною мікросхемою: АКТАНТ 1 (об'єкт / сукупний об'єкт / сукупний суб'єкт-особа / суб'єкт-комаха / суб'єкт-особа / кон'юнкто → ПРЕДИКАТ → АКТАНТ 2 (кількість_{п(Num)}).

Вторинні ПС репрезентуємо схематично (Діаграма 2).



Діаграма 2. Зміст вторинних пропозиційних структур

Згідно з діаграмою поза увагою залишилася диференціація центральної дії пропозиційної семантики, яка характеризується моно- та поліситуативними пропозиціями в межах семантичних позицій (див. нижче).

1. СЗ “носії кількісної ознаки”:

- однопредикатні пропозиції (**дорівнювати, нумерований, веслувати, мати, складатися, містити, співвідносний, поєднуватися, вчитися, відряджений, народжений, означати, [названий]**), наприклад, “триєдине божество, у якому **поєднується** дискретно-недискретна кількість_в на позначення три”: *трійця* (“1. [У християнській релігії] – триєдине божество, у якому **поєднуються**: [бог-отець, бог-син і бог-дух святий]»);

- двопредикатні пропозиції (**нумерований / позначений, влаштовувати / відбуватися, дорівнювати / виробляти, робитися / траплятися, позначений / [названий], мати / [названий]**), наприклад, П “ситуація першості, що **робиться / трапляється** як дискретно-недискретна кількість_п на позначення перший”: *першина* (“[Що-небудь нове], перше [в чиемусь житті; те, що] **робиться, трапляється** вперше”);

- трипредикатні пропозиції (**відокремитися / уникати / не спиратися**), наприклад, П “особа, що **відокремилася / уникає / не спирається** на кількісну ознаку_п на позначення один”: *одиніць* (“1. Те саме, що одинак 1 – 1. Той, хто сам, [без інших], **відокремився** [від людей] // Той, хто **уникає** [інших людей] // Той, хто **не спирається** на [допомогу або підтримку інших]”).

2. СЗ “носії ознаки”:

- однопредикатні пропозиції (**[названий]**), наприклад, П “гармонія, що **[названа]** за ознакою_в з кількісним змістом на позначення три”: *трирядка* (“розм. Трирядна гармонія”);

- двопредикатні пропозиції (**мати / обмежений, виходить / [названий], пристосований / [названий], мати / [названий], заряджається / [названий], перевищує / [названий], призначений / [названий], складатися / [названий], охоплюваний / [названий], тривати / [названий], існувати / [названий], навчатися / [названий], мешкати / [названий], належати / [названий], обирати / [названий], не мати / [названий], жити / [названий], написаний**);

/ [названий], не бути / [названий], складатися / [названий]), наприклад, П “візок, що пристосований [до чогось] / [названий] за ознакою_v з кількісним змістом на позначення один”: однокінка (“Візок, пристосований [до запрягання] одного коня”);

- трипредикатні пропозиції (має / зроблений / [названий], навчатися / тривати / [названий], цвісти / відмирати / [названий], мати / обмежений / [названий], лікуватися / відпочивати / [названий], мати / не мати / [названий], складатися / мати / [названий]), наприклад, П “карта, що має [щось] / зроблена [в чомусь] і [названа] за ознакою_v з кількісним значенням на позначення кількості три”: тривёрстка (“розм. [Географічна та ін.] карти, що мають [масштаб] три версти [в дюймі]”);

- чотиріпредикатні пропозиції (завершувати / проростати / відмирати / [названий], відокремитися / уникати / не спиратися / [названий]), наприклад, П “рослина, що завершує [щось], проростає [до чогось], відмирає [після чогось] і [названа] за ознакою_v з кількісним значенням на позначення один”: однілітник (“біол. 1. Рослина, яка завершує [цикл розвитку від насінини, що] проростає, [до утворення нового насіння за] один рік, [після чого] відмирає; однорічник (у 2 знач.) – 2. Те саме, що однілітник”).

3. СЗ “носій предметної ознаки”:

- однопредикатні пропозиції (отримувати, завоювати, одержувати, покласти, [названий]), наприклад, П “візник, що [названий] за об’єктом_v з кількісним змістом на позначення три”: трійкар (“заст. Візник у трійці (у 3 знач.)”);

- двопредикатні пропозиції (наповнений / [названий], характерний / [названий]), наприклад, П “пляшка, що наповнена [чимось] і [названа] за об’єктом_v з кількісним змістом на позначення чотири”: чвёртка (“1 Пляшка [місткістю] 0,25 [літра] (звичайно) наповнена [горілкою, вином]”);

- трипредикатні пропозиції (очолювати / обиратися / призначатися), наприклад, П “особа, що очолювала об’єкт з кількісним змістом на позначення сто, обиралася [кимось] / призначалася [кимось]”: сотник (“1. [В Україні XVI–XVIII ст.] – особа, яка очолювала сотню (у 5 знач.), обиралася [спочатку козаками, а згодом] призначалася [гетьманом або царем]”).

4. СЗ “особа за предметністю”:

- однопредикатні пропозиції (займатися / брати участь), наприклад, П “спортсмен, що займається ситуацією з кількісним змістом на позначення десять”: десятиборець (“Спортсмен, який займається десятиборством”);

- двопредикатні пропозиції (одружитися / перебувати), наприклад, П “особа, що одружилася / перебуває в ситуації з кількісним змістом на позначення три”: троєженець (“Той, хто одружився втретє або перебуває [в шлюбі з] трьома жінками [одночасно]”).

5. СЗ “предметність за особою”:

- однопредикатні пропозиції ([названий]), наприклад, П “ситуація перебування, що [названа] за об’єктом-особою_v з кількісним змістом на позначення два”: другорічництво (“Перебування [в тому самому класі, на тому самому курсі] другий рік”).

6. СЗ “половина / частина того, що названо твірним числівником”:

- однопредикатні пропозиції (складатися, вимірюватися), наприклад, П “одиниця, що складається з дискретної кількості_v на позначення сто”: півста (“невідм., розм. Те саме, що півсотня – 6. [У давньоруському війську – військова] одиниця, [що первісно] складається із ста [чоловік]”);

- трипредикатні пропозиції (братися / позначатися / вимірюватися), наприклад, П “частина кількості / кількість, що береться / позначається / вимірюється в дискретній кількості_n на позначення сто”: відсоток (“1. Сотя частина [левого числа, що береться [за ціле, за одиницю] (позначається [знаком %]); процент // [Кількість кого-, чого-небудь], що вимірюється в сотих частках [чого, прийнятого за одиницю]”).

Семантичні приращення на рівні ментального моделювання виявлено в межах кожного словотвірного значення, до прикладу: СЗ “носій кількісної ознаки”: СУБФРЕЙМ ЛСВ₁ ФРЕЙМА одін: ВС “кількість” – СЛОТ “число / цифра”: ПС “об’єкт – предикат – кількість_n (Num)”: П “число / цифра, що [названа] за дискретною кількістю_n на позначення один, шість, сім, вісім, дев’ять, десять, сто”: одиниця (“1. [Найменше ціле] число, [перше в десятку], а також цифра 1, [якою воно позначається] // тільки мн. [Числа від 1 до 9, а також циф-

ри, що їх позначають] // тільки мн. [Останні цифри багатозначних чисел]); СЗ “носій ознаки” СУБФРЕЙМ ЛСВ₁ ФРЕЙМА два: ВС “кількість” – СЛОТ “зброя”: ПС “об’єкт – предикат – ознака_{v (Adj)}”: П “рушниця, що [названа] за ознакою з кількісним змістом на позначення два”: двостволька (“[Мисливська] двоствольна рушниця”); СЗ “носій предметної ознаки”: СУБФРЕЙМ ЛСВ₁ ФРЕЙМА чотири: ВС “кількість” – СЛОТ “маскулінативи”: ПС “суб’єкт-особа – предикат – кон’юнктор_{v (N)}”: П “спортсмен, що завоював ситуацію_v з кількісним змістом на позначення чотири”: чвертьфіналіст (“Спортсмен [або спортивна команда], що завоювали [право на участь] у чвертьфінальній [стадії змагання]”); СЗ “особа за предметністю”: СУБФРЕЙМ ЛСВ₁ трій: ВС “кількість” – СЛОТ “маскулінативи”: ПС “суб’єкт-особа – предикат – кон’юнктор_{v (N)}”: П “особа, що одружилася / перебуває в ситуації з кількісним змістом на позначення три”: троєженець (“Той, хто одружився втретє або перебуває [в шлюбі з] трьома жінками [одночасно]”); СЗ “предметність за особою”: СУБФРЕЙМ ЛСВ₁ сто: ВС “кількість” – СЛОТ “стан особи”: ПС “кон’юнктор – предикат – суб’єкт-особа_{v (N)}”: П “ситуація стану / обов’язків / звання, що [названа] за суб’єктом-особою_v з кількісним змістом на позначення сто”: сотниківство (“1. Те саме, що сотенство – іст. Стан, обов’язки, звання сотника”); СЗ “половина / частина того, що названо твірним числівником”: СУБФРЕЙМ ЛСВ₁ сто: ВС “кількість” – СЛОТ “частковість”: ПС “об’єкт – предикат – кількість_{n (Num)}”: П “одиниця, що складається з дискретної кількості_n на позначення сто”: півста (невідм., розм. “Те саме, що півсотня – 6. [У давньоруському війську – військова] одиниця, [що первісно] складається із ста [чоловік]”).

Таким чином, семантичні прирощення притаманні всім семантичним позиціям, а синтаксичні на рівні предиката не властиві СЗ “особа за предметністю”, СЗ “половина / частина того, що названо твірним числівником”.

Інтерпретувавши ментальну семантику іменників денумеративного словотворення української мови, подальші дослідження вбачаємо в зосередженні уваги на вивченні когнітивного вияву інваріантної семантики субстантивів мутаційного типу деривації, ад’єктивів та варіантних значень таких чотирьох лексико-граматичних класів, як іменники, прикметники, числівники, дієслова.

Першочергово задля комплексного аналізу необхідно розглянути інваріантні семантичні субстантивів, які є виразниками кількох семантичних позицій, адже у статті зацентовано на ядерних СЗ, але не висвітлена когнітивна природа словотвірної семантики, встановленої на базі варіантних значень дериватів, а також домінантної семантики, яка може експлікувати два чи більше словотвірних значень, одним із яких є елемент семантики “уживається у значенні іменника”, що вказує на зміну синтаксичної позиції в реченні.

Із метою деталізування когнітивного змісту похідних слід диференціювати предикатну частину пропозиції як дію, реалізовану над референтом чи власне ним.

Висновки

Отже, розвідка репрезентує когнітивне моделювання словотвірної семантики субстантивів із простою мотивувальною базою мутаційного типу деривації та міжкатегорійної транспозиції в денумеративному словотворенні, представленого на базі гніздування спільнокореневих слів української мови. У цьому аспекті словотвірні гнізда становлять фреймові структури когнітивних знань, з-поміж яких найрізномірнішим щодо здатності об’єднання фреймів, як демонструє діаграма 1, є утворення десьять, при цьому найменш спроможними до синтезу таких одиниць є структури дев’ять і тисяча.

Семантичні позиції досліджуваних іменників (згідно з графіками 1–7) характеризуються природним домінуванням іменників віднумеративного та відад’єктивного походження на підставі категорійної ознаки. Так, СЗ “носій кількісної ознаки” представлене превалюванням фрейма десьять з огляду на його кореляційні спроможності, а СЗ “носій ознаки” – лексевою одін, адже висока словотворча здатність зумовлена її семантичною структурою; натомість малопродуктивними є СЗ “носій предметної ознаки”, СЗ “особа за предметністю”, СЗ “предметність за особою”, СЗ “половина / частина того, що названо твірним числівником”.

Основні результати дослідження підтверджують можливість ментального інтерпретування словотвірних значень при дотриманні ієрархічності елементів фрейма. Вагомо, що унікальна когнітивна тематика вербалізованих слотів у структурі субфреймів при

опосередкованій вивідності похідного знання від базового, представленого фреймом із кількісно-числовим позначенням, домінує, зокрема мова йде про унікальні вторинні ментальні теми, що відображено в графіку 8.

Змодельовані пропозиційні структури та пропозиції є придатними для комп'ютери-зування інваріантної та полікорелятивної семантики досліджуваних іменників. Виявлені когнітивні маркери становлять вихідні дані для створення комп'ютерної системи з пошуку дериватів за такими параметрами, як фрейм, субфрейм, слот, вербалізований слот, когнітивний слот, пропозиційна структура, пропозиція, словотвірне значення, словотвірна мотивація, а також уможливають укласти "Лінгвокогнітивний словник декодування фрейм-структур".

Подальші дослідження розв'язуватимуть проблеми когнітивного маркування словотвірної семантики субстантивів зі складною мотивувальною базою у відчислівниковій деривації та відображатимуть у пропозиційній семантиці не тільки основне смислове навантаження твірної, але й функційність препозитивних конститuentів твірної бази. До того ж проектування роботи зорієнтоване на встановлення ментального рівня семантики дериватів, утворених на базі інших груп твірних слів української мови, а також словотвірних рівнів інших мов світу, окрім кореневих.

Подяка

Висловлюємо вдячність докторці філософії Воскобійник Юлії за англійсько-український переклад цитат, англомовний переклад анотації та списку літератури.

Щирозердно дякую шановному професору, доктору філологічних наук Грещуку Василеві Васильовичу за знання та віру!

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Скорочення

Актант 1 – лівобічний поширювач, представлений похідним словом
Актант 2 – правобічний поширювач, представлений твірним словом
BC – вербалізований слот, представлений мотивувальною семою числівника-вершини
індекс *v* – лівобічний актант – похідна твірна основа
індекс *n* – правобічний актант – непохідний нумератив
індекси (*Num*), (*N*), (*Adj*) – актанти 2, яким невластиве синтагматичне словотвірне значення, де *Num* – числівник, *N* – іменник, *Adj* – прикметник
надрядкові цифри 1, 2 – позначення омонімічних денумеративів
П – пропозиція
П-пропозиція – подієва пропозиція
ПС – пропозиційна структура (схема)
СГ – словотвірне гніздо
СЗ – словотвірне значення
СЛОТ – когнітивна тема
СУБФРЕЙМ ЛСВ₁ – субфрейм, представлений мотивувальним лексико-семантичним варіантом непохідного числівника
цифри 1, 2, розташовані після деривата – позначення полімотиватів та полікорелятив
* – реконструйоване мотивувальне слово, яке заповнює лакуну в словотвірному гнізді

COGNITIVE SEMANTICS OF NOUNS IN DENUMERATIVE WORD FORMATION (BASED ON UKRAINIAN LANGUAGE)

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-19>

Key words: *linguocognitology, word formation, frame, substantive, Ukrainian language.*

Revival of interest in the linguistic-cognitive interpretation of the deep level of language, as a means of facilitating the computerization of the semantic continuum of derived words, is driven by the schematization of both implicit and explicit data concerning these words. The mental interpretation of word-formative semantics, framed by the word-formative nest as a structured framework of knowledge, underscores the significance of this scientific inquiry.

The goal of the work is to model natural language through the propositional semantics of derived words, which are expressions of semantic positions established according to the onomasiological criterion. The cognitive analysis of word-formation semantics is conducted using denumerative nouns, which are organized by the nesting principle into sixteen complex, system-forming units, each characterized by numerical vertices.

The goal involves solving the following tasks: 1) to represent the semantic positions of derived nouns through the prism of frame organization; 2) to identify the cognitive structure of verbalized slots within subframes; 3) to establish the semantic content of propositional structures.

In order to achieve the goal, the *method* of frame propositional-semantic modeling was applied in combination with the tool of interlevel interpretation.

In the aspect of linguo-cognitology, word-forming nests are interpreted as structures organized within frames, which are used to verbalise the elements of the concept "QUANTITY". Emphasis has shifted from analyzing the frame itself towards establishing the mental dimension of word-forming meaning, in accordance with the hierarchy of frames.

To mitigate mental-verbal dissonance, a verbalized slot within the frame structure of the word-forming nest has been established. This slot functions analogously to the "motivational sema" in motivational process.

The propositional structure of nouns under investigation, which have a simple motivational base, is conceptualized as tripartite, consisting of "actant 1 – predicate – actant 2". The right-sided propagator is designated as both primary and secondary based on the nonderivative's capacity to motivate the derivative. Additionally, the linguistic affiliation of the motivator is also determined. For the first time, this study introduces a typology of specific derivative propositions, categorized according to the inherent situationality in derivative semantics.

The propositional-semantic approach of the frame enables the identification of the disparity between the semantics of the deep level (syntactic increments at the proposition level) and its surface layer with the lexical meaning and its mental modeling (semantic increments).

As a result of investigation, frames are differentiated by the nature of heterogeneity in terms of their ability to combine frame structures. It was found that the word-forming meanings of the analyzed nouns are characterized by the predominance of nouns of numerative and adjectival origin, based on the categorical feature.

The cognitive content of the verbalized slots is represented by common and distinct (unique) topics. The unique cognitive theme of verbalized slots prevails, in particular, it refers to unique secondary mental themes within subframes with the indirect derivation of derived knowledge from the base, represented by a frame with quantitative-numerical notation.

Therefore, the result of the study are modeled schemes of the semantics of numerical derivatives, which serve as a basis for their digitization, which will contribute to the improvement of machine translation using the Ukrainian language, because situational implicite meanings often do not lend to verbalization due to the lacunarity of information data in the computer databases.

The prospects of the research involve the cognitive structuring through the prism of semantic positions of multilingual derivatives in numeral word formation and units motivated by other peripheral and core classes of derivatives, at the word-formational level in the Ukrainian language. Additionally, it encompasses the derivational systems of languages worldwide, excluding isolating ones.

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**IN SEARCH OF EQUIVALENT:
ISSUES OF TRANSLATION AND TEXT INTERPRETATION**

**В ПОШУКАХ ЕКВІВАЛЕНТА:
ПРОБЛЕМИ ПЕРЕКЛАДУ ТА ІНТЕРПРЕТАЦІЇ ТЕКСТУ**

UDC 811.111'255.4(045)

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-20>

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**SEMANTIC INTERPRETATION OF AUTHORIAL MODALITY
AS A COGNITIVE-DISCURSIVE CATEGORY
(Case Study of Shakespeare's Plays and Their Ukrainian
Retranslations)**

У статті зосереджено увагу на питанні авторської модальності як когнітивно-дискурсивної категорії, актуалізованої у семантиці лексичних одиниць, зокрема конотативно навантажених, що реалізуються в текстах п'єс Шекспіра, та їх різночасових українських ретрансляціях XIX–XXI ст. Метою дослідження є семантична інтерпретація авторської модальності як когнітивно-дискурсивної категорії, що здійснюється шляхом виявлення семантичного наповнення та визначення обсягу інформації ентропійних конотативно навантажених лексичних одиниць, що втілюють авторську модальність у п'єсах Шекспіра, віддалених у часі, та різночасових українських ретрансляціях XIX–XXI ст. Завданнями дослідження є: описати авторську модальність у термінах лінгвістичної теорії значення та інформаційної ентропії; проаналізувати та порівняти ентропійні конотативно навантажені лексичні одиниці, виділені з п'єс Шекспіра як зразки віддалених у часі оригінальних художніх текстів та їх різночасових українських ретрансляцій; обґрунтувати чинники, що зумовлюють різницю в обсягах інформації, зумовлену авторською модальністю оригінальних текстів та їх українських ретрансляцій у результаті різного тлумачення українськими перекладачами семантичного наповнення ентропійних конотативно навантажених лексичних одиниць.

Джерелом матеріалу дослідження постають дві трагедії В. Шекспіра – «Ромео і Джульєтта» (1594) і «Король Лір» (1608), які є зразками ранньої сучасної англійської мови на рубежі XVI–XVII ст., та їх хронологічно віддалені українські ретрансляції XIX–XXI ст.

Методологія дослідження включає як емпіричні методи – аналіз і синтез (для обґрунтування теоретичної бази дослідження), так і спеціальні лінгвістичні методи – дескриптивний, семантичний і стилістичний аналіз (для виявлення обсягу інформації, яку передають мовні одиниці як в оригінальних текстах, так і в їх українських ретрансляціях), а також методи порівняльного перекладознавства та трансформаційного аналізу (для порівняння мовних одиниць в оригінальних текстах з їхніми відповідниками в ретрансляціях, що допомагає виявити зміни в обсязі інформації, спричинені реалізацією авторської модальності різних перекладачів, які відрізняють різні українські ретрансляції, створені в різні хронологічні періоди).

У статті стверджується, що дослідження модальності як однієї з когнітивних здібностей особистості в лінгвістичних теоріях семантичної інтерпретації базується на складній психічно-

мовленнєвій сутності категорії модальності, яка виявляється у співвідношенні об'єктивної та суб'єктивної реальності, відображеної в людському розумі разом із різними засобами її вираження. Авторська модальність розглядається як когнітивно-дискурсивна категорія, оскільки вона відображає суб'єктивне сприйняття автором дійсності, втіленої в літературному творі, під впливом його /її мовних, культурних і національних цінностей, особистих мовленнєвих характеристик, індивідуальних психолого-естетичних уподобань. Суб'єктивність авторської модальності в п'єсах Шекспіра та їх українських ретрансляціях впливає на те, як Шекспір передає своє повідомлення (інформацію) у семантиці конотативно навантажених лексичних одиниць, які є високо ентропійними, та на те, як українські автори їх інтерпретують. Творчі особистості перекладачів відіграють ключову роль у подоланні інформаційної ентропії конотативно навантажених лексичних одиниць при роботі з віддаленими у часі п'єсами Шекспіра. Авторська модальність п'єс Шекспіра та їх різночасових українських ретрансляцій XIX–XXI століть виявляється в різному обсязі інформації, поданої Шекспіром та українськими перекладачами. Кожен перекладач усвідомлює власну авторську модальність як відображення моделі дійсності та її суб'єктивну оцінку під впливом високо ентропійних конотативно навантажених лексичних одиниць.

Ключові слова: лексична семантика, семантичний зміст, суб'єктивна модальність, конотативно навантажені лексичні одиниці, інформаційна ентропія, обсяг інформації.

For citation: Boiko, Ya., Nikonova, V. (2025). Semantic Interpretation of Authorial Modality as a Cognitive-Discursive Category (Case Study of Shakespeare's Plays and Their Ukrainian Retranslations). *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 349-361, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-20>

The language, according to M.A.K. Halliday [Halliday, 2011, p. 187], is a product of social activity. Language is used by the speaker to exchange information or services among people, or to establish and maintain social relationships. On a deeper level, as G. Thompson claims, “the interactions will influence the behaviour and judgments of other people and reveal the speaker's attitudes in a certain case or purpose of certain action” [Thompson, 2008, p. 46], and the speaker is represented as a participant who has potential meaning in the communication. The speaker is using the semantic factor to express his attitude or judgment and affect the views and actions of readers [Yu, 2017, p. 222].

One of the means of expressing subjective attitudes towards the depicted reality is modality. In a general sense, modality refers to an expressed relationship to objective reality reflecting the unique characteristics of an individual's internal mental processes and their communicative intentions. The term “modality” is employed to encompass a broad spectrum of phenomena that vary in terms of semantic contents, grammatical properties, and the degree of elaboration across different levels of linguistic structure [Goloyukh, 2015, p. 62].

The origins of the study of modality can be traced back about a thousand years to the time of Aristotle who initially explored the relationship between necessity and possibility. [Rui, Jingxia, 2018, p. 111]. The concept of modality originally arose in the field of logical research to describe logical relationships between statements based on different types of modal utterances. In the twentieth century, it found its interpretation in various fields of science, including linguistics [Goloyukh, 2015, p. 62] where it was studied from different angles [Declerck, 2011; Goloyukh, 2015; Halliday, 2011; Saeed, 2003; Thompson, 2008; Yu, 2017; Сунрун, 2008].

Despite the large volume of linguistic research on modality, many aspects of this problem remain unexplored in modern linguistics. Syntactic nature of modality in sentences has been carefully studied. Other aspects such as the modality in the text, authorial modality as an author's cognitive faculty, and subjective assessment of modality still require further study. The issue of the authorial modality as a cognitive-discursive category, realized in the time-remote original text and its chronologically distant Ukrainian retranslations considered in the light of information entropy is new for modern linguistics and contributes to the study of the processing and acquisition of natural language.

The *objective* of the research is the study and semantic interpretation of authorial modality as a cognitive-discursive category, which is carried out by identifying the semantic contents and determining the scope of information of the entropic connotatively loaded lexical units that embody authorial modality in time-remote Shakespeare's plays and chronologically distant Ukrainian retranslations of the 19th–21st centuries.

Achieving the set goal requires solving the following interrelated *tasks*: 1) to describe authorial modality in terms of the linguistic theory of meaning and information entropy; 2) to analyse and compare entropic connotatively loaded lexical units selected from Shakespeare's plays as samples of time-remote original literary texts and their chronologically distant Ukrainian retranslations; 3) to justify the factors that determine the difference in the scopes of information caused by authorial modality of the original texts and their Ukrainian retranslations due to the different interpretation by Ukrainian translators of semantic contents of entropic connotatively loaded lexical units.

The *research material* is taken from two tragedies by William Shakespeare, namely, "Romeo and Juliet" (1594), and "King Lear" (1608), which serve as samples of Early Modern English at the turn of the 16th and 17th centuries, and their chronologically distant Ukrainian retranslations of the 19th–21st centuries. The *units of analysis* are connotatively loaded lexical units in Shakespeare's plays and their counterparts in Ukrainian retranslations.

The *research methodology* incorporates empirical methods, such as analysis and synthesis to establish the theoretical framework, and also specialized linguistic methods, such as descriptive, semantic, and stylistic analysis, is used to identify the scope of information conveyed by the connotatively loaded lexical units in both the source texts and their Ukrainian retranslations. Finally, to compare lexical units in the source texts and retranslations, methods of comparative translation and transformational analysis are used, which allows identifying changes in the scope of information due to the authorial modality of different authors, which distinguishes various Ukrainian retranslations at different chronological periods.

The grammatical definition of *modality* reduces modality to the use of modal verbs and represents only partial knowledge of the concept. However, even grammatical modality is an elusive concept, which can be illustrated by listing the possible meanings that "modal auxiliaries" can have [Declerck, 2011, p. 21]. Modality was further described as "a term for the means by which speakers express varying degrees of commitment to, or belief in, a proposition" [Saeed, 2003, p. 135] and important semantic category that operates at the sentence level.

In traditional linguistic studies of modality, the essence of modality is often characterized by terms such as "modality is the speaker's attitude to reality", "modality expresses the speaker's assessment of states-of-affairs", "modality is the speaker's cognitive, emotional or volitional qualification of the state-of-affairs", etc. [Kiefer, 2017, p. 73]. In this respect, modality is closely related to pragmatics, the field that studies how linguistic signs function in speech. This connection becomes apparent **when we delve deeper into the various aspects of communication. It covers the intention behind the utterance (for example, questions, requests, and apology), speech strategies, and types of speech, as well as the speaker's communicative purposes (including indirect expression, allusions, and allegories). It is also the speaker's attitude to what is said (structuring of the discourse around dominant themes and concepts), assessment of information, interpretation of the text, etc.** [Goloyukh, 2015, p. 63].

The appeal to the category of modality in the linguistic theory of meaning is due to the complex mental-speech essence of the category of modality, which is manifested in the ratio of objective and subjective reality reflected in the mind of a person, and various means of its representation [Голубенко, 2022, p. 74]. In particular, from the point of view of semantics, J. Lyons [Lyons, 1977, p. 53] defined modality as the opinion or attitude of the speaker regarding the statement or the situation described by the statement. He emphasized the important role of subjectivity in language learning. Thus, modal expressions are considered to indicate a certain attitude of the speaker to the proposition being expressed or the situation being described (usually in a statement) [Cruse, 2004, p. 298]. In other words, modality is a speaker's attitude to the content of a speech event or utterance [Winiharti, 2012, p. 533], which can be expressed not only by grammatical means (for example, modal verbs, modal words and expressions) but also by lexical units, namely the lexical meaning of a word, which is defined as a form of generalized reflection of reality in the consciousness of native speakers.

In different theories of semantics including truth-conditional semantics, semantic competence, referential theory of meaning, non-referential theory of meaning, generative theory of meaning, etc. that exactly capture meaning [Ramadan, Ababneh, 2013; Haverkamp, Hoeltje, 2021], scholars are unanimous in understanding word meaning as the most complex intangible

phenomenon which is difficult to understand. Considering word meaning as a complex unity of atomic elements, or semantic components [Evans, 2009, p. 5], among which denotative and connotative components are distinguished, we claim that the productive means of expressing modality as the speaker's attitude to the content of a speech event are connotatively loaded lexical units which in their lexical meanings realise any component of connotation (imagery, emotivity, evaluation, expressiveness or stylistic colouring).

In recent decades, there has been a growing interest in modality as a means of establishing a connection between the content of an utterance and the external context of the real world. In this regard, modality is interpreted as one of the cognitive faculties of an individual, with the help of which his / her life experience, subjective values and attitudes, knowledge and ideas about the surrounding reality are reflected [Голубенко, 2022, p. 74]. This increased interest is reflected in the significant amount of research being conducted in the field of grammar and linguistic stylistics. In linguistic stylistics and text linguistics, modality is interpreted as a category that emphasizes the subjective perspective and psychological self-disclosure of the author, which is influenced by the increased impact of emotional involvement on the recipient [Goloyukh, 2015, p. 61]. For example, researchers [Супрун, 2008] use a modal structure to analyse a literary text. This structure involves studying how the authors' worldview, their attitude to the presented information, explicit or implicit forms of expression, as well as their methods of interaction with the reader are realized in the text [Goloyukh, 2015, p. 62].

In translation studies, the authorial modality of the source text and its reproduction in translation becomes a matter of great concern, especially when it comes to chronologically distant retranslations, which means several translations of the same time-remote original text. The author of the original work always reveals his own way of constructing an image of specific situations and events described in his text. In other words, the author and translators have certain features of the individual process of reflecting the reality, in particular, subjective nature of assessments, knowledge that is used and activated in this process, as well as individual experience of the textual activity itself [Засєкін, 2020, p. 234]. The personal features of the authors are manifested in the authorial modality implemented in the message at the verbal level, that is, metacognition actively affects the structuring of verbal information, which is due to involuntary (unconscious) operations. Accordingly, the authorial modality of the messages in the English time-remote literary texts, such as Shakespeare's plays, and their Ukrainian chronologically distant retranslations may be preserved only partially (if not completely changed) due to differences in the personalities of the author and translators. This substantiates the status of authorial modality as a cognitive-discursive category in translation studies.

Authorial modality varies in different retranslations of the same source text due to its information entropy. As T. Hermans argues, by creating multiple translations, we "repress the more uncontrollable aspects of texts, their loose ends, their gaps, their unintended or unattributable features, their plurality and heterogeneity. Translation further aggravates and intensifies this steady growth. Translations temporarily fix interpretations that, as verbal constructions, are themselves open to interpretation" [Hermans, 2006, p. 9]. So, according to F. Farahzad [Farahzad, 2024, p. 2], the presence of multiple translations of a source text into a target language is evidence that translation, among other attributes, has the property of indeterminacy, at least in certain aspects.

In this context, information entropy refers to the uncertainty for the translator regarding the choice of target language units compared to source language units. Translation implies that the translator has several potential methods of translating a given source element, and the more options available, the more complex the decision-making process becomes [Vanroy, De Clercq, Macken, 2019, p. 924]. Therefore, information entropy in translation is defined as "a measure of uncertainty of information about the object of translation (the translator's information deficit) which causes erroneous translation decisions at any level of the system of self-organization of special translation" [Дорофеєва, Андрущенко, 2019, p. 98]. Such uncertainty can manifest itself in different ways: 1) at the objective level of translation units in the source text, involving linguistic features of the translated units; 2) at the objective level of the communicative situation, which arises as a result of a lack of information regarding the factors in the communicative context presented in the source text; 3) at the objective level of the discourse, which arises due

to noticeable differences between the norms governing the source and target specialized discourses; 4) at the subjective level, under the influence of the translator's competence, which includes language proficiency, translation skills, discourse comprehension, and professional expertise [Дорофеева, Андрущенко, 2019, p. 98]. It is the subjective factors of the information entropy of the entire text and, in particular, the authorial modality of the author of the source text and its translators that constitute the problem of the diachronic plurality in translation.

In the case of information entropy, the main purpose of translation is to convey the author's message, which covers all significant components of information for effective communication. Therefore, the source text is considered not simply as an object for interlingual transformation, but rather as a vessel containing various forms of information. The translation process, therefore, is not only about making linguistic changes, but revolves around the study and transfer of information, including the attitude towards the information presented, that is, the authorial modality [Дорофеева, 2016, p. 10]. The authorial modality here acts as a means of displaying the author's subjective perception of reality, since it involves examining reality through the prism of linguistic, cultural, and national values, as well as through a unique linguistic interpretation of the world, guided by individual and psychological characteristics and aesthetic features. The authorial modality in translation is based on the translator's intelligence, aesthetic preferences, and personal speech; it reflects aspects of a cultural, historical, national, and social character [Goloyukh, 2015, p. 65].

Information entropy can manifest itself at various stages of the process of translating a literary text as a communicative act, and at all linguistic levels. The concept of entropy, representing a measure of uncertainty, implies a certain parallelism between the source text and its translation. In particular, when it comes to original works from ancient times, such as Shakespeare's plays, the translators' perception of the source texts is strongly influenced by their personal worldview, which is formed in various social-historical and cultural-aesthetic contexts [Boiko, 2022a]. Thus, modern research claims that the decisive factor in overcoming information entropy when translating time-remote source texts is the creative personality of the translator [Ребрій, 2012; Boiko, 2022] who in one way or another formulates the message created by the author of the source text, while preserving a certain authorial modality in translation.

Authorial modality as a cognitive-discursive category structures the author's model of reality reflected in the text and subjective assessment as determinants of modality. All words in the text, all the sentences, and the text as a whole actualize a certain authorial modality; they act as specific subjects and markers of a real presentation of facts and situations, and the basis of the description of the authorial modality is rhythmic, compositional, and verbal-speech means [Goloyukh, 2015, pp. 65–66], the latter of which are designated in this study as connotatively loaded lexical units, which are highly entropic.

The reflection of the authorial modality in Shakespeare's tragedies demonstrates the writer's positioning of the worldview he created. To illustrate the above, let's consider a fragment from Shakespeare's play "Romeo and Juliet" (Act I, Scene 5), and its chronologically distant Ukrainian retranlations performed by P. Kulish (1901; edited by M. Voronyi in 1998), V. Mysyk (1932), A. Hozenpud (1937), I. Steshenko (1952) and Yu. Andrukhovych (2016):

(1) **W. Shakespeare:** *If I profane with my unworhiest hand this holy shrine, the gentle sin is this: my lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss* [Shakespeare, 2004, p. 49].

(2) **P. Kulish:** *Коли моя рука торкнулась недостойно до дивної краси, до святиощів живих, мої уста, прочане два, пристойно ніжним цілунком най спокують сей гріх* [Шекспір, 1901, p. 31].

[When my hand unworhily touched the strange beauty, the sanctities of the living, my lips, forgiven two, with a decently gentle kiss atone for this sin]

(3) **P. Kulish & M. Voronyi:** *Коли моя рука торкнулась недостойно до дивної краси, до святиощів живих, мої уста, мов два прочанина, пристойно ніжним цілунком хай спокують цей гріх* [Шекспір, 1998, p. 29].

[When my hand unworhily touched the strange beauty, the sanctity of the living, let my mouth, like two pilgrims, atone for this sin with a decent, tender kiss]

(4) **V. Mysyk**: *Коли зганьбив негідною рукою твою красу небесну – ось пеня; вустами грубий доторк заспокою – цими прочанами палкими – я* [Шекспір, 2025а, р. 40].

[When I dishonored your heavenly beauty with an unworthy hand – here is a stump; with my lips a rough touch of comfort – with these **fervent prayers** – I]

(5) **A. Hozenpud**: *Коли тепер моя рука негідна, торкнулась недостойно рук святих, мої вуста – два пілігрими бідні – спокують цілунком ніжним гріх* [Шекспір, 1937, р. 44].

[When now my unworthy hand touched the hands of the saints unworthily, my lips – two **poor pilgrims** – atone for the sin with a tender kiss]

(6) **I. Steshenko**: *Коли торкнувсь рукою недостойно і осквернив я цей олтар святий, уста – два пілігрими – хай пристойно цілунком ніжним змиють гріх тяжкий* [Шекспір, 1985, р. 335].

[When I unworthily touched this holy altar with my hand and defiled it, the mouths are two **pilgrims**, let them decently wash away the grave sin with a gentle kiss]

(7) **Yu. Andrukhovych**: *Якщо руками, надто шкарубками, я шкоди завдаю святині цій, мої вуста, два спрагли пілігрими, готові зцілувати дотик мій* [Шекспір, 2016, р. 55].

[If with hands that are too rough, I harm this shrine, my lips, two **thirsty pilgrims**, are ready to kiss my touch]

In the fragment of the source text (1), there is a connotatively loaded lexical unit of analysis *blushing pilgrims*, the metaphoric meaning of which is 'red lips'. According to Merriam-Webster's Dictionary Online [Mish, 2025], *blushing*: adj. 1. 'marked by blushes'; 2. often used conventionally to suggest (sometimes ironically) an appearance of youthful; *pilgrim*: n. 1. 'one who journeys in foreign lands: wayfarer'; 2. 'one who travels to a shrine or holy place as a devotee'. Thus, in this example, Romeo is talking about his own lips, also emphasizing his youth and beauty, as well as his devotion to Juliet as a saint. In (1), the lips are thus associated with youth, red colour, warmth, travelling, holy places / people, representing the image of a person kissing a loved one – passion and worship, demonstrating Shakespeare's authorial modality in picturing youthful love and passion.

Information entropy of these units of analysis causes translators' different interpretations in chronologically distant Ukrainian retranlations.

In P. Kulish's translation (2), (3), *blushing pilgrims* is represented as *прочане* (2) or *прочанин* (3) (*прочанин*: arch. 'pilgrim' [Білодід, 2025]). Thus, the informational component related to worship and travel is preserved while the linguistic unit *blushing* does not find its representation in translation. The difference between these two versions of the translation also lies in the style – both are archaic but *прочане* also represents an archaic way of forming the plural form of a noun in Ukrainian. In this case, information entropy associated with the creative personality of P. Kulish as the representative of Ukrainian romanticism shifts the modality of the message from passion to the idea of perceiving the loved as a saint.

Neoclassicists V. Mysyk (4) and I. Steshenko (6) have two different approaches to the representation of Shakespeare's authorial modality in translation. In particular, I. Steshenko (6) uses the bookish word *пілігрим* (*пілігрим*: 1. 'pilgrim'; 2. transf., arch. 'traveler' [Білодід, 2025]) emphasizing turn focus on holiness, not passion. As a theatre actress, I. Sheshenko sacrifices a part of the image for the sake of "readability and stage performance of the work" [Яценко, 1997, р. 27].

In the translation style of V. Mysyk (4), it is important to preserve brightness of the image and the structural clarity of the original work [Гриців, 2017, р. 14], therefore, the authorial modality and the scope of information embodied in the source text are preserved. In particular, *blushing pilgrims* in (1) is represented as *прочанами палкими* in V. Mysyk's (4) version (*прочанин*: see meaning above; *палкий*: 1. 'which burns well, quickly'; 2. 'which has a very high temperature and emits a lot of heat; hot, burning'; 3. transf. 'who has an extremely hot temper; full of energy, passion'; 4. transf. 'which is very easily excited; too fiery' [Білодід, 2025]).

The neo-baroque translator A. Hozenpud (5) strives to create a distorted meaning of the original message crossing out the author's intention and causing the reader to wonder. In particular, the metaphor of passion *blushing pilgrims* in (1) is replaced in (5) by the metaphor of suffering *пілігрими бідні* (*пілігрим*: see meaning above; *бідний*: 1. 'who lives in need, deprivation; scant'; in contrast to rich '*багатий*'; 2. 'such as a poor man has; poor; inexpensive, unpretentious'; 3. 'which evokes sympathy; unhappy, poor' [Білодід, 2025]).

In the 21st century translation by Yu. Andrukhovych (7), the initial Shakespearean passion rises again – *blushing pilgrims* in (1) is conveyed as *спрагли пілігрими* (*спраглий*: 1. ‘who really wants to drink, feels thirsty’; 2. transf. ‘who expresses passion, strong feeling; hot’; 3. transf. ‘who craves something, greedy for something, for something’; 4. transf. ‘who longs for something’ [Білодід, 2025]; *пілігрим*: see meaning above).

Comparing the linguistic units *blushing pilgrims* and their Ukrainian counterparts that metaphorically convey the image of the young man’s red lips in the original text with those in the Ukrainian retranslations of the 19th–21st centuries, we can notice the difference in the authorial modality of presenting the image of a passionate kiss, which is manifested in variations in the scope of information about it in the corresponding passages, as shown in Table 1.

Table 1

The authorial modality in relation to the image of *blushing pilgrims* in W. Shakespeare’s “Romeo and Juliet” and its Ukrainian counterparts in chronologically distant retranslations

Author / Translators	Means of verbalizing	The scope of information
W. Shakespeare	<i>blushing pilgrims</i>	youth, passion, worshipping, devotion, religion
P. Kulish	<i>прочане</i>	worshipping, devotion, religion
P. Kulish (M. Voronyi)	<i>прочанина</i>	worshipping, devotion, religion
V. Mysyk	<i>прочанами палкими</i>	youth, passion, worshipping, devotion, religion
A. Hosenpud	<i>пілігрими бідні</i>	suffering, worshipping, devotion, religion
I. Steshenko	<i>пілігрими</i>	worshipping, devotion, religion
Yu. Andrukhovych	<i>спрагли пілігрими</i>	passion, thirst, worshipping, devotion, religion

So, as it can be seen from the table, the semantic contents of the connotatively loaded lexical units that embody authorial modality in the source text and Ukrainian retranslations differs in the scope of information presented by Shakespeare and the Ukrainian translators. In particular, with regard to the image of the red lips of the young man conveyed by *blushing pilgrims* in W. Shakespeare’s “Romeo and Juliet”, the authorial modality is equally represented only in V. Mysyk’s translation, while the authorial modality in other retranslations reflects the peculiarities of the creative personalities of the translators: P. Kulish and I. Steshenko narrowed it down to worship and piety, A. Hosenpud lost the information components “youth” and “passion” while adding “suffering”, and Yu. Andrukhovych lost only the “youth” component focusing on passion by adding the “thirst” information component.

Let us dwell on the following fragment from Shakespeare’s tragedy “King Lear” (Act I, Scene 1) depicting a daughter’s love for her father and its chronologically distant Ukrainian retranslations performed by P. Kulish (1880), P. Myrnyi (1897), M. Rylskyi (1941), V. Barka (1969) and O. Hriaznov (2008):

(8) **W. Shakespeare:** *Good my lord, you have begot me, bred me, loved me: I return those duties back as are right fit, obey you, love you, and most honour you* [Shakespeare, 2024].

(9) **P. Kulish:** *Мій добрий повелителю! мене ви зродили, виховали і любили. Вертаю вам усі довги, як личить, корюсь вам і люблю й шаную вельми* [Шекспір, 1902, р. 7].

[My good lord! you gave birth to me, raised me and loved me. I repay you all debts, as I see fit, I obey you and I love and respect you very much]

(10) **P. Myrnyi:** *Мій любий таточку! Я всім повинна вам: життя мені дали, зростили і навчили, як треба в світі жити, поводитись із людьми. Звичайною за се плачу я вам ціною: корюся вам, люблю і поважаю* [Шекспір, 1970, р. 516].

[My dear dad! I owe you all: you gave me life, I grew up and I was taught how to live in the world and treat people. I pay you the usual price for this: I obey, love and respect you]

(11) **M. Rylskyi:** *Владарю мій, мені дали життя ви, мене зростили й виховали ви, плачу за це належно ціною: шанобою, любов’ю та слухнянством* [Шекспір, 1986, р. 240].

[My lord, you gave me life, you raised me and raised me, I pay the due price for it: respect, love and obedience]

(12) V. Barka: *Мій добрий пане, мене родили, викормили і любили. Я – обов'язки звертаю, як годиться, люблю і слухаюсь, найбільш шаную* [Шекспір, 1969, р. 20–21].

[My good lord, I was born, fed and loved. I fulfill my duties as I see fit, I love and obey, I respect the most]

(13) O. Hriaznov: *Меніжиття дали ви, добрий батьку, росли і любили. Вам плачу я вдячністю, покірністю, любов'ю* [Шекспір, 2025].

[You, good father, gave me life, raised me and loved me. I cry to you with gratitude, humility, and love].

In (8), the authorial modality of Shakespeare is revealed by the key words chosen by the playwright to show his attitude to the concept of a traditional family: *good* 1. virtuous, right, commendable; 2. kind, benevolent; 3. loyal, close; *lord* 1. one having power and authority over others; 2. a man of rank or high position; 3. the male head of a household; *duty* 1. conduct due to parents and superiors; 2. obligatory tasks, conduct, service, or functions that arise from one's position; 3. a moral or legal obligation; *to obey* 1. to follow the commands or guidance of; 2. to conform to or comply with; *to love* 1. to feel strong affection for another arising out of kinship or personal ties; 2. warm attachment, enthusiasm, or devotion; *to honour* to regard or treat (someone) with admiration and respect [Mish, 2025].

As a representative of romanticism, P. Kulish (9) transmits all the components of the traditional attitude to father including both love and duty which is expressed in such key words: *добрий*: 1. 'who is benevolent, friendly, empathetic towards people'; 2. 'who expresses kindness, sincerity'; *повелитель*: 1. 'the one who commands by right of his power (about monarchs, rulers, etc.)'; 2. 'a person who has power over someone; head'; 3. convers. 'husband towards his wife'; *довги (борги)*: 'that which is borrowed'; *коритися*: 'to obey someone, to be subject to someone, for something'; *любити*: 1. 'to feel deep devotion, attachment to someone, something'; 2. 'to feel heart affection for family members (children, mother, etc.)'; *шанувати*: 1. 'to feel or show deep respect, reverence for someone, something'; 2. 'to show or take care of someone' [Білодід, 2025].

In the line with realism, P. Myrnyi (10) describes the character's feelings for her father with such key lexical units, making love a more down-to-earth phenomenon: *любий*: 1. 'that causes self-love; dear and close to the heart'; 2. 'same as beloved'; 3. 'the one who is loved, loved'; *таточко* (diminutive *тато*): convers. same as *батько* 'a man in relation to his children'; *ціна*: 1. 'the price of the product expressed in monetary units'; 2. transf. 'the value, meaning of something'; *коритися, любити*: see meaning above; *поважати*: 'to feel respect, reverence for someone, something' [Білодід, 2025].

In (11), the neoclassicist M. Rulskyi uses high-flown language to describe a daughter's love for her father, for example, *владар (володар)*: ceremonial 'one who has power over someone, something, freely disposes of someone or something; master'; *ціна*: see meaning above; *шаноба*: 'feeling of respect, based on the recognition of great virtues, social importance or positive qualities of someone, something; respect'; *любов*: 1. 'feeling of deep affection for a person of the opposite sex; love'; 2. 'feeling of deep heartfelt attachment to someone, something'; *слухнянство* (occasionalism of *слухняність*): property of being *слухняний* 'who obeys someone, who always obeys, contradicts no one; obedient' [Білодід, 2025].

The modernist V. Barka chooses the translation option that is closest to the source text, using in (12) such words as *добрий*: see meaning above; *пан*: 'one who has power over others; owner'; *обов'язки*: 'that which must be unconditionally followed, which must be carried out without fail in accordance with the demands of society or based on one's own conscience'; *любити*: see meaning above; *слухатися*: 1. 'to follow someone's advice, requests, instructions'; 2. 'to obey someone, something, obey someone's orders, instructions, etc.' [Білодід, 2025]; *шанувати*: see meaning above.

In accordance with the tendencies of postmodernism, O. Hriaznov in (13) uses a simple clear laconic construction with key words such as *добрий*: see meaning above; *батько*: 'father, a man in relation to his children'; *вдячність*: 'feeling of gratitude, willingness to thank for service, help'; *покірність*: property of being *покірний* 'who always obeys, does not contradict, concedes in everything; obedient' [Білодід, 2025]; *любов*: see meaning above.

By comparing the description of a daughter's feelings for her father in the source text and in Ukrainian retranslations of the 19th–21st centuries, we can notice some differences in the semantic contents of the compared lexical units which depict a daughter's love for her father. These variations in the scope of information expressed by the connotatively loaded lexical units cause different levels of detail in conveying this concept, as shown in Table 2.

Table 2

The authorial modality in relation to the image of a daughter's feelings for her father in W. Shakespeare's "King Lear" and its Ukrainian counterparts in chronologically distant retranslations

Author / Translators	Means of verbalizing	The scope of information
W. Shakespeare	<i>good my lord, ... return those duties back ..., obey you, love you, and most honour you</i>	1) father: good, authority, head of a household; 2) attitude: debt, obedience, love, high respect
P. Kulish	<i>мій добрий повелителю! ... вертаю вам усі довги, ... корюся вам і люблю й шаную</i>	1) father: good, authority; 2) attitude: debt, obedience, love, respect
P. Myrnyi	<i>мій любий таточку! ... за се плачу я вам ціною: корюся вам, люблю і поважаю</i>	1) father: good, family member, loved one; 2) attitude: childish, debt, obedience, love, respect
M. Rylskiy	<i>владарю мій, ... плачу за це ... ціною: шанобою, любов'ю та слухнянством</i>	1) father: authority; 2) attitude: paying, respect, love, obedience
V. Barka	<i>мій добрий пане, ... обов'язки звертаю, ..., люблю і слухаюся, найбільш шаную</i>	1) father: good, authority; 2) attitude: obligation, love, obedience, high respect
O. Hriaznov	<i>добрий батьку, ... вам плачу ... вдячністю, покірністю, любов'ю</i>	1) father: good, family member; 2) attitude: paying, gratitude, obedience, love

The fragments given above vividly show that the authorial modality both in the source text and in retranslations is revealed in the scope of information transmitted by the author of the source text and the authors of the retranslations through the use of connotatively loaded lexical units. Considering the depiction of the daughter's feelings for her father in the fragment from Shakespeare's "King Lear" and its chronologically distant Ukrainian retranslations, Shakespeare's authorial modality was changed in all the retranslations. In particular, M. Rylskiy and O. Hriaznov speak about payment, and V. Barka - about obligation, not about debt; and in P. Myrnyi's retranslation, the heroine shows a more childish attitude towards her father. As a result, Shakespeare's authorial modality changes in Ukrainian retranslations, which indicates different attitudes of translators to family relations in Ukrainian societies of different historical periods of the 19th–21st centuries.

Conclusions. The proposed study explores the concept of modality in linguistic and translation studies, emphasizing the complexity and various dimensions of this phenomenon. Modality is a multifaceted concept related to linguistic, cultural, and personal factors. An interaction between modality and pragmatics was observed demonstrating that modality plays a significant role in communication, by influencing authors' intentions, speech strategies, and attitudes toward the content they present. In addition, there is a growing interest in modality in the context of linguistics and text linguistics from the perspective of the author's subjective point of view and the emotional impact on the reader.

The study of modality in linguistic theory of meaning is based on the complex mental-speech essence of the category of modality, which is manifested in the ratio of objective and subjective reality reflected in the human mind, together with various means of its expression. In modern translation studies, the principle of retranslations means that the translation of a literary work by

translators of different historical periods preserves the authorial modality of the original message to varying degrees. This is achieved by considering the differences in the creative personalities of the author and the translator. In this regard, authorial modality is interpreted as one of the cognitive faculties of an individual, with the help of which his / her life experience, subjective values and attitudes, knowledge and ideas about the surrounding reality are reflected.

The study examines the concept of information entropy in translation, which introduces uncertainty and challenges into the decision-making process for translators. Subjective aspects of translation entropy, particularly authorial modality, contribute to the diachronic plurality in translation. It is very important to effectively transmit the author's message in translation, considering the authorial modality as a way of reflecting the author's unique view of reality. The authorial modality in this case is considered as a reflection of the author's subjective perception of reality under the influence of linguistic, cultural, and national values, personal language usage, and individual psychological and aesthetic preferences. Viewed as a cognitive-discursive category, subjective authorial modality affects the way the author and translators transmit information and how they relate to it.

The study shows that the translator's creative personality plays a key role in overcoming information entropy when dealing with chronologically distant source texts, helping to transmit the author's message and the authorial modality in translation. The authorial modality is discussed as a reflection of the author's model of reality and its subjective evaluation, under the influence of various linguistic stylistic elements in the text, in particular, connotatively loaded lexical units, which are highly entropic.

The authorial modality in the source text and in Ukrainian retranslations depends on the scope of information provided by the author of the source text and the translators, and each translator presents his / her own authorial modality in the retranslation.

Identifying the influence of translation interpretations of cases of information entropy on the ways of direct expression of the translators' authorial modality through the choice of means of its expression in translation and, as a consequence, on the choice of certain translation means by the translator within the framework of the transformational approach to translation, seems promising for further research.

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SEMANTIC INTERPRETATION OF AUTHORIAL MODALITY AS A COGNITIVE-DISCURSIVE CATEGORY (Case study of Shakespeare's plays and their Ukrainian retranslations)

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-20>

Key words: *lexical semantics, semantic contents, subjective modality, connotatively loaded lexical units, information entropy, scope of information.*

The article focuses on the issue of authorial modality as a cognitive-discursive category as addressed in semantics of lexical units, in particular, connotatively loaded ones, which are realised in the texts of time-remote Shakespeare's plays and their chronologically distant Ukrainian retranslations of the 19th–21st centuries. The *objective* of the research is the study and semantic interpretation of authorial modality as a cognitive-discursive category, which is carried out by identifying the semantic contents and determining the scope of information of the entropic connotatively loaded lexical units that embody authorial modality in time-remote Shakespeare's plays and chronologically distant Ukrainian retranslations of the 19th–21st centuries.

The *research material* is taken from two tragedies by William Shakespeare, namely, "Romeo and Juliet" (1594), and "King Lear" (1608), which serve as samples of Early Modern English at the turn of the 16th and 17th centuries, and their chronologically distant Ukrainian retranslations of the 19th–21st centuries. The *units of analysis* are connotatively loaded lexical units in Shakespeare's plays and their counterparts in Ukrainian retranslations.

The *research methodology* incorporates empirical methods, such as analysis and synthesis to establish the theoretical framework, and also specialized linguistic methods, such as descriptive, semantic, and stylistic analysis, is used to identify the scope of information conveyed by the connotatively loaded lexical units in both the source texts and their Ukrainian retranslations. Finally, to compare lexical units in the source texts and retranslations, methods of comparative translation and transformational analysis are used, which allows identifying changes in the scope of information due to the authorial modality of different authors, which distinguishes various Ukrainian retranslations at different chronological periods.

The article argues that the study of modality as one of an individual's cognitive faculties in linguistic theories of semantic interpretation is based on the complex mental-speech essence of the category of modality, which is manifested in the ratio of objective and subjective reality reflected in the human mind, together with various means of its expression. The authorial modality is considered a cognitive-discursive category since it reflects the author's subjective perception of reality embodied in a literary work under the influence of his / her linguistic, cultural, and national values, personal language usage, and individual psychological and aesthetic preferences. The subjectivity of authorial modality in Shakespeare's plays and their Ukrainian retranslations affects the way Shakespeare conveys his message (information) in the semantics

of connotatively loaded lexical units, which are highly entropic, and the way Ukrainian authors interpret them. The creative personalities of translators play a key role in overcoming the information entropy of connotatively loaded lexical units when working with time-remote Shakespeare's plays. The authorial modality of Shakespeare's plays and their chronologically distant Ukrainian retranslations of the 19th–21st centuries is manifested in different scope of information presented by Shakespeare and Ukrainian translators. Each translator realises his / her own authorial modality as a reflection of the model of reality and its subjective evaluation under the influence of highly entropic connotatively loaded lexical units.

UDC 811.111

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-21>

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RENDERING LINGUISTIC REPRESENTATION OF *DEATH* IMAGE IN CLASSICAL HORROR FICTION

У статті розглядається проблема відтворення мовних особливостей зображення смерті у класичній літературі жахів, зокрема на матеріалі романів Б. Стокера, Д. Стокера та М. Шеллі. Розвідка, що пропонується, має на меті виокремити ключові когнітеми, що формують мовну репрезентацію смерті на стилістичному рівні та виокремити домінантні перекладацькі зсуви у їх відтворенні.

Українське літературознавство, лінгвістична наука та перекладознавство знаходяться на початках виявлення істинного покликання жанру жахів. Жанр, що колись був осторонь вартої літератури, зараз переживає розквіт. Результати дослідження дозволяють виявити превалюючі ознаки досліджуваного жанру та сфокусуватися на основній його меті, а саме провокування напруги.

Донедавна, література не вважалася тим інструментом, який може доступно та реалістично пролити світло на питання смерті. Питання надприродного, невідомого, фатального вважалися табуованими. Дослідження фокусується на підвищенні статусу жанру літератури жахів у сучасній науковій площині.

Стаття базується на компаративно-перекладацькому та контрастивному методах дослідження, що уможливають ретельне порівняння ТО та ТП та дозволяють дійти релевантних висновків. Результати статті виявили, що домінантними когнітемами, які формують мовне зображення смерті є *тварини, що пророкують смерть та мертве тіло*. Емоційно-забарвлена лексика, епітети та лексичні повтори є превалюючими стилістичними фігурами у жанрі хоррор і їх відтворення є пріоритетом для перекладача. Кількісні показники використання стилістичних зсувів перекладачами свідчать про бажання перекладача бути якомога ближче до оригіналу та зберігати мовну напругу (46,3%), однак суттєво високий відсоток стилістичного послаблення (33,3%) дозволяє констатувати недостатнє вивчення перекладачем специфіки жанру жахів та послаблення ТП.

Проведене дослідження є практичним підґрунтям для дослідження авторського стилю та рівня збереження наративної напруги у сучасних авторів романів жахів.

Ключові слова: переклад, класична література жахів, смерть, мовні засоби зображення смерті, перекладацькі зсуви.

For citation: Gudmanian, A., Ivanova, A. (2025). Rendering Linguistic Representation of *Death* Image in Classical Horror Fiction. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 362-373, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-21>

Introduction

Nowadays, regardless of the fact that fear is a negative emotion, readers enjoy consuming horror, as it traces back to evolutionary psychology reminding of constant threats our predecessors had to encounter. While referring to literature genres none can capture the human mind as powerfully as horror. It appeals to our primal instincts and provides us with a unique opportunity to experience an adrenaline rush. Harvard University Review states that humanity has always sought to “satisfy its curiosity about the dark side of the human psyche” [Yang, 2021, p.1] which has led to the emergence of a booming horror industry [Yang, 2021, p.1]. Admittedly, the ability to receive pleasure from horrifying descriptions means to have a “protective frame” of being physically safe, far from fearful experience and confident in getting hold of danger.

The problem of rendering English horror literature genre peculiarities into Ukrainian is considered to be topical within the scope of translation studies both in Europe and worldwide. The investigated genre has been marginal towards the other literature genres as it has been considered the one to have no aesthetic effect on the reader. Only in recent decades has horror literature been recognized as a valid an object of translational studies. Most of them are aimed at exploring horror literature relevantly by studying its roots, especially the Gothic novel. The issue of reproducing the lexical peculiarities of classical horror literature is of great importance, as they form the basis of the genre itself. Focusing on the lexical peculiarities through the lense of translation studies it must be admitted that the paper is closely related to genre theories in translation [Tekalp, 2016, p. 114]; lingo stylistic peculiarities of translation [Gudmanian, 2017, p. 12]; translation criticism [Taqiyeh, 2005, p. 57; Zavarynska-Toborek, 2019, p. 86]; gothic and horror genres in literature [Lovecraft, 2000, p. 34; Joshi, 2014, p. 19; Joshi, 2020, p. 59; Emandi, 2016, p. 70; Clasen, 2014, p. 13; Landais, 2016, p. 246; Reyes, 2016, p. 104]; multimodality in horror fiction [Nykytchenko et al., 2023, p. 254]. The translational analysis of translation strategies in rendering classical horror highlights the theory of stylistic shifts in the target text (TT) [by A. Popovich, 1970, p. 80].

Even though Stephen King is considered to be the king of modern horror fiction, this paper aims to reveal the most frequently used ways of depicting DEATH in classical examples of horror fiction by B. Stoker’s novel “Dracula” [1995], D. Stoker’s novel “Dracula. The Un-Dead” [2009] and M. Shelley’s novel “Frankenstein; or, the Modern Prometheus” [1993] and determine effective translation strategies for rendering them into Ukrainian. Thus, the primary objective within the research framework is to disclose the language representation of the main cognethemes in depicting DEATH in the source texts (ST) and to identify translation techniques used to reproduce them in the target texts (TT). There is still a certain mistrust concerning the power of literature to deliver socially relevant insights about death. The analysis of how DEATH cognethemes are represented linguistically in classical horror literature paves the way for applying the identified results to the translation of modern horror fiction. The current investigation seeks to realize the significant potential of fiction to provide a distinct perspective on death as an inevitable aspect of human existence.

Theoretical background and literature overview

The importance of rendering fiction triggers scholars’ interest and cannot be overestimated, “young editors and translators today are ‘in the vanguard’. They are the scouts, they bring the stuff in” [Self, 2023]. Translation enables younger generations to access literature across barriers and experience the ST as if it were originally written in their language, as Anthea Bell states: “Translators are in the business of spinning an illusion: the illusion is what the reader is reading is not a translation but the real thing” [Mba, 2023, 1]. Recent findings in horror fiction translation show scholars’ profound interest in the horror genre and its translation as a means of cross-cultural communication.

Challenges of rendering multimodality in horror fiction have been extensively studied by K. Nykytchenko and H. Onyshchak who consider “a literary text to be multimodal, visual and graphic... having a pragmatic influence on the reader” [Nykytchenko, Onyshchak, 2023, p. 254], emphasizing that multimodality contributes to creating tension. It is claimed to be crucial for the translator to interpret symbols, signs and cultural codes while translating horror [Ibid, p. 255], furthermore, scholars highlight the complexity of rendering genre peculiarities and author’s

idiostyle and “shifting from substitute or equivalent to the promotion of the author’s idea” [Ibid, p. 264]. In the process of reproducing multimodality, avoiding subjectivity and preserving the aesthetic effect of ST remains a challenging task for translators.

R. Szymyslik shares the idea of being aware of the author’s writing style as well as psychological and pragmatic issues to be amongst the most effective translation strategies of horror fiction adding that the language in horror is characterized by accessibility, conciseness, and swiftness [Szymyslik, 2018, p. 187]. Referring to Drawing on L. Venuti’s work, R. Szymyslik defines translation as “reconstruction of the foreign text in accordance with values, beliefs and representations that preexist in the translating language and culture” [Ibid, p. 186]. According to R. Szymyslik, the three dominant strategies for translating horror fiction are: 1) simplification of lexical and syntactic structures to make the reading fluid and pleasing; 2) creation of a hybrid text; 3) effective correlation with the linguistic requirements [Szymyslik, 2019, p. 201].

Translation is seen as a mental process that has a cognitive structure [Ahmed, 2023, p. 4] and emotions play a significant and genre-forming role in the process of translating horror fiction. Competence of the translator and the potential impact on both process and outcome are considered key functions of emotions in translation process [Ibid, p. 6]. Translators’ personal and emotional impact on the work of translation is unavoidable due to situational elements, episodes, emotional experiences, images, feelings, and memories [Ibid, p. 14]. All these affect the translator’s decision regardless of the fact whether the emotion is positive or negative.

Investigating horror, like any other type of fiction, is inseparable from its stylistic dimension. Literary stylistics aims to shed light on meanings created through specific linguistic choices or patterns [Toolan, 2019, p. 19]. Horror fiction itself encompasses the aesthetic application of language and is expressed with intricacies and artistic elements [Nordquist, 2019] in adding depth and shaping characters [Adila, 2024, p. 461]. Expressiveness is gained through stylistic devices [Strikauskaite, 2016, p. 71] which develop or improve the meaning of a setting [Sukarini, 2022, p. 270]. Within the framework of our research, we find it essential to define the notion of stylistic devices as particularly they give deliberate intensification of semantics of a language unit in horror fiction. According to L. Soroka-Boyacioglu a stylistic device “refers to a specific technique or tool that a writer uses to convey meaning, create mood or evoke certain emotions in the reader” [Soroka-Boyacioglu, 2024, p. 40]. According to Leech and Short [Leech et al., 2007], stylistic devices are classified into four categories: lexical, grammatical, phonological and graphological. Horror fiction is determined by its genreforming register, therefore maintaining lexical stylistic devices “plays one of the biggest roles in providing readership with a proper equivalent of fiction” [Strikauskaite, 2016, p. 71]. *Emotionally colored lexemes, epithets, lexical repetitions* are the key devices used by B. Stoker, D. Stoker and M. Shelley in the process of describing death.

Translating stylistic devices in horror fiction is quite a particularly challenging task translators as maintaining expressiveness is considered to be a primary task. When rendering emotionally colored lexemes, the translator has to decompose the source text and produce an equivalent that aligns with the author’s intention and reads naturally to the target audience. Inspecting stylistic devices in the target text before applying them is a rigorous task and is determined by a translator’s strategy. L. Venuti defines the “triological space” within which a translator of horror fiction operates: 1) fidelity to the source text; 2) target language constraints; 3) own ideological stance [Venuti, 2018]. Respecting the specificity of English and Ukrainian languages and cultures and successfully delivering fiction to the target audience is inevitable without alterations or translation shifts [Popovich, 1970, p. 82]. The use of stylistic equivalents is the prevailing translation technique while rendering stylistic devices in the horror genre. Additionally, stylistic weakening and intensification—both of which can result in domestication—play crucial roles in conveying the emotional intention of the source text.

Problems of rendering horror fiction can be vividly observed in numerous investigations based upon S. King’s novels. M. Alioshyna identifies metaphors, comparisons, slang and colloquial language as key challenges in translating horror fiction and suggests four main translation techniques for rendering them: domestication, adaptation, compensation, calque [Alioshyna, 2023, p. 111]. Domestication is mainly used for translating colloquialisms and results in stylistic intensification. A.M. Pezer adds adds idioms, phrasal verbs, culture-specific items,

color symbolism, and images of terror and disgust to this list, pointing out that translation shifts in rendering horror fiction are inevitable [Pezer, 2023, p. 35]. The scholar follows up with the necessity of preserving “naturalness and readability of the TT while preserving the meaning and the style” [Ibid].

Naturalness in translation has been extensively examined by O. Rebrii, who claims that translation studies today can be categorised as either interdisciplinary or polypragmatic [Rebrii, 2023, pp. 64–65], while the first treats translation as a complex phenomenon closely connected to many areas of humanity and the scholars are in the never-ending search of new theories, methods, ideas, the second promotes naturalness. Naturalness is grounded on the basic ideas of preserving the intention and effect of the ST [Rebrii, 2023, 65]. Preserving deviations reflects the author’s individual style and this is the aim all the translators should follow [Ibid].

Horror literature is almost 250 years old. In ancient times, even among educated people, the belief in the supernatural was undoubted and now it is proved by the flashbacks of witches, magicians, etc. In the Soviet literature studies and linguistics horror literature genre was excluded from the literature process itself, but reinterpretation of the literature process caused the revival in the studies of the ignored genre.

In the foreign literature studies, critical works connected with horror literature started to appear in the 1920s [Tymn, 1981, p. 64]. Researchers started to face discrepancies in the conceptual framework of the genre itself: black novel / le roman noir, horror literature [Caroll, 1996, p. 72], gothic romance, and ghost fiction. In modern literature studies the most widespread term is thought to be «horror literature», which encompasses all pieces of work regardless of form [Caroll, 1996, p. 74; Clasen, 2014, p. 17; Joshi, 2020, p. 94]. Critics, literary scholars and linguists [Lovecraft, 2000, p. 43; Caroll, 1996, p. 23; Clasen, 2014, p. 11] generally agree that the origins of horror literature trace back to the Gothic novel, which appeared at the end of 18th century while in the end of 19th – the beginning of 20th centuries gained a prestigious status. Horror literature by its nature belongs to those genres presented via the formula: *heroes’ emotions = readers’ response*. According to N. Caroll, the emotional effect caused by the abovementioned genre is defined as «art horror» [Caroll, 1996, p. 45]. Despite the fact that fear and horror are thought to be negative emotions, with the help of his own term (art-horror) the researcher tried to persuasively explain the genre’s seemingly paradoxical popularity of the genre among those not associated with danger. “Art horror” has the power to evoke inevitable curiosity.

The pragmatic peculiarity of the genre is defined by the creation of fear and suspense and the latter is vividly described by Alfred Hitchcock: “The trouble with the suspense is that few people know what it is” [Smuts, 2009, p. 2]. Suspense is closely interconnected with expectation, as the reader becomes apprehensive while anticipating a certain event. It is thought to be an emotional reflection of the tension caused by fear – fear of supernatural, fear of unknown, and fear of death. All in all, horror fiction is a sorrowful reminder of our sensitivity. C. Landais throws light on the idea of using a common term “fear” for the emotions and feelings that the authors of horror try to insert into our mind [Landais, 2016, p. 243]. The researcher highlights two main ways of perceiving horror: lifelike effect and suspense [Ibid]. Suspense is seen to be crucial as it is closely bound with disbelief. Brewer and Lichtenstein uncover suspense as “a discourse organization which generates a psychological response in the reader” [Brewer, 1982, p. 475]. The key idea is that when a reader understands more than what is explicitly stated in the text, they begin to make their own plot predictions, and suspense itself becomes paramount.

Horror fiction provides us with a narrative stage where we can dialogically discuss the morality, from life to death [Davis, Crane, 2015, p. 419]; it depicts our never-ending struggle to reconcile black and white. Moreover, horror literature uses special language to disconnect the reader from reality. It should be noted that not all horror fiction books are written in English, consequently translation is an inevitable part of the publishing industry.

The present research aims to reveal the direct consequences of a translator’s choices on the target text perception, as “translation is not primarily about language. Language is the repository of culture” [Lefevere, 2017, p. 38]. The issue of rendering horror fiction in translation is both relevant and widely discussed, so the current paper attempts to explore the naturalness in rendering horror fiction mostly by analyzing its stylistic shifts and giving a critical opinion on the translations performed by Inna Bazyljanska and Volodymyr Horbatko.

Data and methods

The methodological background of the study is based on anthropological, functional, and descriptive analysis of the text that states the principle of translation adequacy of the source text through the prism of rendering genre peculiarities at the lexical level.

The corpus for comparative analysis has been thoroughly selected from English horror novels, namely B. Stoker's "Dracula" [1995], D. Stoker and I. Holt's "Dracula. The Un-Dead" [2009], and M. Shelley's "Frankenstein; or, the Modern Prometheus" [1993], along with their Ukrainian translations by Inna Bazylanska [2009] and Volodymyr Horbatko [2010]. The choice of the material has deliberately been made from the classical horror fiction to single out the dominant linguistic representations of DEATH in the works of representatives of classical horror fiction. B. Stoker, D. Stoker, and M. Shelley are recognized as classical horror narrators touching upon central horror topics. The selected translations represent the first Ukrainian versions of these horror novels, making it possible to examine the initial translators' choices and strategies for rendering death-related descriptions, which can later be compared with contemporary translations as a prospective avenue for further research.

The data of the research is limited to three novels; nevertheless, it provides a unique opportunity to make a deep insight into language representation of DEATH in classical horror fiction. The number of analyzed samples exceeds 1000, which gives us sufficient grounds to claim that the results of the investigation are reliable.

The methodology of the paper is multifaceted and involves general scientific, philological and translational methods of analysis. Among linguistic and translation-specific methods are comparative-translational, contrastive, definitive, contextual, linguistic and stylistic, descriptive and method of quantitative calculations.

The present paper suggests a multi-stage methodology. In the first stage, the corpora containing linguistic means representing DEATH was carefully selected from the English texts – B. Stoker's "Dracula" [1995], D. Stoker and I. Holt's "Dracula. The Un-Dead" [2009], and M. Shelley "Frankenstein; or, the Modern Prometheus" [1993] – and then compared with their Ukrainian translations. In this study, the language representation of cognetheme DEATH is analyzed in context rather than in isolation, which allows consideration of genre-specific characteristics. The data was classified and analyzed, resulting in identification of dominant tendencies in depicting DEATH. The final stage involved a comprehensive analysis of all novels in line with the overall aim of determining whether translators tend toward stylistic intensifications or stylistic loss.

Results and discussion

The lexical code of the genre [Steen, 2011, p. 27] is inseparably connected with notional, thematic, emotional, imagistic, plot, and ideological levels. We consider it relevant to study the lexical code of horror literature within the framework of the genre, as it helps to convey both explicit and implicit meaning of the concept.

The theme of death, which runs through all the novels under study and dominates across all authors, is depicted through help of cognethemes that shape the concept. The most productive cognethemes that form the central concept DEATH are: *animals that predict death* and *dead body*. In the process of depicting fatal endings, authors employ conceptually shared and individual images.

B. Stoker, in his novel "Dracula", uses the lexeme *bat* with attributes *giant, great, large, good-sized*, that indicate size, color lexemes *white, dim*, chronotope indicator *moonlight*, lexemes *whirling circles, every now and again struck*, that indicate movement and somatic lexemes *veins, wings*. The source text is rich in detailed descriptions of bats that forecast death and are thought to be annunciators of evil. The speed of their movements, coming at night and their large size indicate the imminent fatal hour for the hero. An important part of bat's description is the description of its wings, symbolizing the vampire's black outfit. For example, the bat that is frequently mentioned in the novel "Dracula" by B. Stoker [1995] is the Count himself who has transformed into a bat that was whirling circles at the victim's window, striking with its wings, biting the body and drinking blood.

In the process of rendering bats' descriptions, Inna Bazylanska either preserves or omits out the emotional coloring of lexemes that indicate the bats' movements and is considered to

be a significant element of creating dynamics in the plot, suspense, and narrative tension. The abovementioned loss prevents full correspondence TT to coincide with ST. Thus, the translator saves the chronotropic indicators of the night as an important sign of bats' look, color lexemes that describe color of bats. As it can be seen in the examples from B. Stoker's "Dracula":

Between me and the moonlight flitted a great bat, coming and going in great whirling circles. Once or twice it came quite close, but was, I suppose, frightened at seeing me, and flitted away across the harbour towards the abbey [Stoker, 1995, p. 101] (Перед вікном без упину кружляв великий кажан; осяяний місячним світлом, він то з'являвся, то знову зникав; часом він дуже швидко підлітав до вікна, але потім, мабуть, злякавшись мене, полетів через гавань до абатства) [Стокер, 2009, с. 98].

There was a full moonlight, and I could see that the noise was made by a great bat, which wheeled around, doubtless attracted by the light, although so dim, and every now and again struck the window with its wings [Stoker, 1995, p. 159] (Світив повний місяць, і я побачив, що цей шум зчинив великий кажан, який кружляв біля самого вікна – очевидно, приваблений світлом, хоча й тьманим, – постійно вдаряючись крилами об вікно) [Стокер, 1995, с. 155].

Both abstracts describe the appearance of Count Dracula in an image of a bat near the victim's windows. The author of the ST uses chronotopic indicators *moonlight* – *місячне світло*, *full moonlight* – *повний місяць* indicating night and allowing to see the bat with help of the moonlight that is described as *dim* – *тьманий*, dimmed further by the bat's shadow, the repeated adjective *great* emphasizes both the bat's size and the speed of its *whirling circles*. In the process of rendering the bat's flight the translator has not transferred all the emotional coloring of the word combination eliminating the adjective *great* and weakening two synonymic lexemes *whirling circles*, that indicated very high speed, the translator used the lexeme *кружляв*, that slows down the speed of the description of bat's flying not allowing to see the Count's intentions. In the second example the description of bat's actions was rendered successfully *and every now and again struck* – *постійно вдаряючись* with the help of stylistic equivalents that helped to preserve the author's intention and the emotional expressiveness of the source text.

Rats also appear in "Dracula. The Un-Dead" by D. Stoker and I. Holt, where they serve a forecasting function. The description of these rodents is conceptually similar in both novels. The lexeme *rat* is used with color lexemes *white*, *red*, *dark*, *black*; *white and black* describe its fur, while *red* evokes the color of blood that is frequently associated with rats; somatic lexemes *teeth*, *chest*, *neck*, *skin*, *blood*, *eyes* detail all the parts of the body affected by rats; lexemes with negative emotional coloring – *squealing*, *filthy*, *verminous* – describe the rats' appearance, and lexemes *crawled*, *howled*, *kicked*, *tearing*, *gouging out* describe their movements:

The patient went on without stopping, "Then he began to whisper. 'Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life. And dogs to eat them, and cats too. All lives! All red blood, with years of life in it, and not merely buzzing flies!' I laughed at him, for I wanted to see what he could do". Then the dogs howled, away beyond the dark trees in His house. He beckoned me to the window. I got up and looked out, and He raised his hands, and seemed to call out without using any words. A dark mass spread over the grass, coming on like the shape of a flame of fire [Stoker, 2009, p. 260] (Він почав шепотіти: «Щури, щури, щури. З'явилися сотні, тисячі, мільйони щурів, і всі живі; і собаки, що знищували їх, і кішки теж. Усі живі, з червоною кров'ю...» Я засміявся, бо мені захотілося подивитися, що Він може зробити ще. Тоді завили собаки за темними деревами біля його будинку. Він покликав мене до вікна. Я підвівся і підійшов, а Він здійняв руки і ніби гукав когось, не вимовляючи жодного звуку. Темна маса з'явилася на траві; і коли Він порухом руки розсунув туман праворуч і ліворуч, я побачив, аж кішили тисячі щурів з такими ж вогненними очима, як і в нього) [Стокер, 2010, pp. 256–257].

The excerpt opens with the lexical repetition *rats, rats, rats!* and continues with lexical gradation *hundreds, thousands, millions*, overwhelming in quantity. With the help of repetition and gradation intensifies the atmosphere of fear and death in the plot. The author describes life through the prism of death which is shown by the word combinations *red blood, years of life, flame of fire*, they help the reader to imagine the rats that sought to prolong their lives by consuming someone's blood. Color adjective *dark* that appears in the source text twice is

rendered adequately and connected with negative emotions and death. The author introduces in the source text the images of dogs and cats that ate rats to show the symbol of life – blood. All elements of language representation of the cognetheme have been rendered adequately. The only discrepancy is the rendering of word combination *coming on like the shape of a flame of fire*. The author of the source text focuses on the big number of rats that appeared on the grass as the fire increased the feeling of fear. But the translator misinterprets the sense: *з такими ж возненними очима, як і в нього*, comparing rats' eyes with the eyes of the Count Dracula. Such kind of logical inconsistency leads to a certain translational deformation of the ST.

The lexeme *dog* appears early in B. Stoker's novel during the description of the black soil being delivered to the port, with a dog being a witness of it and later found dead. The lexeme is paired with the following somatic lexemes: *belly, throat* to show especially those parts of the body that were torn by the opponent and the somatic lexeme *claw* to describe the manner of the dog's death. The author also combines the lexeme *dog* with lexemes that indicate the size and the breed of the dog which is important for the further plot understanding. Several genre-defining lexemes, such as, *dead, torn, fighting, savage, opponent, and slit open*, combine with the lexeme *dog*, have negative coloring and denote death and evil:

Early this morning a large dog, a half-bred mastiff belonging to a coal merchant close to Tate Hill Pier, was found dead in the roadway opposite its master's yard. It had been fighting, and manifestly had had a savage opponent, for its throat was torn away, and its belly was slit open as if with a savage claw [Stoker, 1995, p. 87] (Сьогодні рано-вранці знайшли мертвим великого собаку, що належав торговцеві вугілля, поблизу Тет Хілл, Пір, на дорозі проти двору його господаря. Він із кимось побився, і мабуть, зі скаженим супротивником, оскільки горло пса було розірване, а череву розпороте неначе величезними пазурами) [Стокер, 2009, p. 85].

The abstract presents a detailed description of a dead dog found in the street. The language representation of the concept DEATH is evident in the use of negatively charged lexemes such as *fighting, savage, opponent, torn away, savage claw*. At the beginning of the abstract, the author points out the dog's and its size – *large dog, a half-bred mastiff* – associatively signaling danger, and uses somatic lexemes such as *belly, throat* to describe crippled body and wounds. The language representation of the cognetheme DEATH is partially rendered due to the translator's omission of certain elements. A hasty decision was to omit the dog's breed, which the author of the original emphasizes. All the other elements have been rendered adequately, mostly through stylistic equivalents.

In M. Shelley's novel, the lexeme *dog* symbolizes death and functions a forewarning of the monster's approach. Frequent discoveries of dead dogs on the North Pole – the space coordinate of the novel – usually alarm danger. It is common for the lexeme *dog* to be combined with lexeme *die*, which describes dead animals, and the lexeme *sledge*, denoting dogs used to pull a vehicle.

The translator preserves all the genre forming lexemes in the dog's description at M. Shelley's novel:

In this manner many appalling hours passed; several of my dogs died, and I myself was about to sink under the accumulation of distress when I saw your vessel riding at anchor and holding forth to me hopes of succour and life [Shelley, 1993, p. 506] (Так я провів багато жахливих годин; кілька собак у мене здохло; і сам я вже знемагав під тягарем, аж раптом побачив корабель, що стояв на якорі) [Шеллі, 2009, pp. 509–510].

The translator uses stylistic equivalents to render the dogs' descriptions. Preserving their state *several of my dogs died* – *кілька собак у мене здохло*, the translator strives to stay as close as possible to the source text saving the genre-forming lexemes and keeping to the author's intention that is fulfilled in forecasting function.

Descriptions of dead bodies scattered throughout the novels reveal certain consistent tendencies in the use of genre-forming lexis. B. Stoker employs the lexeme *body* with the adjective *poor*; D. Stoker and I. Holt use it with *ravaged, hollow, dead, misshapen, bloody, torn*. In M. Shelley's novel, it is combined with *lifeless, inanimate, distorted*. D. Stoker and I. Holt

also introduce the synonymous lexeme *flesh* – *плоть*, that is used with adjectives *seared*, *raw*, *bloodied*, *jagged*; in the novel “Frankenstein”, the synonymous *form* is joint with lexeme *relaxed*. Corpus analysis proves that the most violent descriptions of crippled human body are found in D. Stoker and I. Holt, while B. Stoker employs milder representations. The most humane death descriptions are observed in M. Shelley’s novel. All authors share the same thought of describing the dead body introducing it as *cold* at the beginning of detailed descriptions. After showing the general image of the body, the authors continue describing physical characteristics to show the distinction between a living and a dead body. Genre-forming are considered to be lexemes denoting *color*, describing *eyes* and *face*. Thus, the lexemes *white* and *pale* dominate in B. Stoker and M. Shelley novels, that denote death through facial pallor. In B. Stoker’s text, these lexemes also describe wounds and the bed sheets covering the corpse. D. Stoker and I. Holt use color lexeme *green* and its derivatives to picture the color of the dead skin and eyes. These color choices align with genre conventions: a face and body lacking blood circulation appear pale and white, whereas a mutilated body undergoing chemical decomposition acquires a greenish tint. The eyes of the dead, as an artistic element in the novel “Dracula. The Un-Dead”, is characterized by joining the lexemes *dead*, *frozen*, *wide-open*, *staring*, *blankly*, and green color as comparison of heroine’s eyes with green eyes of a bat, established symbol of death. The face of a victim becomes white and its description is made with lexemes *horror*, *terror* at B. Stoker and at D. Stoker and I. Holt with lexeme *drawn*. established symbol of death is always followed by an overwhelming fear that is felt after the character’s death.

In the process of rendering the description of a dead body in the novel “Dracula. The Un-Dead” Volodymyr Horbatko chooses unsuccessful stylistic equivalents to describe the dead body’s skin color and weakening the genre-forming register:

Beneath it lay the ravaged body of Jonathan Harker sprawled on a white enameled cast-iron gurney. After the wooden spike, forty feet high and four inches in diameter, had been removed postmortem, the man’s face had collapsed in on itself. Jonathan Harker’s hollow, misshapen body had begun to decay as Cotford waited two days before contacting his widow. The corpse’s skin had become a greenish blue, which looked even worse under the hydrogen lamplight. The stench billowed out into the mortue the moment Cotford pulled back the sheet [Stoker, 2009, p. 148] (Під ним, розпростершись на білому емальованому возику, лежало понівечене тіло Джонатана Гаркера. Коли його – після смерті – зняли з сорокафутової палі, голова загиблого неначе провалилася сама в себе. Розпухле безформне тіло Джонатана Гаркера вже почало гнити, бо Котфорду довелося чекати два дні, поки не приїхала вдова нещасного. Шкіра трупа стала сірвато-зеленою, а під водневою лампою виглядала ще жахливіше. Щойно інспектор зірвав простирядло, як на увесь мог поширився нудотний сморід) [Стокер, 2010, с. 151].

The abstract presents a description of a dead body, where the color lexeme *white* is used by the author to depict the cart on which the corpse lies. The palette of color lexemes is expanded with *greenish blue*, used to convey the skin tone of the deceased and is rendered in translation as *сірвато-зеленою*, which doesn’t convey the real color by the author’s intention. The absence of blood circulation caused by the vampire’s actions results in a bluish discoloration of the body. Such inaccuracies twist the plot and lead to translational misunderstandings. A wide variety of epithets enables a detailed description with powerful lexical registers. Contextual synonyms *ravaged*, *hollow*, *misshapen*, have been rendered with stylistic equivalents *понівечене*, *розпухле*, *безформне* considering the genre characteristics. Associative row *decay*, *widow*, *stench*, *mortue* fill the text with the attributes of death that help the author to show the importance of the researched concept is rendered with the help of stylistic equivalents *гнити*, *вдова*, *сморід*, *мог* saving the genre forming register in the target text.

Rendering language representation of cognetheme DEATH – *animals as death forecasters* – Inna Bazylianska refers to stylistic equivalents while rendering the depiction of *bats*; violates the source text while translating the description of *rats*: from time to time neglecting the preservation of their quantity in the target text which is considered to be crucial in terms of genre specificity; the translator also employs stylistic weakening in rendering the depiction of a dead *dog*, eliminating its breed that is thought to be a significant plot forecasting feature of the original. In the process of rendering “Dracula. The Un-dead” Volodymyr Horbatko uses stylistic

emphasis in rendering the description of *rats*, that proves an in-depth knowledge of the source text but he eliminates emotionally colored lexemes in rendering the description of *big birds* as forecasters of death and it makes the source text lack the powerful genre-forming lexemes. In “Frankenstein; or, the Modern Prometheus” Inna Bazyljanska preserves the depictions of *dogs* that are constantly dying by using stylistic equivalents.

Rendering the language representation of cognetheme *dead body*, translator Inna Bazyljanska frequently overinterprets the source text in her translation of “Dracula” imposing her own vision of the plot and lacking balance between emotional and compositional structure of the original. Nevertheless, she consistently employs stylistic devices to emphasize the genre-forming register, contributing to the atmospheric texture of the target text. Volodymyr Horbatko aiming at preservation of dead body descriptions in “Dracula. The Un-Dead” introduces several discrepancies with the source text while rendering the color shades of a dead body skin, eliminates the artistic details of describing eyes which play an important genre and compositional role in forming the ST but refers to a successful stylistic emphasis in reproducing human flash. In “Frankenstein; or, the Modern Prometheus”, Bazyljanska uses stylistic emphasis in the process of rendering the emotions from observing a dead body but refers to stylistic weakening while depicting the physical state of a corpse.

Conclusion

The Significance of monstrosity in literature, culture, and art demonstrates the expansive boundaries of the horror genre. The present research has established that auditory, olfactory, and tactile sensations play a vital role in crafting horror.

The prevalence of the stylistic equivalents in the translator’s repertoire reflects a conscious effort to engage deeply with the plot and preserve the genre-forming lexemes. According to the quantitative calculations of the corpora selected – language representation of the concept DEATH has been rendered as follows – *stylistic weakening* accounts for 33.3%, *stylistic emphasis* for 20.4%, and *stylistic equivalence* constitutes the largest proportion at 46.3%. These figures indicate that the translators do their best to be equivalently close to the original and doesn’t want to be an illegal co-author of the original.

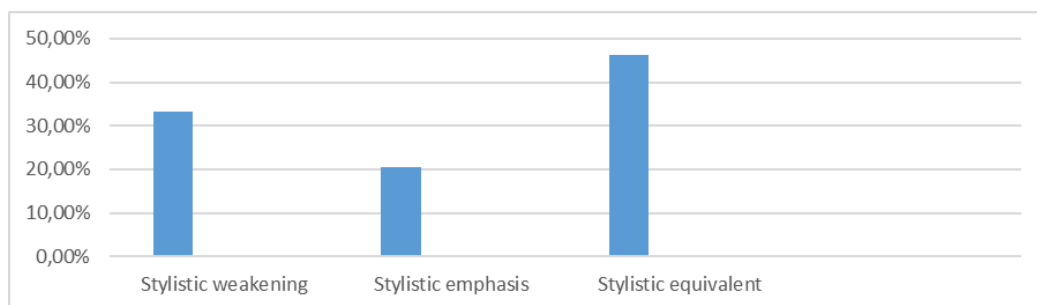


Fig. 1. Quantitative characteristics of rendering DEATH into Ukrainian

These conclusions demonstrate the precious contribution to rendering language representation of the concept DEATH from English into Ukrainian highlighting the main translation techniques. Relatively high percentage of stylistic weakening suggests that translators are frequently unaware of dominant peculiarities in creating suspense and captivating readers’ attention in horror narratives. Lexemes with high emotional connotations have been neglected without adequate compensation, leading to discrepancies between the ST and TT. Given these findings, it is advisable for the translators to delve deep into the horror genre itself and comprehend the nuances of creating suspense that cannot be omitted as they significantly impact the TT.

To address the challenges translators face when rendering horror, it is crucial to acknowledge that the strategy of domestication, which comprises two main criteria of naturalness and fluency,

is the light path to follow. Making the reading fluent is possible through simplification of some lexical and stylistic mechanisms and effective adaptation of the ST to TT language requirements. Word-for-word and sense-to-sense translation problems remain unsolvable that highlights the necessity to be deeply aware of the horror genre and preserve the intention of the ST.

Our findings open up promising avenues for further research into contemporary Ukrainian translations of horror fiction. A comparative analysis of works by different translators, viewed through the lens of adaptation, association, and analogy, would offer valuable insights, especially from a psycho-cognitive perspective.

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RENDERING LINGUISTIC REPRESENTATION OF DEATH IMAGE IN CLASSICAL HORROR FICTION

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-21>

Key words: translation, classic horror literature, death, language representation of death, translation shifts.

The article sheds light upon the problem of rendering English horror literature genre peculiarities into Ukrainian within the scope of translation studies not only in Europe but all over the world. The investigated genre has been marginal towards the other literature genres as it has been considered the one to have no aesthetic effect on the reader. Horror literature as an object of translational studies has been declared only during the last decades. Most of the studies are aimed at exploring horror literature relevantly by studying its roots, especially the gothic novel. The issue of reproducing the lexical peculiarities of classical horror literature is of great importance as they form the basis of the genre itself.

The aim of the present paper is to reveal the most frequently used ways of depicting DEATH in classical examples of horror fiction by B. Stoker's novel "Dracula", D. Stoker's novel "Dracula. The Un-Dead" and M. Shelley's novel "Frankenstein; or, the Modern Prometheus" and determine the efficient translation strategies of rendering them into Ukrainian. Thus, the primary objective within the research framework is to disclose the language representation of main cognethemes in depicting DEATH in the ST and to find out translation techniques applied to reproducing them in the TT. There is still a certain mistrust concerning the power of literature to deliver socially adequate information related to death. The analysis of rendering language representation of DEATH cognethemes in classical horror literature paves the way to applying the singled-out results to translating modern horror fiction. The current investigation attempts to remedy the huge potential of fiction to provide a distinctive explanation of death as inevitable human reality.

The methodology of the paper is multifaceted and involves general scientific, philological and translational methods of analysis. Among linguistic and translation-specific methods are comparative-translational, contrastive, definitive, contextual, linguistic and stylistic, descriptive and method of quantitative calculations.

Horror fiction is determined by its genre-forming register, therefore maintaining lexical stylistic devices is prioritized. *Emotionally colored lexemes, epithets, lexical repetitions* are the key devices used by B. Stoker, D. Stoker and M. Shelley in the process of describing death. Stylistic equivalent is the prevailing translation technique while rendering stylistic devices in the horror genre, while stylistic weakening and stylistic intensification that result in domestication play crucial roles in bridging the emotional intention of a source text.

The results of the research show the domination of the stylistic equivalent in the translator's repertoire witnesses the translator's desire to go deep into the plot and preserve the genre forming lexemes. According to the quantitative calculations of the corpora selected – language representation of the concept DEATH has been rendered as follows – *stylistic weakening* prevails in 33,3 %, in 20,4 % dominates *stylistic emphasis*, that shows the translator's willingness to be as close to the source text as possible and the biggest percentage is *stylistic equivalent* – 46,3 %, proving that the translator does his/her best to be equivalently close to the original and doesn't want to be an illegal co-author of the original.

UDC 811.111:81'255.2

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-22>

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LINGUISTIC MEANS OF REPRODUCING IMPLIED SENSE IN THE TRANSLATION OF ROBERT FROST'S POETRY

Метою статті є виявлення маркерів поетичного підтексту в текстах поезії американського поета Роберта Фроста та засобів їх відтворення у перекладі, зокрема перекладацьких трансформацій.

До методів дослідження, залучених у цій праці, належать: розроблений автором метод аналізу поетичного твору за допомогою макрообразної схеми поетичного твору, в основі якого лежить компаративне зіставлення першотвору та його перекладу на рівні автосемантичних, синсемантичних та підтекстових (субсемантичних) образів для виявлення в ньому суто лінгвальних та психолінгвістичних маркерів підтексту для подальшого його декодування та реконструкції в перекладі; метод психолінгвістичного аналізу – факторний аналіз (метод головних компонент) для визначення особливостей семантики тексту поетичного першотвору й тексту перекладу; трансформаційний метод для ідентифікації та обґрунтування перекладацьких перетворень, яких зазнали образи та образна структура поетичного твору під час перекладу.

У статті коротко викладено результати довготривалого дослідження окремих засобів творення та перекладу підтексту як семантико-психологічної категорії, що складає макрообраз поетичного твору, зокрема таких як розосереджений дистантний повтор, пейзаж, символ, заголовок, художня деталь, інтонація, акт мовчання та вербальне вираження невербальних мовних засобів. Ця праця спрямована на поліпшення доперекладного тлумачення поетичного першотвору та віднаходження засобів його адекватного відтворення в перекладі.

У статті поетичний підтекст вперше розглядається як концептуальний та локальний підтекст поетичного твору і трактується як такий, що складає основні та додаткові смисли віршового твору та становить образну доміную в поетичному перекладі.

Підтекст у поетичному творі виявляється за допомогою маркерів, які про нього сигналізують реципієнтові, та від кількісного та якісного відтворення іншою мовою яких залежить ступінь відповідності перекладеного твору оригіналові. Поетичний підтекст кваліфікується як такий, що має образну природу та функціонує, декодується й відтворюється в межах макрообразної структури вірша. Достовірне декодування й адекватний переклад підтекстового образу передбачає вивчення й відтворення системи внутрішньотекстових та позатекстових контекстуальних відносин та лінгвістичних аспектів поетичного дискурсу.

Внаслідок проведеного дослідження ідентифіковано такі маркери поетичного підтексту як розосереджений дистанційний повтор, поетичний пейзаж, загальноприйнята й авторська символіка, заголовок вірша, художня деталь, інтонація поетичного викладу, умовчання, вербальне вираження парамовних засобів та інші, відтворення яких у перекладі є необхідною умовою забезпечення його адекватності. Вони передаються в перекладі як за допомогою прямих еквівалентів, так і внаслідок застосування перекладацьких трансформацій на фонетичному, морфологічному, синтаксичному та лексичному мовних рівнях, а також формально-змістових трансформацій з прагматичним компонентом.

Ключові слова: засоби творення підтексту, субсемантичний образ, символ, розосереджений дистантний повтор, художня деталь, інтонація, умовчання, поетичний ландшафт, Роберт Фрост, поетичний переклад, трансформації.

For citation: Kykot, V. (2025). Linguistic Means of Reproducing Implied Sense in the Translation of Robert Frost's Poetry. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 374-387, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-22>

Introduction

According to K. Aboud and T. Nguyen, language comprehension requires the rapid retrieval and integration of contextually appropriate concepts (“semantic cognition”) [Aboud, Nguyen, 2022, p. 12]. T. Harley rightly asserts that studying processes that motivate language comprehension and how cultural environments interact with these two factors is among the foremost objects of psycholinguistic research [Harley, 2005, p. 3]. Regarding the language of poetry, each poem usually conveys much more than is directly stated. That is why semantic ambiguity is one of the most distinctive features of poetry as a language product. The meaningful poetic text suggests associations and conclusions that need to be more ingeniously formulated in it. It awakens the thoughts and prompts the need to add further commentary, whether consciously or subconsciously, to clarify the author’s deliberate or inadvertent understatement. Poetry has a unique feature that sets it apart from other types of literature. A poem’s inherent sense structure determines it since several senses may coexist within one poem.

This article briefly outlines the results of a long-term study of the means of formation and reproduction in translating the implied sense of a poetic work as its important image component. The paper studies linguistic means of creating and translating implied sense image that is a constituent of a poem’s macro-image structure, in particular, such as distant repetition, symbol, arty landscape, title, and artistic detail. The article *aims* to identify poetic implied sense markers in the original poetry of R. Frost and means of their reproduction in translation. This work pioneers conceptual implied sense and a local implied sense that appropriately make primary and additional content of a poem and are considered dominant images in poetic translation.

The phenomenon of implied sense can be traced back to ancient art; however, it emerged as a distinct subject of scholarly inquiry at the end of the 19th century. One of the first to explore it was the Belgian poet, dramatist, and symbolist writer, author of *The Blue Bird*, Maurice Maeterlinck, who, widely using implied sense in his work and sharpened attention to its functions in his philosophical and theoretical work “The Treasure of the Humble” [Maeterlinck, 1905, pp. 121–197] and elaborated its essence in the article “The Tragical in Daily Life”, written in 1896 [ibid., pp. 95–120]. What Maeterlinck called “the second dialogue”, V. Vinogradov, in relation to drama, later called it “potential semantics” [Vinogradov, 1971, p. 48], and K. Stanislavski and V. Nemyrovich-Danchenko developed the theory of the undercurrent of drama. The concept of “subtext” was used by them to characterize Chekhov’s plays, and a little later it occupied a significant place in the system of K. Stanislavski, as evidenced by the following words of this master of stage art: “The meaning of a work of art lies in its *Subtext*. Without it words are ineffectual onstage” [Stanislavski, 2008, p. 403].

Despite a sufficient number of works and a variety of approaches in the study of the implied sense of an artistic work, neither in linguistics nor in literary studies have yet reached a consensus on its definition, nor has a universally accepted term emerged to encompass this multifaceted phenomenon.

Thus, in particular, I. Galperin calls implied sense “content-subtextual information” [Galperin, 1981, p. 32]; V. Vinogradov – “potential semantics of replicas” [Vinogradov, 1971, p. 48]; V. Admoni calls this phenomenon “deep tension” [Admoni, 1975, p. 11]; D. Goodman and A. Stuhlmuller use the term “indirect description” [Goodman, Stuhlmuller, 2013, p. 174]; T. Silman – “the depth of the text” [Silman 1969, p. 89]; V. Kukhareno – “implication” [Kukhareno, 2004, p. 86]; E. Riesel calls implied sense “connotation in a broad sense” [Rizel, 1978, p. 18], etc. V. Empson designates implied sense with the term “ambiguity” [Empson, 1965, p. 1]; J. Leed – “implication” [Leed, 1966, pp. 215–217]; V. Skalicka – “subtext” [Skalicka, 1961, p. 215]; K. Shear – “infracontext” [Schear, 1975, p. 148]. Robert Frost often called this phenomenon “sense implied” [Frost, 1974].

The variety of terms can be explained by the multifacetedness of this phenomenon and the difference of starting positions from which it is investigated.

Linguistic studies in the realm of literary sense investigation most frequently deal with texts implications in prose [Chen, 2022; H. Clark, E. Clark, 1977; Goodman, Stuhlmuller, 2013; Fodor et al., 1974; Harris, 1978; Hicco, 2001; Hoek, Zufferey, 2015; Gibbs, Tendahl, 2006; Jaeger, 2010; Joshua, Xiao, 2022, 2010; Loman, Mayer, 1983; MacDonald, 1994; Maslennikova, 2018; Qozoqova et al., 2023; Asr, Demberg, 2012]. A similar tendency is observed in studies addressing psycho-

linguistic implications of bimodal bilingualism [Anderson, 2009; Emorrey et al., 2016], and that is also true concerning translation of literary implications [Albakry, 2005; Hervey et al., 1992; Hat-zidaki, 2007; Jinyu, 2012; Leppihalme, 1997; Loescher, 1991; Newmark, 1988; Venuti, 2001].

There are only few works on implied sense translation [Bean, Liu, 2023; Zheng, Wang, 2017; Levinton, 2004].

Translation of poetic sense poses a significant practical challenge for literary translation and constitutes a major problem that belongs to translation theory. Therefore, while characterizing poetry language nature essentials, the problem concerning poetical text polysemy is unavoidable in its broader understanding.

The semantic properties of the source language and target language, as well as extra-linguistic factors must be studied to explore this subject. Furthermore, language relationship between the original and translated texts should be tested to determine what makes an evident interrelation between psycholinguistics and translation theory. Moreover, since translation study regularly deals with bilingual translators' ability in translation and psycholinguistics deals with cognitive aspects of language usage, translation theory would benefit from using interdisciplinary methodologies that enhance it while applying methods of psycholinguistic research for investigating translation specifics of implied sense.

Few works are devoted to the study of the implied sense of poetry [Khalsa, 2017]. Therefore, further research is needed on the implied sense of the poetic work and its translation.

Thus, the paper by N. Qozoqova, D. Babaxanova, and D. Tajibayeva provides an analysis of the linguistic basis of subtext expression in a literary text, highlighting the important aspects of subtext such as mockery, sarcasm, and irony. According to these authors, "subtext can be expressed in an artistic style in cooperation with various linguistic and extralinguistic factors. Irony is one of the main methods for utilising subtext" [Qozoqova et al., 2023, p. 85].

The article by E. Maslennikova deals with parameters of complex settings of literary fiction texts "which make the translator choose interpretation strategies that will allow keeping linguistic and cultural meanings, including word connotations, as well as readers' access to the conceptual links of words" [Maslennikova, 2018]. According to E. Maslennikova, "Fiction is usually and initially oriented by authors towards readers, who possess the appropriate cultural codes and coexist with them in the same informational and semantic field. Decoding of textual, subtextual, and implied information requires the reader to have a high level of development of the linguistic and language personality [Ibid.]. The translator, in this author's opinion, "acts as the primary reader of the original and quasi (co)author of the text for the secondary reader from the target language system. In the case of textual bilingual communication, the differences in the cognitive fields of the author and the translator predetermine the degree of text understanding or misunderstanding by the translator [Ibid.]. "It is the translator who turns out to be responsible for readers' misunderstanding and failures. The process and the result of translation are affected by the objective factors, including historical, temporal, and subjective factors. Translators try to coordinate events from the imagined text world with the existing cultural context, historical context, text schemes, stylistic registers, etc." [Ibid.]. In this article, accurate word interpretation is considered a "key" to convey the subtext to the reader in the process of translation of fiction texts.

In the course of our search, we came across several works devoted to the translation of subtext in dramatic works [Bean, Liu, 2023; Zheng, Wang, 2017], which state, in particular, that "subtext is an eminent feature in drama and it is difficult to translate, especially if the drama includes abundant subtexts" [Zheng, Wang, 2017, p. 44]. To address this in the target text, translators adopt strategies such as changing narration, amplifying narration, and resorting to reductive narration to enhance performability – especially the speakability, individuality, actability, and acceptability of the play" [Ibid.].

In the works dealing with the translation of subtext in poetry it is rightly noted that "Poetry engages language in a unique way. It uses text to deliberately provoke images, feelings, and ideas encoded in the subtext to convey the subtlety of existence" [Khalsa, 2017]. Researches explore how to consider the text, subtext, and supertext in the process of translation within such an approach [Ibid.].

According to T. Silman, the implied sense is a hidden storyline that most frequently becomes apparent at the most significant and psychologically charged "striking" moments of a sto-

ryline development when characters are either unable or, for some reason, unwilling to directly communicate their thoughts and feelings. Nevertheless, at the same time, the author allows the reader know about them “over their heads”, regardless of which character is finding out and which is not the true sense of what is going on [Silman, 1969, p. 90].

V. Kukhareno [2004] considers implied sense to be a hidden meaning based on distant connections and presenting emotional-psychologic content [Kukhareno 2004, p. 61]. “The parallel use of homogeneous verb forms in the author’s narration which denote habitual actions, the violation of the logical sequence, interrelated cues, and the repetition of cues that do not promote the development of the dialogue, are the most typical means of speech used to express inner psychological tension of a character throughout his outward indifference” [Ibid., p. 76]. Implied sense has acquired the significance of psychological, emotional, and volitional source of stage speech’s in Stanislavsky’s system [Stanislavski, 2008, p. 611]. Therefore, implied sense is typically a means of psychological characteristics manifested in prose and poetry based on the interaction of units of various levels. In structural and compositional terms, it is often created through dispersed, distant repetition, all parts of which enter into a complex relationship, from which their new deeper meaning is born. Thus, implied sense can be considered a semantic-psychological category revealed through the interpretation of a text. There are two main understandings of implied sense – linguistic and psychological.

In the psychological realm, the implied sense is a set of mental processes that, in one way or another, impact human activity, including speech. This understanding most often occurs in works on psychology and performing arts [Anderson, 2009; Emorrey et al., 2016]. One of Stanislavsky’s quotations illustrates this quite well: “You are able to read and acquire an almost formal understanding of what the words say, of what the printed letters in a copy of Othello indicate. But that is far from being what Shakespeare intended to say when he wrote his play. In order to comprehend his intentions you have to take the inanimate, printed letters and restore not only his thoughts but his visions, his emotions, feelings, in a word the whole subtext, which underlies the words in the formal text” [Stanislavski, 1968, pp. 159–160]. Within a purely psychological understanding of implied sense, the question of what it means is either not raised at all or pushed to the background.

In the linguistic aspect, the implied sense refers to a set of meanings of an utterance that are not directly expressed in words but are conveyed by other means. It is important to emphasize that it is advisable to talk about implied sense only when the recipient receives information about it. If the narrator managed to completely hide, for example, his disrespect for the interlocutor, then, from a linguistic point of view, there is no significance of disrespect in the semantics of his expression.

The consideration of additional meaning – its interpretation as a psychological category, as a semantic association involves expanding of the context in which implied sense is comprehended. According to T. Slama-Cazaku, the gradation of contexts should follow the degree of increasing restriction and have the following form: 1) global context (le contexte total); 2) explication context (which includes both words and gestures, facial expressions, intonation, etc.); 3) verbal context (i.e. oral or written text) [Slama-Cazaku, 1961, pp. 215–216]. Additionally, from the addressee’s viewpoint, an implicit context that contains everything the recipient knows about the author should be added here.

Taking as the initial components of the global context (according to Slama-Cazaku’s gradation) situational context, explicit verbal context, explicit nonverbal context and implicit context, V. Myrkin proposes to distinguish within the global context 1) verbal context; 2) the context of the situation; 3) paralinguistic context; 4) the context of culture and 5) psychological context [Myrkin, 1976, p. 93].

As for the term “*implicit sense*”, its use sometimes confuses concepts of the linguistic and mental content. From the recipient’s point of view, the implied sense is the meaning obtained by decoding the elements that make up the statement. A variety of views on the implied sense – both psychological and linguistic – can be brought to a common denominator. On the one hand, the implied sense is the meaning manifested by decoding the elements of the content plan. On the other hand, implied sense determines the modality of the statement, for example, the subjective assessment of the speaker. At the same time, modality is not separate from meaning at

all. Subjective assessment, or modality in general, is not a separate fragment of the statement, but the essence of the statement itself.

The author of this article has decided to focus only on explicit implied sense markers, since they are the main features of some Robert Frost's poems.

Methods

The multipart nature of the implied sense poetic image, the heterogeneity of its linguistic implementations and the difficulties that arise during its translation have determined the need to use the set of methods and techniques of analysis. This set includes structural analysis of a poetic work and its translation – encompassing semantic, stylistic, rhythmic-intonational, logical-syntactic and other types of analysis (for researching images, their functions and interactions within the macro-image structure of a poetic work and its image levels); the transformational method (to identify the translation transformations that images and the figurative structure of a poetic work undergo in translation); the method of comparative translation analysis (to compare source-language poetic works with their target language versions in order to determine degree of adequacy or inadequacy in reproducing the implied sense images).

Among the effective methods of studying the implied sense of a poetic work and its translation used in this paper is the macro-image analysis method based on employing the poem scheme that embodies its composite structure, including all image levels with the whole complex of their relationships [Kykot, 2020]. This method enables a comprehensive analysis of the original poem and its reproduction in other languages by applying the macro-image scheme of the original to the finished translation, thereby contributing to a thorough study in terms of translation equivalence. The poem translation scheme is based on the idea of the poetry translation model. It represents a poem as a macro-image structure formed by autosemantic (**verbal**), **synsemantic** (formal elements) and subsemantic (implied sense) image systems with their relations within the integral structure and with relationships of micro images within each system and outside it in the whole structure and all images association bonds beyond the poem structure. This model contributes to achieving translation adequacy and revealing transformations in the target-language text.

Results

Numerous examples of poem image structure analysis demonstrate that the implied sense, as figurative information, is actualized in the systematics of the poetic structure of the text, which is shaped by the relationship between its macro- and microelements: literary images, theme and main idea, plot, composition, genre, tropes, figures of speech.

A more in-depth study of Robert Frost's poetic legacy shows that all the artistic and psychological properties of the poetic collections of this American author – isolation and integrity, metaphorical nature, referential correlation with the real world, the symbolic nature of their subject matter and other indicate that in all his books he creates what, in Western literary criticism, is called an individual poetic myth [Burnshaw, 1986, p. 34].

Frost openly compares the landscape components with the psychological state of the protagonist. In the lines addressed to the tree, he says:

*That day she put our heads together,
Fate had her imagination about her,
Your head is so much concerned with outer
Mine with inner weather* [Lathem, 1979, p. 318].

However, more often, the comparison between the landscape and the protagonist's inner world remains implicit. Frost's nature is sharply separated from a man in the plane of content and the plain of expression of the landscape element; it is neither a part of the emotional state nor its derivation but its "objective correlative".

Landscape, in this case, is not like the human condition but functions as its expression. Frost's landscape, remaining a contrasting and believable landscape, becomes a symbol of the psychology of the hero. In the process of a poem's development, Frost operates with earthly

images, which unfold as dual symbols: the hero's mental state and the poem's philosophical problem. At the same time, the balance between the subject as an element of objective reality and the subject as a psycho-philosophical symbol is preserved. Such a triple semantic load is borne by everything that gets into the poetry of Robert Frost: the action of a hero – a walk, chopping wood, repairing the wall, picking apples; people – Batiste, Paul Bunyan, characters of poetic stories in *North of Boston*; animals. More complicated landscapes and everyday constants in R. Frost's poetry are forest, brook, and house, which hide the problematic philosophical and psychological implications behind the figurative simplicity.

Apart from the metaphor underlying the authorial symbolism, which forms the implied sense of a poetic work, translators of Frost's works have to deal with "explicit" metaphors, linguistic or individual ones, used by the author as structural components of the conceptual implied sense image.

To illustrate the stated above, we can take particularly significant poem by R. Frost, *The Death of the Hired Man*, from his second book, *North of Boston* [Lathem, 1979, pp. 34–40].

The depiction of the moonlit night begins with a description using ordinary linguistic metaphors-verbs: *Part of the moon was falling down the west / Dragging the whole sky with it to the hill* [Ibid., p. 38]. Then the picture comes to life: the moon's rays are the strings of a harp on which the heroine, Mary, plays an "inaudible warm tenderness" that envelops her husband, Warren, who sits beside her. This extended (developed) metaphor carries substantial stylistic weight in Frost's poem. It primarily implies the state of mind of the two heroes who take to heart the fate of a lonely man. In addition, the metaphorical depiction of the night in light tones emphasizes the nobility and generosity of the human soul. In what follows, we will see how all this is reproduced in translation.

A metaphor is a stylistic device that fulfills specific functions. It evaluates a phenomenon or subject, thus performing the functions of concretization and evaluation. The developed metaphor in the example has an expressive and figurative load and performs a descriptive and pictorial function.

Let us turn to the translation of this poem. We can see that, in general, the translator Valeriy Boychenko succeeded in reproducing the extended metaphor in Ukrainian, preserving its stylistic tone. This can be demonstrated by comparing the relevant passages of the original and translated texts:

*Part of the moon was falling down the west
Dragging the whole sky with it to the hills
Its light poured softly in her lap. She saw it
And spread her apron to it. She put out her hand
Among the harp-like morning-glory strings,
Taut with the dew from the garden to the eaves,
As if she played unheard some tenderness
That wrought on him beside her in the night* [Lathem, 1979, p. 38].

*Ріг місяця на захід падав,
Схиляючи на пагорби все небо.
А світло на коліна Мері слалось.
Вона фартух йому підклала і рукою
Торкнула, наче арфи, струн досвітніх,
Зарошених від даху і до грядок,
Мов граючи нечутну теплу ніжність,
Що обгортала їх у теплу ніч* [Frost, 1970, p. 67].

However, certain aspects of the translation could be improved, including the reproduction of tropes. For instance, the complex pictorial epithet *harp-like morning-glory strings* (the rays of the sun are compared to the strings of a harp) indicating the condition and feature of the strings is replaced with comparison *торкнула, наче арфи, струн досвітніх* no longer indicating the mode of action (how did it touch?). Replacing one trope with another corresponds to the principles of adequate translation, but only in cases when the stylistic function of a trope is preserved.

The same applies to the following image – *Taut with the dew from the garden to the eaves* – where *taut* (tightly stretched, like strings), in addition to its expressive and amplifying function, also helps convey the psychological state of the characters, their emotional tension. Although the translator employed remetaphorization, its effect is weakened in translation. It should be noted that translators resort to multifaceted ways of conveying the semantic and stylistic characteristics of metaphors and metaphorical comparisons. **Metaphorical expressions are usually reproduced using full or partial equivalents, calque (tracing), or descriptive translation.** Quite often tracing appears to be the most effective way of conveying original metaphorical constructions, provided the image is sufficiently transparent (i.e. the motivation is clear) and when its ethnolinguistic connotation is relatively neutral. Individual-author metaphors and metaphorical comparisons are reproduced mainly by tracing, also because this method conveys the semantic properties of speech units as fully as possible.

The image of the desert – of empty outer space as desolation – which is central to the lyrical hero of R. Frost's philosophical-lyrical poem *Desert Places* from his book *A Further Range*, tends to metalogy rather than to the implied sense imagery. However, when read and interpreted carefully, this image can be expanded to a much broader symbolic generalization in terms of the fact that desolation, emptiness is a temporal phenomenon characteristic for almost every human soul. In any case, the psychological resolution of this verse is in the lines of the final quatrain:

*They cannot scare me with their empty spaces
Between stars – on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places* [Lathem, 1979, p. 296].

The symbolism of these lines is actualized here in the form of a hint to probably both the material component of Frost's existence and the spiritual one, though it has been unjustifiably "unveiled" and brought to the metalogical figurative plan in the Ukrainian translation by Vitaliy Korotych who reduces everything to the poet's soul **only by applying transformation of transmetaphorization:**

Під зорями неживими кам'яніють кристалі клени.
Нічого зараз не видно – лиш снігів маяття шалене.
Та я не боюся пустелі, що ніч її стелить біло
Я нині себе боюся, бо пустельно в душі у мене [Frost, 1964, p. 92].

The title of a poem can also serve as a marker of its implied sense. An illustrative example is a poem where the title is the communicative and compositional core of the text with two-dimensional (implied sense) development of the theme: that is a small but well-known drama by R. Frost *Home Burial* [Lathem, 1979, pp. 51–55], it draws the reader in with particular force, placing them as the third participant in the horrible scene between wife and husband. The title suggests the burial of the only child at the family cemetery and the funeral of love, family, and home. The author, leaving his usual classical restraint, expressively and mercilessly analyzes the properties and contradictions of the female and male psyche. Frost's soul is laid bare, the soul of a tragic poet. On the other hand, we see that this is an implicit lyrical story about overcoming spiritual stagnation and emotional inertia, about overcoming a mental crisis due to psychological shock in which the title is the element that performs an implied sense-creating function.

The ambiguity of the title *Home Burial*, where "home" functions both as a noun and an adjective, i.e., signified and signifier, was not understood and thus not reproduced by either the Ukrainian translator Maksim Strikha – *Хатній похорон* [Frost, 2010, p. 28] and the Russian one Andrey Sergeiev – *Домашние похороны* [Frost, 1985, p. 168]. In their interpretations, the title of this poem reflects only the first semantic plan ("domestic funeral"), that is the transformation of concretization took place. At the same time, as was already mentioned in the original, it is both a "funeral of home" and a "funeral of family".

The version of another Russian-speaking translator, Oleg Chukhontsev, is much more successful – *Семейное кладбище* [Frost, 1986, p. 83], although it does not fully capture the semantic versatility of the original title.

The change in mood and content, including implied sense, is due to a change in intonation. If, in the initial lines of the dialogue between the wife and the husband, there are 7–8 stresses, then with the rhythm slowing down (passions cool), the number of stresses drops to 4–5; the iambic structure of meter acquires the correct form, although the “loquacity” of the white verse does not lose its specific value. All this is more accurately reproduced in Chukhontsev’s translation. Thus, the adequacy of the reproduction of intonation, rhythm and other form components of a poetic work that participate in implied sense creation directly depends on the reproduction of these components’ functions, taking into account the traditional specificity of the original and target verse, as well as the properties of the poetic style of the author of the original poem.

The replication of natural, colloquial language in R. Frost’s poetry does not evolve into an imitation of local dialects, colloquialisms, or dialectisms. The realism of “conversation” is in its essential truth. Psychological determinism underlies the dialogues of Frost’s characters.

Frost used to call himself a “synecdocheist,” emphasizing his tendency to combine a “bunch of flowers” with the laws of the universe. In his works, artistic detail plays a vital role. The symbolic detail “brings” the poet’s demanding and impressionistic sketches into the orbit of the genre of the parabola. This lyrical parable recreates the “landscape of the soul” (*Dust of Snow*) because it is not only a subtle description of an astonishing moment but also the mood. The emotion that permeates the sketch is emphasized by the unanimous, smooth movement of the two-foot iambic, the symmetrical completeness of the syntagms – elements of rhythmic-syntactic articulation – and also by the fact that the poem consists of one sentence uttered in one breath:

*The way a crow
Shook down on me
The dust of snow
From a hemlock tree*

*It has given my heart
A change of mood
And saved some part
Of a day I had rued* [Lathem, 1979, p. 221].

Realizing the formative image dominant of this poem, the Ukrainian translator Victor Marach quite successfully reproduced this artistic detail marker created by Frost by means of the above-mentioned complex of expressive features in his translation under the title *Сніговий пил*:

*Ворона тільки –
Бо хто б ще міг –
На мене з гілки
Струсила сніг.*

*І це змінило
Мій настрій весь:
Все, що гнітило,
Поділось десь* [Marach, 2007].

Thus, the poetic implied sense, formed with the help of formative poetic means, as a semantic-psychological category manifested as a result of interpreting the poetic text, makes specific difficulties in the perception, decoding and translation of the text. This implied sense creates an additional meaning in a poem, which is often the main idea of the work, or at least it helps to reveal it. By understanding this implied sense, it is possible to adequately perceive and reproduce the main idea of a poem in translation.

It is also worth dwelling on the fact that paraverbalism is an essential means of psychologizing the image, creating modal and pragmatic implications, since the depicted gestures and facial expressions allow the reader to glimpse into the mental state of a hero.

Subjective-evaluative implications dominate, which is determined by the emotional basis of paraverbal means. Despite the supposed agrammatism of gestures and facial expressions, their biological illusions about natural language as a means of communication determine their activity and similar linguistic sign behavior in the communication system. It follows that communicatively relevant gestures and facial expressions are functionally and semantically equivalent to verbal expressions.

Obviously, the symbolic organization of such objects served as a methodological basis for a broad interpretation of the concept of text as a coherent, compact, reproducible sequence of signs or images deployed over the flow of time, which expresses a specific meaning and significance hypothetically understandable. It is easy to see that some human actions are specially designed to serve communication (gestures, facial expressions), and several others have an independent purpose (ballet, the actions of a traffic controller, pantomime). These actions are easy to imagine in the form of a sequence of signs or a separate text, i.e. they have a sign structure.

Facial expressions, gestures, and body movements accompanying the act of communication can partially reveal, clarify, and supplement the meaning of certain text elements and create new meanings. For example, a pointing gesture in a particular communication situation can create a clearly unexpected meaning for a lexical unit or situation. The translator must consider this type of information, as under certain conditions, it may become relevant to the sense implied.

The implied sense image often disappears in translation without proper reproduction of the verbal expression or non-verbal means of content expression, usually presented in the form of the author's remarks on the motor behavior of the characters. Here is a typical sample of such a translation error in the Ukrainian and Russian interpretations of R. Frost's poem *The Death of the Hired Man*.

In the final episode of this poem, after a long argument between husband and wife – whether to show mercy to the frail old hireling, who repeatedly failed in vital moments and now, after long wandering, came again to beg them to take him on the farm and fell asleep in the next room, – the wife manages to persuade the husband not to give to the hired man “what he deserved” but to show mercy to the old man who obviously came to die at his former employers' home.

This idea (the conflict between justice and mercy) is not expressed explicitly; it is contained in the subtext, the marker of which is a verbally expressed gesture. The owner of the farm goes to look at the old hireling and, seeing that he is dead, comes back and shows his solidarity with his wife by taking her hand in his:

*Warren returned – too soon, it seemed to her –
Slipped to her side, **caught up her hand and waited.**
“Warren?” She questioned.
“Dead”, was all he answered [Lathem, 1979, p. 40].*

This gesture is a kind of catharsis that ends the dramatic dialogue between the man and the woman.

Having ignored the semantic content of the gesture described in the text, the Russian translator Mikhail Zenkevich turned this last dramatic scene into a paradoxically ridiculous episode by saying that the husband shook his wife's hand – resorting to lexical amplification:

*Уоррен возвратился очень быстро.
Склонился молча и пожал ей руку.
“Что с ним, Уоррен?”
“Мертв”, – ответил он [Frost, 1986, p. 113].*

Nevertheless, even an average reader understands that people are not supposed to shake hands when announcing the death.

Unfortunately, this crucial visual detail has not found its full reproduction in the Ukrainian translation by Valeriy Boychenko either since he also used the same improper lexical transformation:

*Вернувся Воррен надто швидко.
Безмовний сів і стиснув руку Мері.
“Що, Воррене?”
“Помер”, – той відпові [Frost, 1970, p. 71].*

What exactly is the mistake of the translators? What is the psychological difference between “holding hands” and “shaking hands”? In our opinion, it is essential: holding hands is a sympathetic, soothing gesture that at the same time expresses closeness and unity. Shaking hands is a gesture saturated with more expressive connotations. Therefore, in the first case, it should be translated as “*взяв її за руку*” and in the second case as “*взяв її за руку*”.

It becomes clear from various examples that by portraying nonverbal means of communication, the authors sometimes convey the emotional characteristics of what is described to a greater extent than verbally (lexically and grammatically). And all that constitutes the so-called paralinguistic context, which is created by the above-mentioned paralinguistic means and to which also belongs uncodified phonation (laughter, whispers, screams, the intonation of indignation, sadness, the irony). In certain cases, this adds depth to the poetic implied meaning and undoubtedly needs appropriate care from the translator who aims to reproduce the source text in the language of translation adequately.

Thus, the implied poetic sense formed through verbal expression of nonverbal means of communication, i.e. paralinguistics, as a semantic-psychological category manifested as a result of interpretation of a poetic text, generates specific difficulties in perception, decoding and translation – difficulties that can be overcome through paralinguistic context. Such implied sense creates additional meaning for a poem which sometimes makes its main idea (conceptual implied sense) or helps to reveal it, and more often, it forms local poetic implied sense. It is only possible to adequately perceive and reconstruct a poetic work in translation by analyzing and understanding both types of implied sense mentioned above. The markers of the implied poetic sense, by which it is revealed and which the translator should focus on during the translation, in this case, are paralinguistics. Due to national and cultural peculiarities, similar paralinguistics in various languages may have similar or different semantic content. That requires additional knowledge from the translator to apply the correct translation strategy and the appropriate translation transformations at both the linguistic and compositional levels.

The act of silence is also not just a sign or a zero speech act; it is a more complex communicative unit that, including signs of both sign and speech-act characteristics, can express various psychological states to serve as a marker (to a certain extent) of social status.

Reflecting on the omission and implied sense, D. Urnov notes that “in the literature, where the implied sense is repeatedly used, omission occurs earlier; it is a literal omission – not the limit of expression, but intentional silence. Of course, implied sense has long been used as a hint and omission also served as the Aesopian language. The difference is clear: the subtext-hint is clear more or less immediately, the implied sense, as an unyielding problem, does not clear up sometimes over time” [Urnov, 1991, p. 63].

Thus, a concentrated form of implied sense image is often psychologism, where the author conveys the inner state of the hero by describing his impulsive behavior, facial expressions, and pantomime reactions. In addition, it depicts the character’s ambivalent (contradictory) experiences (love-hate, joy-anger). Finally, it discloses the essence of his reflections, which shows their deep motivation (introspection, repentance, prayer).

The principle of synthesizing analysis allows for possible in the process of pre-translational perception of a poetic text and further understanding of its conceptual meaning not only to divide the text into separate elements but also to constantly correlate them with the whole, and provide an approach to a poetic work as a macro image, helping to distinguish the implied sense

of a poetic work as a particular type of image – an implied sense image that is a full-fledged component of a poetic macro-image along with autosemantic (verbal) and synsemantic (formative) images. According to the logic of the further development of the macro-image structure of a poetic work and by analogy with the term “subtext”, this image can be called subsemantic.

Hence, a subsemantic image is a type of image that is formed within a poem’s general macro-image structure on its implied sense level. Subsemantic image has markers of material representation in the poetic text, which are conditioned by the linguistic potential of a language element, correlation of its denotative and connotative planes, syntagmatic environment, and interaction of linear and superlinear text levels. The markers of subsemantic image are differentiated at the lexical and compositional-architectonic levels.

Conclusion

A work of poetry that is characterized as one that contains subsemantic images frequently employs more than one method of conveying deep image information, which allows for the convergence subsemantic image signals. This convergence is a distinguishing feature of its ontological essence as textual category. Subsemantic image signals convergence proves its textual nature and singles it out of the other means that form additional information (stylistic devices, connotation, ambiguity, implication, presupposition). The presence of multiple markers of subsemantic image in the text proves the intention of its creation by the author, facilitates its perception and decoding, but complicates its translation.

The inseparability of subsemantic images in poetry is tied primarily to the semantic component of an utterance (including the semantics of form-making elements) rather than to lexeme as a language expression form. Thus, the subsemantic image often remains actualized when replacing a word or expression with their synonyms. However, in the course of poetry text analysis, it was noted that in some cases, subsemantic image is tied to the lingual form of a word or expression. It is explained by the fact that in natural language, some words and expressions are difficult to paraphrase or find synonyms for without losing their original meaning, although such cases are rare.

The analyzed poems by R. Frost and their translations attest that adequate reconstruction of subsemantic images in translation is often performed with the help of means that are functional analogues those used in the source text. It has been revealed that such markers of the Frost’s implied sense as dispersed distant repetition, poetic landscape, generally accepted and authorial symbolism, poem title, names, artistic details, poem intonation, acts of silence, verbal expression of non-verbal means, contrast and others should generally be reproduced through their direct equivalents, as well as by applying various types of transformations to ensure translation adequacy.

In poetic translation, the potential equivalence of image content of texts in source and target languages is invariant. Since subsemantic image is intentional information that implements an author’s communicative intention arising on the linguistic level as deep and additional textual content that has its linguistic means of expression, this image is a significant communicative text element. The equivalence of its markers in both languages is an invariant of translation. However, concrete lexical filling of subsemantic image markers varies from text to text. As a result, when translating them, the translation of the text undergoes changes depending on both the marker type and the properties of the language element that functions as a marker of subsemantic image, which may not be materialized in the translation if it is not possible to reproduce its markers due to language asymmetry.

The phenomenon of language asymmetry causes neutralization of subsemantic image markers in translation, and it is observed in the course of the reconstruction of such markers as simultaneous actualization of a lexical unit’s paradigmatic potential, inducing occasional senses of connotation accumulation, caused by speaking names, title retrospective ambivalence, the specifics of a language dialect, or language variant. In the course of translation, a part of a poem’s subsemantic image may transfer to the content-factual information of text axiology and modality being influenced by factors of language assimilation and the specifics of the translator’s interpretation attitude. The degree of adequacy in subsemantic image translation is directly related to the degree of quantitative and qualitative reproduction of implied sense markers pres-

ent in the source poetical text which are rendered by direct equivalents or translational transformations at phonetic, morphological, syntactic, and lexical language levels as well as formal-content transformations with a pragmatic component.

The research prospects for investigating the implied sense in poetry, as an essential part of the poem's **macro-image structure, include exploring other means of poetic implied sense creation** and the ways of their reproduction in the translation.

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LINGUISTIC MEANS OF REPRODUCING IMPLIED SENSE IN THE TRANSLATION OF R. FROST'S POETRY

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-22>

Key words: *implied sense creation means, subsemantic image, symbol, dispersed distant repetition, artistic detail, intonation, act of silence, arty landscape, Robert Frost, poetical translation, transformations.*

This article *aims* to identify poetic implied sense markers in the original poetry of American poet Robert Frost and means of their reproduction in translation, in particular, translation transformations.

Among the *methods* applied in this study is the newly devised method of poetic work analysis employing its macro-image scheme, which involves comparison of the original and translated texts at the level of autosemantic, synsemantic and subsemantic (implied sense) images and, in particular, original text analysis to identify linguistic implied sense markers for its decoding and reproduction in translation; the psycholinguistic method of factor analysis (principal components method) to determine semantics of the original and translated poetic texts as well as the transformational method (to identify the translation transformations that images and the figurative structure of a poetic work undergo in translation).

The article briefly outlines the results of a long-term study of the means of forming and reproducing the implied sense in translation of a poetic work as its important image component. The paper studies linguistic means of creating and translating implied sense images that is a constituent of a poem's macro-image structure, in particular, such as distant repetition, symbol, arty landscape, intonation, act of silence, and artistic detail. This work is aimed to improve the pre-translational interpretation of the original poetic work and finding the means of its adequate reproduction in translation.

The work pioneers the concepts of conceptual implied sense and local implied sense, which appropriately make primary and additional content of a poem and is considered dominant images in poetic translation.

Implied sense in a poetic work is revealed through markers that signal it to the recipient and the degree of correspondence between the translated work to the original depends on their quantitative and qualitative reproduction in target language. Poetic implied sense is qualified as having an image nature and functions, it is decoded and reproduced within the macro-image structure of the poem. Reliable decoding and adequate translation of the implied sense image require the study reproduction of the system of intratextual and extratextual contextual relations and, as well as the linguistic aspects of poetic discourse.

It has been revealed that among the markers of the poetic implied sense are dispersed distant repetition, poetical landscape, commonly accepted and author-specific symbolism, poem title, name, artistic detail, poem intonation, an act of silence, verbal expression of non-verbal means, contrast and others. To ensure translation adequacy, these markers must be reproduced by means of direct equivalents or various transformations at phonetic, morphological, syntactic, and lexical language levels as well as formal-content transformations involving a pragmatic component.

REVIEWS, SCIENTIFIC LIFE CHRONICLES

РЕЦЕНЗІЇ, ХРОНІКИ НАУКОВОГО ЖИТТЯ

UDC 81+82.0+81'25/02

DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-23>

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EXPERIENCING THE IN-BETWEEN: A GATEWAY INTO INTERMEDIALITY

For citation: Zyngier, S. (2025). Experiencing the In-Between: A Gateway into Intermediality. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 388-396, DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-23>



Introduction

My first reaction when I was invited to review *Cross-Disciplinary Horizons of Intermediality: Linguistics – Literary Studies – Translation Studies*, edited by Olga Vorobyova, Ruslana Savchuk, and Larysa Taranenko [2024], was to decline the task, as nine chapters from the total of 16 are written in Ukrainian. However, the seven remaining ones, the list of chapter titles, the accompanying abstracts, and the summary on pages 345–355 are in English and seemed to be quite challenging. Yielding to curiosity, I took the invitation as an opportunity to reflect on current and relevant issues in linguistics, semiotics, translation and literary studies. The interactions between various media and arts have by now become quite central especially to these fields. Could this collection indicate that intermediality reflects a change of paradigm or can it be considered just another trend? This was one of the reasons that made me decide to review it.

A paradigm shift?

The question posed by the editors in the foreword of the volume: “Intermediality in philological studies: a fashion trend or a new paradigm?” does not have an easy answer. Changes in thought in the Humanities are constant and gradual. They do not occur overnight, and it is hard

to determine when a paradigm shift occurs. The concept of “paradigm” in scientific thought was initially described and systematized by Thomas Kuhn [1962/1991]. Anikó Kálmán [2016, p. 96] points out that “[a]lthough critics chided him for his imprecise use of the expression, Kuhn was responsible for popularizing the term *paradigm*, which he described as essentially a collection of beliefs shared by scientists, a set of agreements about how problems are to be understood.” And she adds: “Indeed, a paradigm guides the research efforts of scientific communities, and it is this criterion that most clearly identifies a field as a science. A fundamental theme of Kuhn’s argument is that the typical developmental pattern of a mature science is the successive transition from one paradigm to another through a process of revolution” [Ibid., p. 96]. Before the transition occurs, however, many marginal theories grow until they destabilize and replace the centre. From Werner Wolf’s perspective, “[f]or some time the humanities and the study of literature in particular have witnessed yet another ‘turn’: the intermedial turn” [Wolf, 2011, p. 2]. Additionally, Bill Louw [2011, p. 174] observes that “New methods are born as a result of paradigm shifts and scientific revolutions. They are the *paths* that we adopt *after* they have been dictated by momentous discoveries in science.” Due to the new perspectives the studies presented in the collection bring, the question posed is whether this paradigm shift has occurred and whether the chapters in the volume reflect it.

Lost in lexis

The main keyword of the volume is “intermediality.” As explained by Olga Vorobyova [2021, p. 294], quoting after Irina Rajewsky, “Current use of the term *intermediality* is associated with the works of Aage A. Hansen-Löve, an Austrian scholar who in 1983 dwelt upon the correlation between intermediality and intertextuality, defining the former as phenomena in which individual media or their material manifestations – such as word and image – become inextricably bound to, or even ‘merged’ with one another and as such ‘are simultaneously and oscillatingly present’” [Rajewsky, 2005, p. 52].

However, according to Ágnes Pethö [2011, p. 1], this term is rather controversial as it depends on “the assumptions regarding the nature of mediality itself, with no shortage of various taxonomies and definitions concerning the types and categories of intermediality.”

Another complicating factor is that the terms “modality” and “mediality” seem at times to be used interchangeably. Even if we accept the current definition of “mediality,” in logic, semantics, and grammar, modality has traditionally been used in a quite different sense: it “is concerned with speakers’ attitudes and perspectives towards the propositions they express” [Wales, 1991, p. 302], or “*modality* refers broadly to a speaker’s attitude towards, or opinion about, the truth of a proposition expressed by a sentence” [Simpson, 1993, p. 47].

Moreover, both “modality” and “mediality” are preceded by the prefixes multi-, pluri-, inter-, trans-, which add to the Babel of concepts and definitions. Hence, updating definitions are always welcome to prevent a less seasoned scholar from becoming lost in the forest of semantics.

In their seminal book and building on Halliday’s functional linguistics, Gunther Kress and Theo van Leeuwen expand the notion of modality to visual communication. They explain: “The term ‘modality’ comes from linguistics and refers to the truth value or credibility of (linguistically realized) statements about the world [...] But modality is not only conveyed through these fairly clear-cut linguistic systems” [Kress, van Leeuwen, 1996, p. 160]. They add: “A spoken text is not just verbal but also visual, combining with ‘non-verbal’ modes of communication such as facial expression, gesture, posture and other forms of self-presentation. A written text, similarly, involves more than language: it is written *with* something (gold, ink, (en)gravings, dots of ink, etc.); with letters formed in systems influenced by aesthetic, psychological, pragmatic and other considerations, and with a layout imposed on the material substance, whether on the page, the computer screen or a polished brass plaque. The multimodality of written texts has, by and large, been ignored [...]. Today, in the age of ‘multimedia,’ it can suddenly be perceived again” [Ibid., p. 39]. Thus, from a social semiotic perspective, the authors pave the way towards a multimodal approach to artistic artefacts.

To provide a way out of the lexical maze, the image of a symbiotic relationship, where different parties benefit from the interaction, may be useful. More specifically, multimodality tends to be concerned with the tactics and strategies needed for the interplay of one or various

modes (hypertexts, photography, painting, architecture, film and theatre, etc.) when constructing a fictional narrative. According to Marie-Laure Ryan and Jan-Nöel Thon “Through *multimediality* [...] different types of signs combine within the same media object – for example, moving image, spoken language, music, and sometimes text in film – while through *intermediality*, texts of a given medium send tendrils toward other media” [Ryan, Thon, 2014, p. 10]. In this way, intermediality considers two or more media in a symbiotic relationship. In doing so, it shapes and changes the parties involved, creating a new fictionality. According to Werner Wolf “(inter)mediality can also be conceived of in both a narrow and a broad way: the narrow sense focuses on the participation of more than one medium within a human artefact,” and a broader one which “applies to any transgression of boundaries between conventionally distinct media and thus comprises both ‘intra-’ and ‘extra-compositional’ relations between different media” [Wolf, 2011, p. 252].

Objectives and methodology

One of the reasons that make *Cross-Disciplinary Horizons of Intermediality: Linguistics – Literary Studies – Translation Studies* a timely publication is the fact that, being grounded in a multidisciplinary methodology, it offers various applications by means of analysing a range of works of art from the perspective of linguists, literary and translation scholars. This multiplicity stands as evidence that a paradigm shift may be in progress. A close observation of the keywords in English that accompany all the chapters will reveal the wealth of different media involved and consequently the distinct methodological approaches. The reader is thus introduced to multiple intermedial interactions between literary texts and architecture, cinematic discourse, music (jazz, song, literary musicalization, or music-driven eroticism), photography, drama and theatrical production, visual arts, and translations. Through the numerous analyses and illustrations, the reader is thus able to realize what the notions of intermediality and all the different prefixes that modify the term “modality” imply.

Given the above, *the aim* of this review is, at least, a double one. First, to verify, by way of *comparative analysis*, the validity of the authors’ assumption that the current research centrality of intermediality as well as adjacent phenomena might be regarded as a marker of paradigm shift in philological studies. Second, to outline the scope of pedagogical implications related to the issues, both theoretical and applied, brought up in the volume, when the latter are scrutinised through the lens of language and literature classroom.

Seven chapters discussed

As mentioned above, the volume brings together 16 chapters, seven of which are in English. Four of these belong to Part 1, one to Part 2 and two are the only ones in Part 3. In Part 1, “Linguopoetics of Intermediality,” Chrzanowska-Kluczevska (Chapter 1) presents an original contribution to the poetics of architecture. She argues that within this concept one must distinguish between the *language of architecture* (i.e. non-verbal medium perceived as analogical to verbal poetic text) and *the language about architecture* (i.e. verbal description of architectural structures). She explains how the first instance is realized by figurative representation whereas ekphrasis prevails in the latter. The material the author uses comes from guidebooks and travel literature describing Buddhist religious monuments in Tibet and Nepal. Quoting Siglind Bruhn [2000, p. 8], she explains ekphrasis as “a representation in one medium of a text composed in another medium” [Chrzanowska-Kluczevska, 2024, p. 34] and points out that “[i]ntermedial and transmedial relationships between the verbal and architectural media are as if axiomatically assumed” [Ibid., p. 27]. A more detailed definition of ekphrasis can be found in Peter Verdonk: “Literary ekphrasis, as it ultimately evolved from rhetoric, can be taken in a wider and a narrower sense. In the wider sense, it is a detailed description of any real or imagined object or scene, or of an abstract idea, mental image or state of emotion. In the more restricted sense, ekphrasis is associated with poetry addressing not only works of visual art, such as paintings, tapestries and sculpture, but also architectural art, and functional artefacts such as goblets, vases, and weaponry like swords, shields and suits of armour. In this case too, all these objects may be real or fictional” [Verdonk, 2005, p. 233]. A pleasure to read, this chapter shows how buildings and other

physical phenomena can be experienced by means of verbal descriptions, using various kinds of tropes besides metaphors.

Also, in Part 1 and from a communicative pragmatic and experimental phonetic perspective, Tetyana Sayenko (Chapter 5) analyses two WWII resistance public speeches, one by King George in 1939 and the other one by Winston Churchill in 1940, comparing them to their respective cinematographic and musical renderings, also including the reference to two duelling songs in the film *Casablanca*. Her results indicate that certain rhythmic, temporal and intonation patterns constitute what she calls a rhetoric of resistance and that the mode of speech delivery and the speaker's voice reveal the true nature of the speaker and may affect the audience's response. Like Chapter 1, Chapter 5 makes a delightful reading. Tetyana Sayenko justifies her alignment with intermediality by saying that "[t]he multimodal nature of inspirational speeches makes them unique verbal art forms that can create new spaces of meaning, thus transforming political and cultural realities" [Sayenko, 2024, p. 123]. The chapter concludes that "the emotional transformation of both the speaker and his audience is the result of the multimodal (and intermedial) interaction of the tools affecting the perception" [Ibid., p. 143].

Like Chapter 5, Chapter 7 examines the rhetoric of war in public speeches, also in Winston Churchill's 1940 address and in the film *The Darkest Hour*. A detailed analysis of verbal and non-verbal rhetorical devices in three video media leads Yaroslava Fedoriv to hold that anti- and pro-war messages are genre-dependent in the sense that logical arguments characterize documentary whereas feature films tend to be more emotional. She concludes that "[f]rom the intermediality perspective, a message can be amplified if accompanied with supporting channels that impact the audience's senses: colour, sound, size, movement, and the like, with contrasts playing a crucial role in the message perception" [Fedoriv, 2024, p. 181].

These chapters (1, 5 and 7), however rich, unique, varied and detailed in their analyses, do not seem to draw a clear boundary between intermediality, transmediality and multimodality. This is one of the reasons I believe an opening theoretical chapter spelling out the differences between the working terminologies would be opportune.

Also, in line with the previous chapters in Part 1, Chapter 9 looks into multimodal representation of the image of "pillars" as a metaphor in English-language political discourse on Europe. It examines how long the metaphor remains a novelty before its use becomes conventional. In terms of methodology, the study relies on corpus analysis. The data derived mainly from two online text corpora: Europarl 3: English Corpus, composed from the proceedings of the European Parliament dated 1996 and 2006, and the British National Corpus. For the online visual corpus, VisMet 1.0, online corpus of about 350 images from political cartoons, advertising, artworks, or other categories was used. Other sources were also used, such as entries for the word "pillar" in three well-known dictionaries (The Oxford English Dictionary, Macmillan and Merriam Webster). Anna Kryvenko concludes that the degree of conventionality or novelty of monomodal and multimodal expressions must be placed in a continuum, **depending on the genre and the aims of various social actors**. The cline of novelty / conventionality depends on the communicative purposes of different social actors as well as specific genres, which can be modified within individual situational contexts. The author also shows that there are semantic differences between verbal and visual metaphors that must be taken into account. Here, the word "intermediality" is not used. Instead, the focus is on mono-multi-modality. Anna Kryvenko defines multimodality as "the co-occurrence and interplay of different semiotic resources for making meaning" [Kryvenko, 2024, p. 211], adding to the definitions presented above.

In Part 2 ("Intermediality in Literary Studies"), Chapter 12 contributes to research in intermediality by examining the works of Boris Mikhailov, who belongs to the Kharkiv School of Photography. Here, Michele Vangi offers an analysis of the photographer's work *Unfinished Dissertation*, which presents an interplay between text and personal pictures. The material selected allows the author to define the term "iconotext: a work that combines text and image in a multiform fusion, linking two apparently irreducible objects to create a new one" [Vangi, 2024 p. 273], and shows how Mikhailov's art is an instance of political dissidence, opposing the narrative of Soviet realism.

Many artists have combined texts and photography, or what is called "photographic poetics" to create narratives, or iconotexts. At the exhibition in the J. Paul Getty Museum, *In Focus: Writing for the Camera*, on view from February 22 through May 29, 2022, the connection between writing

and photography was displayed. As announced, the “exhibition showcases imaginative, conceptual approaches to the practice of combining written words and photographic images during the last 50 years [...]. ‘Modern and contemporary artists have often employed a variety of media to create their work, and many incorporated photography into their practices,’ says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. This exhibition celebrates the fruitful conversations that such different media can spark when brought together” [Tate, 2022].

Having read the chapter, experiencing the artwork in the exhibition does indeed prove the “Vitality of a photographic iconotext,” which is the subtitle of the chapter’s Section 6. More collected publications on the subject would definitely be welcome.

The two chapters that close the book belong to Part 3, “Intermediality from the Translation Studies Perspective.” In Chapter 15, Tetiana Nekriach and Ruslana Dovhanchyna probe the similarities and differences between interlingual and intersemiotic translation of fiction. They make a distinction between the strategies and the tactics used in transposing literary texts into different media, such as theatre or cinema. The strategies involve domestication and foreignization whereas the tactics are seen as a specific way of solving a particular problem by means of different practices, such as omission, generalization, concretisation, replacement, compensation and transposition. Their main concern is how far intersemiotic translation can go beyond linguistic constraints. The authors conclude that literary texts and intersemiotic translations often clash regarding their stage or screen transposition, distancing the representation from the primary source. The reason, they argue, is that “interpretations are multiple, subjective, highly dependent on various social, ideological and artistic factors” [Nekriach, Dovhanchyna, 2024, p. 335].

In the final chapter, Oleksandr Rebrii addresses the intersemiotic translation of verbal descriptions and their corresponding illustrations in children’s literature and points out the difficulty of the transposition due to various social and cultural differences. He details four strategies used: (1) the translation of the verbal component only; (2) the translation of both visual and verbal components requiring two professionals (an interlingual and an intersemiotic translator); (3) a choice between translating either the verbal or the visual component (or a partial and/or altered adaptation); (4) translating only the verbal while omitting the illustration altogether [Rebrii, 2024]. Numerous examples are provided, but especially interesting is the difficulty of translating Rudyard Kipling’s short story *How the Alphabet was Made*, illustrated in the original work with Latin letters to Ukrainian Cyrillic, or transposing Anatole Bilenko’s East Slavic hero in *Kolobok* to the Anglo-Saxon world. The author holds that deciding on how to translate both text and illustration is a complex issue, having to take into account the culture, the context and the market.

The structure

The point I would like to raise here refers to the way the chapters were organized. All the abstracts and the chapters discussed above indicate that the first part of the volume offers nine quite varied studies under the umbrella title of “Linguopoetics of Intermediality.” However, four of them (Chapter 5, 7, 8, 9) address the interrelations between political issues and the different mediatic manifestations. Perhaps they could have deserved a separate section, since they seem to be in line in terms of their focus. The other chapters in Part 1, the language of architecture (Chapter 1), musicalization of literary prose (Chapter 2), an essay on visual arts (Chapter 3), a linguistic narrative of French artistic discourse of the 18th to 21st century (Chapter 4), and the construction of emotion in film discourse based on Halliday’s social semiotics (Chapter 6), these could remain under the umbrella title of Part 1. Instead of three parts, the book would have displayed more unity and balance if Part 1 had been broken into two. This would have allowed the reader to perceive more clearly the wide scope of intermedial studies. Besides, the Résumé at the end provides a brief account of the overall purpose of the book. However, due to the relevance of the publication, perhaps a more expanded opening chapter in English situating and defining intermediality would have been quite welcome to an international audience.

Pedagogical applications

The collected chapters in *Cross-Disciplinary Horizons of Intermediality: Linguistics – Literary Studies – Translation Studies* systematize and update the theory, applying it to many different contexts. They are thought-provoking and may provide a springboard for pedagogical applications.

In the teaching of language and literature, earlier trends in this direction can be felt. One of them is parts of the programme in Literary Awareness [Zyngier, 1994], which can benefit from the theoretical support the book provides. For example, aiming at intermediate (A2/B1 in the Common European Framework of Reference for Languages) English as a foreign language (EFL) teens at a government-sponsored high school, Viana and Zyngier [2022] describe a unit adopting a four-phase model: (1) sensitizing students to the role of dialogues in context; (2) verbalizing their understanding of the main concepts; (3) identifying stylistic features; and, especially, (4) applying the recently acquired knowledge to new contexts and media, including, for instance, documenting all the decisions for the staging of a scene that students have read and deciding on: the venue (e.g., the kind of playhouse it will be performed at, the maximum number of seats, location, etc.); the target audience (e.g., age group); the critics to be invited to write reviews (e.g., the types of publications where they want the reviews to be published); the merchandise to be sold before/after the performance (e.g., programs, CDs / DVDs, T-shirts); the sponsors who would like to be associated with this play; the setting where the scene takes place (e.g., time of day, lighting, objects on stage); the music (e.g., song, live or recorded performance, volume); the actors (e.g., age, costume, make-up, manner of speaking, body movement, position on stage, relationship between the characters, the intention implied in their speeches).

Another possibility is providing more theoretical support for Unit 12 in *Developing Awareness in Literature* [Zyngier, 2002], where students are asked to act as mediators in the LITERATURE system [Schmidt, 1982]. Here literary works are placed in the field of social interactions, and students are asked to discuss cover designs (colours, layout, pictures, paperback / hardback), price range, location of sale etc. for some of the literary texts presented. Their decisions must be based on their textual interpretation.

In addition, a multimodal semiosis of different book covers of a novel could be enlightening for students of both literature and language [see, for example, Nørgaard, 2023, p. 510]. The study of advertising could also help students see the relationship between language and culture through the fictions it creates its “verbal play, compressed story-telling, stylized acting, photography, cartoons, puns and rhythms” [Cook, 1992, p. xv]. In a more recent coursebook, Ronald Carter and Angela Goddard [2016] **open new vistas into a wide variety of language aspects by building from students’ actual experience and working with many different kinds of media and settings.**

Contributing to the experimental data on pedagogical applications, Chesnokova [2016] selected a poem by Emily Dickinson (*A Slash of Blue*) to see if the medium of presentation affected students’ responses. Participants (135 graduate and undergraduate students majoring in English Philology or Translation Studies from a Ukrainian Humanities Department) were separated into five groups: Groups 1 and 3 read the poem in a conventional classroom environment, Group 4 in a survey on Facebook, and Group 5 listened to the poem on YouTube. The results Chesnokova obtained from a questionnaire provided enough empirical evidence to conclude that medium by means of which students are presented to a text does indeed affect the response. Interestingly enough, the authentic version used in the classroom contributed mostly to the negative assessment data. As one can see, the pedagogical applications of multimodality and intermediality are manifold.

Conclusion

All in all, that *Cross-Disciplinary Horizons of Intermediality: Linguistics – Literary Studies – Translation Studies* provides a metalanguage, methodological strategies and applications that help the teacher, the scholar, the translator, and the reader in general understand what can by now be considered a paradigmatic change in the studies of Humanities. That said, one cannot review a book on intermediality without considering its cover and how it reflects its content. Ingeniously, the design features a large “I,” standing for “intermediality,” at the center of a Venn diagram, which represents the logical relationships between the intersecting modes. Each circle stands for one of the key topics explored in the chapters.

Having experienced the wealth of diverse intermedial interactions that the chapters provide, one closes the book with a much more enriched and expanded vision of the innovations resulting from the melding of arts and various media. I feel definitely rewarded for having accepted the challenge.

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ДОСВІД ПОГРАНИЧЧЯ: ШЛЯХ ДО РОЗУМІННЯ ІНТЕРМЕДІАЛЬНОСТІ

Рецензію присвячено обговоренню змісту та обсягу проблематики, розглянутої у колективній монографії «Міждисциплінарні обрії інтермедіальності: лінгвістика – літературознавство – перекладознавство» (під редакцією О.П. Воробйової, Р.І. Савчук та Л.І. Тараненко) (Київ, 2024), де зібрано праці двадцяти відомих вчених з України, Польщі, Японії, Італії та Нової Зеландії. У рецензії аналізується у зіставному ключі, на тлі звернення до суміжних за термінологією явищ, припущення, висловлене у монографії, стосовно того, що розбудова студій інтермедіальності може маркувати певне парадигмальне зміщення у гуманітаристиці. Доведення цієї гіпотези з опертям на міждисциплінарний методологічний підхід є і метою викладених у монографії студій. На тлі розрізнення медіальності й модальності в рецензії висвітлено симбіотичні зв'язки між ними, які ґрунтуються на взаємодії різних медіа (літературно-художнього, кінематографічного, театрального, музичного, політичного, полемічного) і мистецтв (архітектури, художньої літератури, образотворчого мистецтва, художньої кінематографії, документаристики, риторики, політичної карикатуристики, книжкових ілюстрацій, драматургії, фотографії), а також на мультимодальному підході до мистецьких артефактів. У детальному огляді розділів, написаних англійською мовою і присвячених мові архітектури та стосовно архітектури, публічним промовам супротиву у їхньому кінематографічному та музичному поданні, особливо тим, що спираються на воєнну риторичку, використанню образу колон (стовпів) у дискурсі Євросоюзу, а також поетиці фотографії та проблематиці інтерсеміотичного перекладу, окреслюються, у межах супровідної мети огляду, деякі можливості дидактичного застосування засадничих положень та дослідницьких здобутків, репрезентованих у монографії, у різних сферах навчання, включаючи ті, які спрямовано на розвиток літературної обізнаності студентів. Таке застосування може торкатися розбудови стилістичної чутливості читачів до звичних чи новітніх контекстів та середовищ на тлі розміщення мистецьких творів у полі соціальної взаємодії і встановлення зв'язків між мовою та

культурою крізь призму створених ними уявних світів. Коментуючи особливості структури монографії, авторка зазначає, що книга, обкладинка якої відзеркалює злиття мистецтва і різноманітних поняттєвих та дискурсивних середовищ, що складає зміст її розділів, є дуже очікуваним виданням, у якому інтермедіальність позиціоновано як феномен, що концентрує у собі естетичні, політичні та соціальні роздуми сьогодення.

Ключові слова: інтермедіальність, мультимодальність, мова художньої літератури, екфразис, інтерсеміотичний переклад, парадигмальні зміни, симбіотичні зв'язки, педагогічне застосування, літературна обізнаність

EXPERIENCING THE IN-BETWEEN: A GATEWAY INTO INTERMEDIALITY

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DOI: <https://doi.org/10.32342/3041-217X-2025-1-29-23>

Key words: *intermediality, multimodality, language of literature, language of art, ekphrasis, intersemiotic translation, paradigm shift, symbiotic relationship, pedagogical applications, literary awareness*

This review discusses the scope and extent of the volume *Cross-Disciplinary Horizons of Intermediality: Linguistics – Literary Studies – Translation Studies*, edited by Olga Vorobyova, Ruslana Savchuk, and Larysa Taranenko (Kyiv, 2024), which brings together the contribution of twenty prominent scholars from Ukraine, Poland, Japan, Italy, and New Zealand. *The review aims to examine, while applying a comparative analysis, the argument postulated in the volume as its objective that intermedial studies tend to mark a paradigm shift in the Humanities while addressing related terminological issues in the area, relying upon a multidisciplinary methodology.* Discriminating between mediality and modality, the review highlights their symbiotic relationship grounded in the interaction of various media (literary, cinematic, theatrical, musical, political, polemic) and arts (architecture, fiction, music, visual arts, feature movies, documentaries, rhetoric, political cartoons, book illustrations, drama, photography) as well as a multimodal approach to artistic artefacts. **Suggesting a detailed overview of the chapters written in English, which focus on the language of and about architecture, resistant public speeches in cinematographic and musical rendering, particularly addressing the rhetoric of war, the image of pillars in EU related discourse as well as poetics of photography and the issues of intersemiotic translation,** the reviewer outlines some pedagogical applications linked to a few relevant studies in the field, including those that are aimed to cultivate the university students' literary awareness. **Such applications, the outlining of which is an additional objective of the review, may concern developing stylistic sensitivity to traditional and innovative contexts and media, while approaching artistic works placed in the field of social interactions and establishing links between language and culture through fictional worlds they create.** Commenting upon the structure of the monographic study, the review indicates that the volume, whose cover vividly mirrors the melding of arts and media represented in its chapters, is a much welcome publication which situates intermediality as a phenomenon involving aesthetic, political, and social reflections of our times.

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