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ПОЛІТИЧНИЙ ДИСКУРС: НОВІ ПІДХОДИ ТА МУЛЬТИМОДАЛЬНИЙ АНАЛІЗ

ХУДОЖНІЙ ДИСКУРС У ФОКУСІ МУЛЬТИМОДАЛЬНОСТІ ТА ІНТЕРМЕДІАЛЬНОСТІ

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Матеріали публікуються змішаними мовами.

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U.S. UNIVERSITY WEBSITES AS SPECIFIC MULTIMODAL TEXTS

Стаття спрямована на дослідження специфіки інтерфейсів сайтів університетів США як мультимодальних гетерогенних текстів, які синтезують елементи освітнього, наукового та рекламного дискурсів. Завдання задля досягнення поставленої *мети* полягали в наступному: виявити та схарактеризувати типи мультимодальних засобів на веб-сайті американського університету, які сприяють його жанровому змішуванню та жанровому вбудовуванню; встановити характер взаємодії вербальних, невербальних і паравербальних компонентів веб-сайтів університетів США як специфічних мультимодальних текстів та визначити їх прагматичні особливості.

Методологічною основою дослідження став комплекс таких *методів*: аналіз (для вивчення мультимодальних компонентів університетського вебсайту як специфічного мультимодального тексту), синтез (для виявлення особливостей інтегрування мультимодальних засобів вебсайтів американських університетів), спостереження (для відбору фрагментів із вербальними засобами, які актуалізують візуальний контент та відбору візуальних фрагментів для актуалізації вербального контенту), метод дискурс-аналізу (для виокремлення конкретних фрагментів вебсайтів, які викликають інтерес авторів цієї статті та мають смислове підґрунтя), структурний метод (для аналізу університетського вебсайту як цілісної структури), функційний метод (для з'ясування прагматичного потенціалу мультимодальних елементів університетського вебсайту, які є засобами комунікації університету з читачем його вебсайту). Дослідження також спиралося на системно-функційний та соціально-семіотичний підходи. Обрана методологія дозволила дослідити специфіку реалізації мультимодальності веб-сайтів університетів США, реалізовану як симбіоз вербальних, невербальних і паравербальних елементів. Мультимедійний корпус дослідження складають веб-сайти п'яти американських університетів (Массачусетського технологічного інституту, Гарвардського університету, Пенсільванського університету, Єльського університету та Прінстонського університету).

Головний висновок отриманих результатів полягає в тому, що всі досліджувані університети використовують семіотичні ландшафти, які є в їхньому розпорядженні, задля зображення привабливих освітніх брендів на своїх веб-сайтах як специфічних мультимодальних текстах. Концепція мультимодальності веб-сайтів аналізованих університетів США проявляється у візуальному контенті через низку параграфемних та інфографічних елементів, синтез яких зумовлений поєднанням мовних засобів, візуального контенту та веб-технологій сучасної побудови веб-сайтів. Найпоширеніший візуальний контент, який використовують на веб-сайтах університетів США, охоплює: унікальні фотографії та модус кольору (фото університетів, їх студентів, аудиторій, лабораторій, подій

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тощо), що допомагає чітко проілюструвати пропоновані освітні послуги та забезпечувати бажаний емоційний настрій; інфографіка та візуалізація даних, що є ефективним способом поєднання дизайну тексту з малюнками, таблицями, діаграмами тощо для подання складної інформації; відео інтерв'ю зі студентами, випускниками, відео про навчання в університеті. Встановлено, що використання відео є досить популярною формою візуального контенту. За допомогою відео університети не тільки урізноманітнюють контент своїх веб-сайтів, а й задовольняють певним чином потреби тих користувачів, які віддають перевагу візуальним образам. Зазначено, що на основі взаємодії різних семіотичних систем, створюється єдиний візуально-структурний і функційно завершений образ привабливого та популярного університету серед читачів певного вебсайту.

Ключові слова: вебсайт, гіпертект, дискурс, елементи інфографіки, жанр, мультимодальність, мультимодальний аналіз, мультимодальний текст, парафемічні елементи.

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Introduction

The modern communication environment is characterized by a variety of resources, and constant improvement of forms of communication, which is carried out thanks to the hyperactive development of information technology. Revolutionary innovations in this field have made possible what seemed completely impossible decades ago. As "digital technologies have given a majority access to the resources needed to produce and disseminate multimodal texts at relatively low cost. The new technologies now draw our attention to what had previously been possible to overlook" [Bezemer, Jewitt, 2018, p. 295]. The notion of "digitally-mediated communication" reflects the use of various digital technologies in the process of communication in general [Flanagin, 2020], and viewed as human-to-human interaction that is primarily text-based, mediated by networked computers, and provides a wealth of data about human behavior and language use [Herring, 2004; Herring, Stein, Virtanen, 2013].

The expansion of the horizons of linguistic research in the digital age is due to the activation of information technologies, which contributed to the transformation of traditional communicative trends and the generation of innovative ones, which are implemented thanks to the symbiosis of verbal, non-verbal and paraverbal means in the modern communicative environment. In this regard, a comprehensive study of modern multimodal communication, which is realized in the communicative environment of websites as a result of the convergence of various modes, becomes especially significant. Additionally, the relevance of the study is due to the increased interest of linguistics in the Internet discourse and the presentation of universities through the effective use of multimodal resources on the Internet, in particular on their websites. And for this study, it was of interest to investigate the realization of multimodality of the U.S. university websites as the synthesis of educational, scientific and advertising discourse.

Aims and objectives

The article aims to study the specificity of the interfaces of the U.S. university websites as multimodal heterogeneous texts that synthesize elements of educational, scientific and advertising discourses. The overall objectives to achieve the established goal were as follows: 1) to identify and distinguish the types of multimodal means on the U.S. university website, which contribute to its genre mixing and genre embedding; 2) to establish the nature of the interaction of verbal, non-verbal and para-verbal components of the U.S. university websites, and to determine their pragmatic features.

Methodology

The methodological basis of the research is a complex of the following methods: analysis (to study multimodal components of the university website as a specific multimodal text), synthesis (to identify the features of the integration of multimodal means of the websites of American universities), observation (for the selection of fragments with verbal means that

actualize the visual content and the selection of visual fragments to actualize the verbal content), the method of discourse analysis (to highlight specific fragments of websites that arouse the interest of the authors of this articleб and have a meaningful content), structural method (to analyze the university website as a whole structure, which is provided by separate means of cohesion), functional method (to clarify the pragmatic potential of multimodal elements of the university website, which are means of communication between the university and the reader of its website). The study was underpinned by the methodology of critical discourse analysis, first developed by S.C. Herring [2004] and the principles of multimodal analysis by L. Pauwels [2005; 2012], which were subsequently supplemented by M. Stack [2016]. As M. Stack notes, "web sites require new types of analysis in order to take into account their multimedia nature, which is the result of collective authorship" [Stack, 2016, p. 120]. According to Stack method involves recording first impressions of the site, inventorying the most significant topics and characteristics of the site, analyzing the content and hierarchy of information on the site (according to the degree of significance and accessibility), identifying "built-in" points of view and broadcast discourses, analyzing site navigation, as well as contextual analysis of the site to identify "cultural, technological and political hierarchies" [Stack, 2016, pp. 121–122].

The study employed: 1) the system functional approach, drawing on the provisions of linguistic metafunctions [Halliday, Ruqaiya, 1989], and focusing on the categories of the grammar of visual design introduced by Kress and van Leeuwen [2006]; 2) the socio-semiotic approach, grounding on the interrelationship of modes, their compatibility and social needs for which they serve, making meanings.

The chosen methodology made it possible to conduct a study of the multimodality of the websites of the U.S. universities, realized as a symbiosis of verbal, non-verbal and paraverbal resources.

The sample consists of the websites of the following five American universities: Massachusetts Institute of Technology (*MIT*) [Massachusetts, 2023], Harvard University [Harvard, 2023], University of Pennsylvania [Pennsylvania, 2023], Yale University [Yale, 2023], Princeton University [Princeton, 2023].

The choice of these universities was determined by the following criteria, according to which a higher education institution must: 1) be broadly specialized; 2) actively present themselves in the international media environment; 3) occupy a fairly high position in the world ranking (according to the international QS World University Rankings 2023, the selected universities are ranked 1, 5, 13, 14 and 20, respectively [Sowter, 2023]; 4) have a high-quality website.

Furthermore, the selection of the universities was substantiated by the desire to achieve relative compatibility of the data: even if it is practically impossible to avoid the significant variability of elements given in any selection, the universities in the corpus are at least similar in the long run due to their traditions and prestige as respected centers of research and education throughout the world. It is worth emphasizing that even if genres in general represent a dynamic field that is constantly evolving (manifested in trends of convergence, conventionalization, alternating with trends of divergence, individualization), web genres carried by the fluid environment of Internet communication are particularly susceptible to change. Therefore, it is important to note that the corpus data used for this analysis was obtained between August and October 2023.

Literature overview

The widespread use of the Internet has opened an incomparable environment for communication, which has become a densely populated set of more or less clear forms, more or less established genres. Genre is viewed as a social, cultural entity that reflects both historical development and contemporary needs of society [Bateman, 2008; Bach, 2011; Bhatia, 2004; Tárnyková, 2002; Tomášková, 2011], and as a part of a dynamic common repertoire subject of continuous evolution [Santini, Mehler, Sharoff, 2010], even more today within the framework of the latest technologies. The synchronic common repertoire always spans the gap between traditional and established genres on the one hand and new genres on the other, between emerging genres that gain positions in certain spheres of discourse and genres that sink down the path to extinction. University websites represent a new specific genre of institutional discourse.

Nowadays, university websites, like other institutional websites, are characterized as colony texts [Dontcheva-Navratilova, 2006; Tárnyková, 2002; Tomášková, 2011]. The term "colony text" was coined by M. Hoey [1986] to refer to the specific type of text "the components of which do not derive their meaning from the sequence in which they are placed, and in which the reader chooses the selection and order of elements to be accessed" [Dontcheva-Navratilova, 2006, p. 2]. These discursive colonies presuppose discontinuous structures built from a series of constituent texts of various subgenres, united by a common communicative goal – the presentation of the institution and its promotion. The complex composition of the web colony is further enriched by elements of genres other than the institutional discourses that permeate the homepage as well as the ranking of levels of the hypertext. As for the latter, the term was coined by Ted Nelson in the 1960s and is one of the key concepts that makes the Internet work [Nielsen, 1995]. Without hypertext, following a link on a topic to a related article on that topic – one of the primary means of navigating the Web – would be impossible [Dontcheva-Navratilova, 2006; Nielsen, 1995].

Being heterogeneous in nature, the genre of university websites is a hybridized genre [Bhatia, 2004], formed by both key mechanisms of hybridization – genre mixing and genre embedding. The discourse of a university website lies in the interweaving and interaction within its framework of various types of discourse, which are refracted through the prism of the hypertext of the university website, acquiring new properties. Since elements of educational, scientific and advertising discourses are introduced into the discourse of university websites as marketing communication instruments, both at the level of their content and at the level of their form [Braddy, Wuensch, 2003; Caglar, Mentes, 2012; Jan, Ammari, 2016].

Thus, a unifying communicative goal of the hybridized genre of university websites is realized through three main features – hypertextuality, interactivity and multimodality, which are the result of the interaction of verbal and non-verbal elements.

A number of studies have shed light on the research into university websites, in particular: their web design and correlation between the visual resources with written texts and messages presented on the websites (e.g., A. Baldry and K. O'Halloran [2019], L.M. Cerdá Suárez [2016], N. Fairclough [1993], Y. Zhang and K. O'Halloran [2013] and others); analyzing websites as cultural expressions (e.g., S. Bernardini, A. Ferraresi and F. Gaspari [2010], L. Mafofo and F. Banda [2014], L. Pauwels [2012]). University websites, as an essential type of "cultural expression" [Pauwels, 2012, p. 247], are considered multimodal texts that construct discursive representations of educational practices in a specific geographic and sociocultural environment of the modern world. In turn, M. Thelwall [2005] has analyzed and contrasted the textual peculiarities of university websites.

Some authors (e.g., Tomášková [2015], Nasti, Venuti and Zollo [2017]) have given an insight into the ways how universities use multimodal elements to advertise their academic and research experience, thus attracting will-be students. As R. Tomášková notes, various images contribute to "the ideational, interpersonal and textual meanings conveyed by the websites to prospective students" [Tomášková, 2015, p. 77].

Although studies on multimodal features of university websites (in particular, they relate to the universities of Australia, the UK, New Zealand, North America and the Czech Republic) have been conducted by many authors, this issue is still insufficiently explored. In particular, to our knowledge, there is no research into the realization of multimodality in the communicative space of the U.S. university websites as heterogeneous blends of educational, scientific and advertising discourses.

Our choice of American universities is explained, firstly, by the aforementioned, and, secondly, by the fact that today, the USA has become the leader of the general globalization processes of social development as a result not only of its economic well-being and political power but also of progressive directions in the field of education, performing at the same time as an active producer and designer of multimodal university websites. Moreover, few studies have focussed on the complex of paragraphemic and infographic elements of the U.S. university websites in terms of their unique multimodal nature.

Results and discussions

The range of multimodal resources identified in the modern communicative space of the websites of American universities under study, based on common features, is combined into a single composition of several groups, namely: paragraphemics (text segmentation, graphic effects, font, color, images) and infographics (diagrams, tables, maps). Let us consider them in detail.

Paragraphemic elements

It should be noted that there is now a special interest in paragraphemics in connection with the development of visual culture in society, against the backdrop of new technologies. Paragraphemic analysis allows considering the functions of color, font, signature, compositional and spatial elements, created using paralinguistic means [Kunanets, Karp, Yaremchuk, 2021].

Regarding the paragraphemic elements, the information presented on the websites of American universities under study is placed inextricably with animated videos (Flash animation technology), static images, slider images, interactive paragraphemic elements, as well as interactive text links, when you hover the cursor over which appears site context menu. All these paragraphemic elements are characteristics of the representation of electronic hypertexts of universities, attract readers and, of course, provide a more convenient form of obtaining information about a promising place of study and scientific activity. Additionally, representation of an American university on the Internet is, of course, impossible without web content of social media, which are a factor in enhancing the visual impact on the Internet user: hyperlinks to well-known interactive multimodal platforms Facebook, Twitter, LinkedIn, Instagram, and YouTube.

The text segmentation and graphic effects group consist of text placement on the page, line spacing, text width, its positioning, corrections, underlining, highlighting. In most cases a verbal text has a classic linear placement on the page or is divided into several columns (Fig. 1). On the basis of the factual material under study, we can assert that there are no clearly defined rules and criteria for text placement on the U.S. university websites. It is obvious that the vast majority of the material is presented linearly evenly with the same interval, sometimes it is positioned in columns.

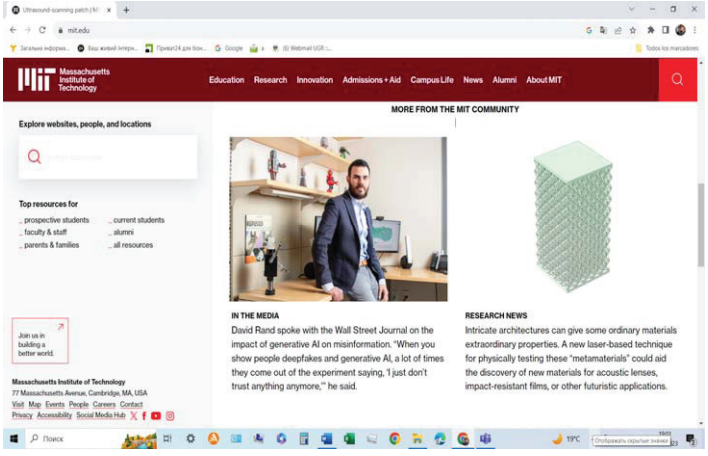

Fig. 1. MIT Community [Massachusetts, 2023]

The font variations presuppose italics, capitalization, bold, simultaneous use of several typefaces and font sizes. Basic fonts are the most common for the websites of the U.S. universities. These fonts are designed to make the process of perception as fast as possible for the reader. The university websites under scrutiny mostly utilize traditional fonts and avoid decorative ones that can make the process of reading information difficult. It has been established that the importance of information directly depends on the size of the font. The larger its size, the more important the information, the smaller, the less important the message (Fig. 2).

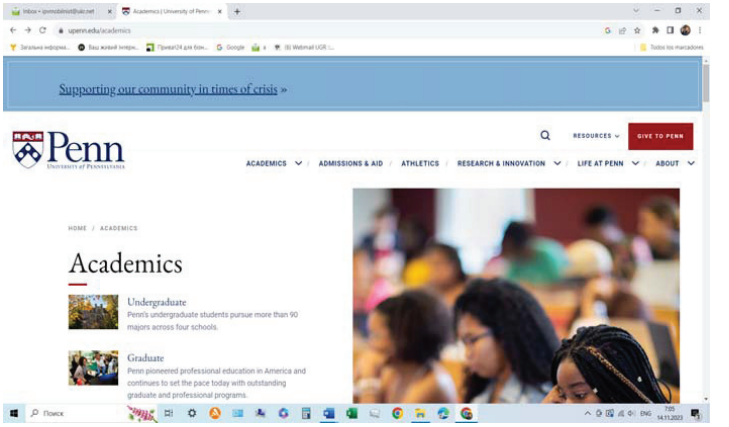

Fig. 2. Academics (University of Pennsylvania) [Pennsylvania, 2023]

Along with writing in italics, capitalization, bold, simultaneous use of several typefaces and font sizes, it is necessary to pay attention to the color of the font, which mostly plays its full role against the background of verbal (font objects) or non-verbal objects, coloring them.

The selection and combination of visual elements provided on the university websites under study are wholly formed by their twofold communicative purpose: to provide an all-round, many-sided view of the higher education institution and to promote it. The websites paint a picture of the diverse environment these universities offer, presenting a wide array of activities and happenings, their localizations or contexts, and most essentially, their participants. The images are mostly photos with students in a central and prominent place, sometimes showing students and teachers together (Fig. 3).

Fig. 3. Education at MIT [Massachusetts, 2023]

If teachers still appear in the frame, they are either in the background or positioned as interacting facilitators in a two-way action with students (Fig. 4–5).

In photographs where the vector emanates unidirectionally from the students to the absent target, the teachers are often imaginary rather than present, and again this setting helps the viewer to make the image meaningful, albeit elliptical (Fig. 3 (above) and Fig. 6). Photographs featuring only faculty appear only on the main pages of the university current events and achievements sections, and not on the applicant-oriented sections of the websites.

Fig. 4. Undergraduate liberal arts concentration from Harvard College [Harvard, 2023]

Fig. 5. Collaboration at MIT [Massachusetts, 2023]

Fig. 6. Undergraduate education at University of Pennsylvania [Pennsylvania, 2023]

As mentioned above, students are almost always at the center of attention. And everything that the university offers comes to the viewer through the images of narrative structures in which students are mostly agents of action.

Dynamic narrative processes (Fig. 7) greatly outnumber static conceptual structures – that is, structures that do not have an activity distinguished by a trajectory, but instead represent an object or objects classified into sets, exhibiting or suggesting certain qualities.

Fig. 7. Commencement at Harvard University [Harvard, 2023]

Concept images are typically used on university websites, associated with headlines and opening paragraphs of news articles reporting current happenings and accomplishments. They are representational in nature, indicating certain qualities rather than demonstrating them, and they create an atmosphere of a bright, but harmonious educational environment: all the universities analyzed take care to present how they nurture historical legacy and at the same time keep up to date with innovative technologies. Conceptual images, as a rule, show the subjects of the study as aesthetically attractive and worthy objects in terms of education (Fig. 8).

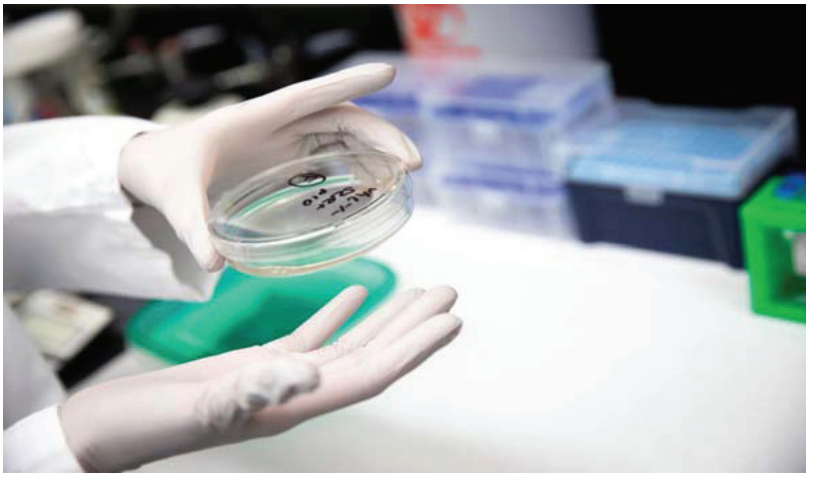

Fig. 8. Sciences at Harvard University [Harvard, 2023]

In general, on each university website under study, the collection of photos provides a diverse and colorful atmosphere: campuses, laboratories, sports centers, etc. In addition to university premises, photographs often depict the life of students in its various manifestations and places – sports events, research, excursions, etc. At the same time, the atmosphere is given prominence (through perspective, camera angle and colors), and this makes students naturally blend in with the environment (Fig. 9–10).

Fig. 9. Sports life at Princeton University [Princeton, 2023]

Fig. 10. Friendships & Memories to Last a Lifetime at Princeton University [Princeton, 2023]

The photographs depict students in a variety of settings: students appear either in groups or as independent individuals representing a wide range of social variables (they are of different ages, nationalities, races, identities and backgrounds; they express their interests in different areas of life). The diversity of the mixed community is united by the active role that individuals play in the narrative processes, their facial expressions indicating interest and motivation in education (Fig. 10–11). Additionally, the diversity of students' portraits reflects the desired diversity of prospective students – the target audience of the analyzed websites and provides a rich selection of images with which they can identify themselves (Fig. 10–12).

Fig. 11. School of Humanities, Arts, and Social Sciences MIT [Massachusetts, 2023]

Fig. 12. Students' life (Harvard University) [Harvard, 2023]

It has been established that by far the most popular ways in terms of visual content on the university websites are student-centred images and photos on campus landscape themes (both exterior and interior). Along with the positive and energetic atmosphere that those photos create, the images contribute significantly to the promotional goals of website presentations. The images represent the features and values provided in the texts, thus confirming what the texts illustrate: an animated, gaily atmosphere, an experiential learning, a friendly academic community of diverse personalities, and a multicultural university environment.

Also, the most popular option is statement, often set against a campus landscape (Fig. 13). The image in Fig. 13 is supported by a tagline, perhaps echoing the brand's current messaging.

Moreover, it is worth noting that the corporate identity (color logo) is an important element of the university's positioning in the educational market. The main task of a corporate identity is to form client associations with a specific brand of a higher education institution. The mode of color is directly related to this. Since, each website under study has one or more prevailing colors. This is because historically, the colors of institutions of higher education in the United States have been used as a way to clearly differentiate between them, especially when meeting at sporting events [Gentleman, 2017]. These colors are completely different for each university and in cases where one color is the same, the additional mandatory colors will be different. MIT's

official colors are cardinal red (an intense tone that sends strong emotions) and grey (acts as a soothing, understated tone against the backdrop of bold red) (Fig. 14–15).

The college colors for Harvard University are crimson and black (Fig. 16). The college colors of Princeton are orange and black (Fig. 17). *Red and blue are the* traditional colors for the University of Pennsylvania (Fig. 18). Blue is the Yale's identifying color. Additional colors (e.g., grey and yellow on the website of Yale) may be used as long as they complement, rather than clash with, the colors in the primary color palette (Fig. 19).

In addition to the corporate color, the logo image plays a special role on the website of each American university. The U.S. university websites place the institution's logo or identifying mark of a corresponding color at the top left-hand side (Fig. 14–19).

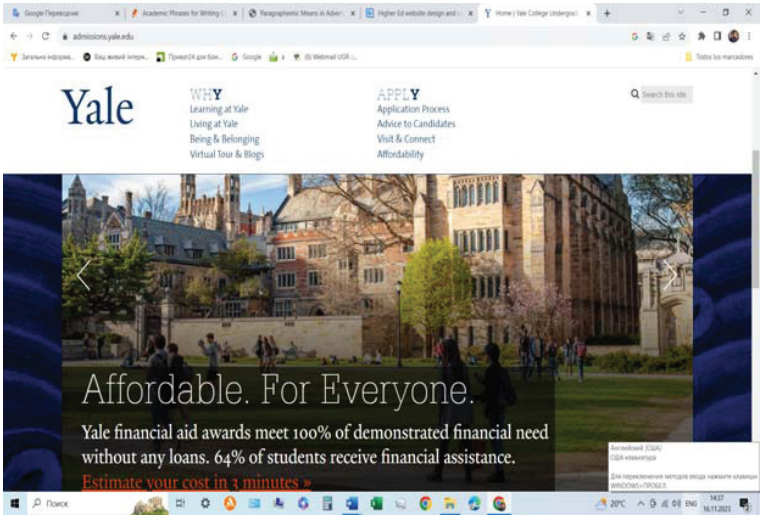

Fig. 13. Yale University [Yale, 2023]

Massachusetts Institute of Technology

Fig. 14. Massachusetts Institute of Technology (MIT) [Massachusetts, 2023]

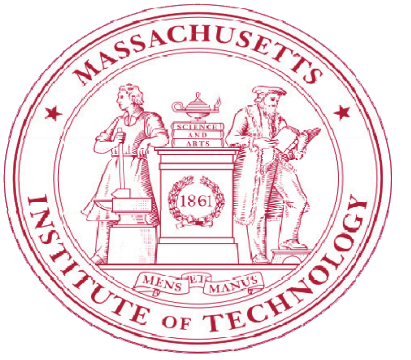

Fig. 15. The coat of arms (MIT) [Massachusetts, 2023]

Fig. 16. Harvard University [Harvard, 2023]

Fig. 17. Princeton University [Princeton, 2023]

Fig. 18. Pennsylvania University [Pennsylvania, 2023]

Fig. 19. Yale University [Yale, 2023]

It is well-known that older American universities usually have a coat of arms on their logo. E.g., Yale has it in blue, which is the official color of the university. The coat of arms of Yale features the Hebrew words “Urim v’Thummim,” which translates to “Light and Truth.” The same words are written at the bottom of the coat of arms in Latin – “Lux et Veritas”(Fig. 19).

Princeton was once a theological seminary, which is why the university’s motto, as depicted on its coat of arms, is “Dei sub numine viget” (translated to “Thrives under the power of God”) (Fig. 17). The orange and black colors of the coat of arms also reflect the main colors of the university.

The Massachusetts Institute of Technology logo is presented in the form of an abbreviation – MIT, directly deciphering the name of the university (Fig. 14). It is noteworthy that this university also has a coat of arms depicting a craftsman and a scientist. The pedestal on which both rest symbolizes the unity of science and labor (Fig. 15).

The Harvard University logo features a shield with the word veritas, which translates to "truth." The shield served as the symbol of Harvard for over 200 years before it became the official logo. It is also worth noting that the Harvard logo uses the Garamond font. This font is characterized by moderate contrast, large letters, the intersection of round elements with vertical ones is made at a slight angle, which makes the internal space of the characters light and light (Fig. 16). The font is easy to read in small sizes.

Being the most important way to ensure fast and effective communication of educational institutions with their target audience, the discourse of university websites has a pronounced pragmatic orientation. The purpose of the analyzed type of heterogeneous discourse is to create an image of an "ideal" educational institution, attract potential students, researchers, sponsors, and disseminate the latest achievements in the field of science and education.

In terms of goal setting, the texts of university websites are very close to advertising discourse, the goal of which is to sell a product or service. However, functioning in this context, the features of advertising discourse undergo some changes. Thus, the goals of advertising discourse are influenced by educational discourse. The goal of the latter is the socialization of the individual, the orientation of a person towards acquiring knowledge. Therefore, socially significant factors take first place in realizing the goal of the discourse of a university website. For example, the university guarantees its high competitiveness in the labor market and promises to provide students with the necessary amount of knowledge for this (Fig. 20); promises to give students the opportunity to discover their abilities (Fig. 21), which brings this discourse closer to social advertising.

Fig. 20. Education at MIT [Massachusetts, 2023]

Fig. 21. MIT's theatre [Massachusetts, 2023]

On the main page of the website of each American university under study, there is a link to an article about the successes of scientists or students of this educational institution. There is also a link to events related to the university and the discoveries of its scientists (e.g., Harvard Gazette (official news from Harvard University covering innovation in teaching, learning, and research – https://news.harvard.edu/gazette/; MIT News – https://news.mit.edu/). Such university media play several roles at once:

- attracting additional audience to the main website;
- increasing the loyalty of applicants to the university;
- assistance to students who have not yet decided on the topic of their future research;
- additional channel for PR.

Infographic elements

Among the identified multimodal tools that function in the modern communicative space of the websites of American universities, a separate group is made up of infographics, which include various diagrams, schemes, tables and maps. These graphic objects have different shapes, sizes, and therefore structure. Infographic elements are a modern type of fast and accessible information transfer on websites. It is well-known that Internet users are lazy, and they are not interested in reading a long text, no matter how beautifully and structured it is. That is why the graphical method of presenting some complex information to the user is more preferable [Jaleniauskiene, Kasperiuniene, 2023].

An infographic on the U.S. university websites under study is a picture that displays certain information using text and graphics. As a rule, an information graphic is a brief description of the text of an article that focuses attention on its main points. Infographics do not always completely replace the text (Fig. 22); more often it is its addition.

Thus, the research corpus makes it possible to assert that there are several possible ways of combining verbal and non-verbal infographic elements:

- a verbal text that has a classic linear placement on the page or is divided into several columns, accompanied by a diagram, scheme, table, etc. (Fig. 22);

- a map illustrating part of the presented material in a verbal way (reference in the text to the infographic, or its absence) (Fig. 23).

Using infographic elements, you can visually present complex information, or clearly delineate the stages of a multi-stage process, such as admission to a university.

It should also be noted that a tabular presentation of information related to one topic or problem facilitates its quick comparison. Schemes primarily structure information. Their use is appropriate when any other means of illustration fail to represent something. Therefore, they can be considered one of the most successful means that can show the audience the necessary information in detail and step by step. Diagrams (circular, columnar, linear) clearly represent statistical data and their relationship. There are cases when this makes verbal information difficult. Consequently, it is appropriate to use them when alternative ways of displaying data cannot be found.

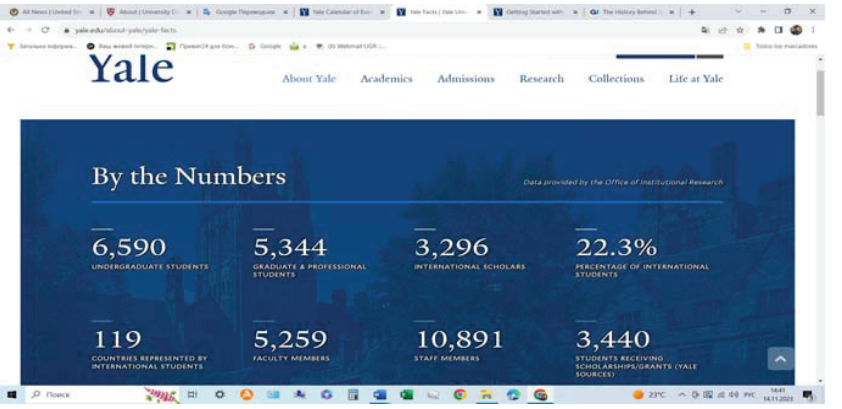

Fig. 22. Yale in numbers [Yale, 2023]

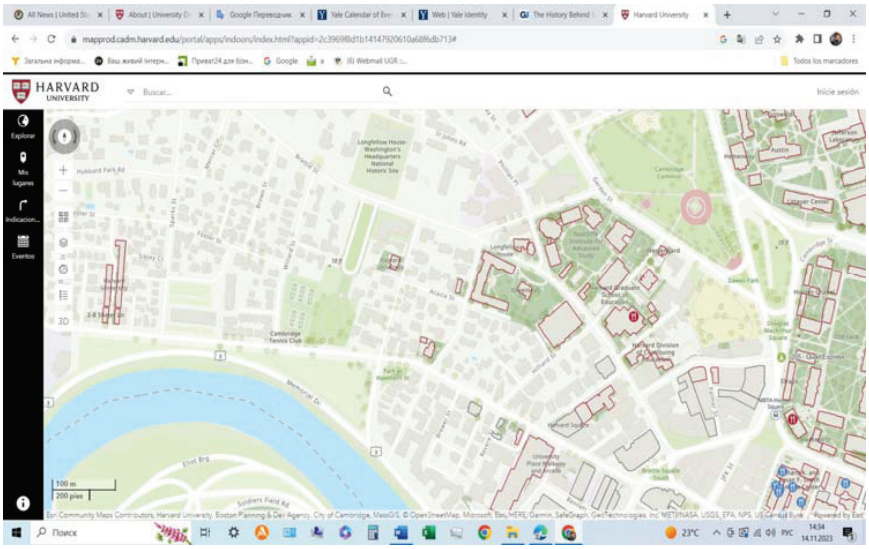

Fig. 23. Harvard campus [Harvard, 2023]

All mentioned above demonstrates how multisemiotic modes can be made to coexist and complement each other as forms of meaning-making on the U.S. university website as the synthesis of educational, scientific and advertising discourses.

Conclusions

The main conclusion that can be drawn is that the complex discursive nature of the websites under study is determined by the features inherent in advertising (the benefits of services to influence the choice of the recipient), educational (the talk about the educational process and educational services) and scientific (information of a scientific nature is provided) discourses. All universities under study employ semiotic landscapes at their disposal to portray attractive brands on their websites. Being the most important way to ensure fast and effective communication of educational institutions with their target audience, the discourse of university websites has a pronounced pragmatic orientation. The purpose of the analyzed type of heterogeneous discourse is to create an image of an "ideal" educational institution, attract potential students, researchers, sponsors, and disseminate the latest achievements in the field of science and education.

The concept of multimodality of the analyzed U.S. university websites is manifested in visual content through a number of paragraphemic and infographic elements, the synthesis of which is due to the combination of language tools, visual content and web technologies of modern website construction. The most common visual content exploited on the U.S. university websites embraces: unique photographs and "color" mode (photos of the university and its students, classrooms, laboratories, events, etc.), which helps to clearly illustrate the educational services offered, and give the desired emotional mood; infographics and data visualization, which is an effective way to combine text, pictures and design to present complex information (infographics do not always completely replace the text, more often it is its addition or retelling); video interviews with students, graduates, videos about studying at a university are one of the means to convince potential students to make an admission decision. Using video is a fairly popular form of visual content. With the help of video, the universities can not only diversify the content of their websites, but also satisfy the needs of those users who prefer visual content. Placing various videos on website pages allows solving the problems of reinforcing textual content, strengthening the arguments "for" admission and attracting applicants to university educational programs. In such a way, on the basis of the interaction of different discourses (advertising, educational and scientific) and various semiotic systems, a single visual-structural and functionally complete image of an attractive and popular university is achieved among readers of its website.

Therefore, the implementation of multimodality of university websites contributes not only to the effective representation of their sociocultural events, but also acts as an appropriation of advertising, educational and scientific discourses due to various semiotic resources to create global competitive educational brands.

Future research might apply to a corpus-based method, which can be usefully exploited to validate the findings reported in this article.

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U.S. UNIVERSITY WEBSITES AS SPECIFIC MULTIMODAL TEXTS

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Keywords: *discourse, hypertext, genre, infographic elements, multimodal analysis, multimodal text, paragraphemic elements, website.*

The aim of the article was to study the specifics of the interfaces of the U.S. university websites as multimodal heterogeneous texts that synthesize elements of educational, scientific and advertising discourses. The overall objectives to achieve the established goal were as follows: to identify and distinguish the types of multimodal means on the U.S. university website, which contribute to its genre mixing and genre embedding; to establish the nature of the interaction of verbal, non-verbal and para-verbal components of the U.S. university websites, and to determine their pragmatic features.

The methodological basis of the research was a complex of the following *methods*: analysis (to study multimodal components of the university website as a specific multimodal text), synthesis (to identify the features of the integration of multimodal means of the websites of American universities), observation (for the selection of fragments with verbal means that actualize the visual content and the selection of visual fragments to actualize the verbal content), the method of discourse analysis (to highlight specific fragments of websites that arouse the interest of the authors of this articleб and have a meaningful content), structural method (to analyze the university website as a whole structure, which is provided by separate means of cohesion), functional method (to clarify the pragmatic potential of multimodal elements of the university website, which are means of communication between the university and the reader of its website). It also employed the system functional (drawing on the provisions of linguistic metafunctions, and focusing on the categories of the grammar of visual design) and the socio-semiotic (grounding on the interrelationship of modes, their compatibility and social needs for which they serve, making meanings) approaches. The chosen methodology made it possible to conduct a study of the multimodality of the websites of the U.S. universities, realized as a symbiosis of verbal, non-verbal and paraverbal resources. The multimedia corpus of the research consists of the websites of five American universities (Massachusetts Institute of Technology, Harvard University, University of Pennsylvania, Yale University and Princeton University).

The main conclusion that can be drawn is that the complex discursive nature of the websites under study is determined by the features inherent in advertising (the benefits of services to influence the choice of the recipient), educational (the talk about the educational process and educational services) and scientific (information of a scientific nature is provided) discourses. All universities under study employ semiotic landscapes at their disposal to portray attractive brands on their websites. Being the most important way to ensure fast and effective communication of educational institutions with their target audience, the discourse of university websites has a pronounced pragmatic orientation. The purpose of the analyzed type of heterogeneous discourse is to create an image of an "ideal" educational institution, attract potential students, researchers, sponsors, and disseminate the latest achievements in the field of science and education. The concept of multimodality of the websites of the analyzed U.S. universities as specific multimodal texts is manifested in visual content through a number of paragraphemic and infographic elements, the synthesis of which is due to the combination of language tools, visual content and web technologies of modern website construction. The most common visual content exploited on the U.S. university websites embraces: unique photographs and "color" mode (photos of the university and its students, classrooms, laboratories, events, etc.), which helps to clearly illustrate the educational services offered, and give the desired emotional mood; infographics and data visualization, which is an effective way to combine text, pictures and design to present complex information (infographics do not always completely replace the text, more often it is its addition or retelling); video interviews with students, graduates, videos about studying at a university are one of the means to convince potential students to make an admission decision. Using video is a fairly popular form of visual content. With the help of video, the universities can not only diversify the content of their websites, but also satisfy the needs of those users who prefer visual content. Placing various videos on website pages allows solving the problems of reinforcing textual content, strengthening the arguments "for" admission and attracting applicants to university educational programs. In such a way, on the basis of the interaction of different discourses (advertising, educational and scientific) and various semiotic systems, a single visual-structural and functionally complete image of an attractive and popular university is achieved among readers of its website.

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MULTIMODAL UKRAINIAN BRAND NARRATIVE: SEMIOTICS, STRUCTURE, ARCHETYPES

Метою дослідження є виявлення структурно-наративних, семіотичних та архетипних властивостей українського мультимодального наративу як семіотичного простору вторинної сигніфікації та соціальної міфологізації. Дані для аналізу включають слогани та рекламні мультимодальні ролики (відеонаративи) українського бренду «Золотий вік». Ґрунтуючись на мультимодальних дослідженнях, теоріях семіотики та міфології реклами та теорії культурних архетипів і застосовуючи мультимодальний, наративний, наративно-семіотичний та архетиповий *аналізи*, у поєднанні з інструментами концептуальної інтеграції, стаття досягла таких основних результатів.

Український мультимодальний наратив бренду утворює дискурсивний конструкт, що ґрунтується на семіотичних кодах аудіального та візуального каналів із залученням вербальних та невербальних знакових систем.

Вербальний модуль, що спирається на слоган, а також на інваріантний для всіх відеонаративів аудіальний супровід – пісню «Кохання» і позакадровий наратив, підтримує герменевтичний код, оскільки містить ключову метафору, базовану на слогані, і периферійні метафоричні компоненти, що розкривають концептуальні ознаки її цільового простору.

Відеовізуальний модуль формує проарітичний код, заснований на наративних сюжетах рекламних кліпів у трикомпонентному можливому світі: позатекстового рамкового наративу, текстового псевдореального наративу та казкового наративу.

Культурний код реалізується різними мультимодальними ресурсами. Слоган і назва бренду включають цитування вихідного інтертексту на основі пісні. У відеонаративах використовуються прийоми інтердискурсивності, що поєднують елементи фільму-мелодрами, романтичної історії та казки, а також референції до архетипових образів, мотивів та елементів архетипічного циклічного часу. Ідентифіковані архетипні образи мрії, магії, серця та мотиви чарівного помічника-дарувальника, дороги, перехрестя та магічного перетворення тих, хто отримав брендовий подарунок. Ключовими є архетипи золота та кола-кільця, пов'язані із символікою сонця. Циклічна темпоральність, ассоційована с міфологічним часом, актуалізована повторюваними мотивами і пов'язує кохання та коштовності у ракурсі конотацій «вічності» – як вічних духовних і матеріальних цінностей.

Семантичний код конотацій співвідноситься з вторинним сигніфікативним значенням, яке асоціює продукти бренду з «втіленою» любов'ю та спирається на всі модулі наративу бренду, конструюючи його соціальну міфологію.

Символічний код базується на архетипних символах і базовій цінності бренду в його імпліцитній опозиції до цінностей, які є чужорідними для бренда, і апелює до мотиваційної цінності «любові та потребі у приналежності» в ієрархії людських мотивацій.

Ключові слова: український мультимодальний брендовий наратив, соціальна міфологія, семіотичні коди, культурний архетип, наративна структура.

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Introduction

Multimodal storytelling first emerged in the mid-1990s, and over the past 30 years, it has become the most influential marketing tool. Furthermore, today, scholars talk about the so-called narrative turn [Kreisworth, 1992] or the narrative paradigm [Fischer, 1985] in all humanities, considering any communicative process as a form of storytelling. Research in the field of neurolinguistics and linguocognitive studies shows that ideas and values associated with specific brands are best "sold" in the form of multimodal narratives because storytelling creates neuro-associations, blending the brand's story, fairy tales, and statistics into a single whole in the consciousness of the target audience for advertising (quote from [Belova, 2021, p. 15]. In connection with this, researchers claim that 92% of consumers would like to receive information in the form of a story, and an effective brand story can help increase the value of a product or service by more than 20 times (op. cit.).

A multimodal narrative has become a relevant aspect of studying advertising discourse in both linguistic [Belova, 2021; Huisman, Murphet, Dunn, 2005; Ryan, 2004] and interdisciplinary perspectives [Geoffrey, 2007; Jenkins, 2006, 2006a; Scolari, 2009]. In a semiotic context, brands are presented as narrative worlds, complex discourse universes with a tangible narrative component, revealed through plots, characters, structures, and motifs. The projection of narrative worlds is the subject of research in the theory of possible worlds [Ryan, 1991, 2004]. Multimodal narratives, constructing one of the possible worlds, do not necessarily have to be "told" in a linear or interdependent sequence, involving various modes that reveal a unified "story" in intermediate, parallel, and peripheral narratives. To form a cohesive semiotic universe, these stories, regardless of their mode and the media platform through which they are presented, should be linked by a shared value – the signified element that resonates with the motivational aspect of consumer identity [Kravchenko et al., 2021].

By embracing this value, consumers of advertising become an integral part of the potential narrative world of the brand – whether it is a story about the messianic role of the brand in the development of civilization (Tesla's transmedia narrative), going "beyond one's own boundaries" (Nike's cross-media narrative "Just do it"), a new way of thinking distinct from existing approaches to IT product and service creation (Apple with its 66 multimodal narratives about "Mac vs. PC"), or a heroic past associated with national identity: Harley-Davidson's storytelling, as well as Ukrainian brands' narratives associated with the images of the nation's spiritual leaders – Hetman Nalyvayko (TM "Cossack"), Bohdan Khmelnytskyi (TM "Hetman"), and others.

In this context, constructing advertising narratives based on multimodal resources becomes a fundamental part of the process of social myth-making in advertising, addressing the human need for self-improvement and self-actualization. The values of a specific brand serve as discourse-shaping elements, saturating consumer consciousness with social mythology oriented towards human motivational needs. Each advertising narrative world is positioned not as one of the "possible worlds" but as the only true reality that shows what and who a person can become by consuming the advertised product or service.

The Ukrainian Multimodal Narrative (UMN) is still in its early stages of development and differs from well-known transnational narratives, primarily English-language ones, in its values and semiotic foundation, structural-compositional features, and semantic characteristics.

In this regard, the study of such a multimodal narrative is both *relevant* and promising in terms of identifying the specificity of its social-mythological space, manifested in corresponding linguistic and narrative techniques.

The goal of this article is to identify the structural-narrative, semiotic, and archetypal properties of the Ukrainian Multimodal Narrative as a semiotic space of secondary signification and social mythologization.

Theoretical Framework

The theoretical foundation of the article combines research on:

(a) Multimodality focused on the use of various modes of communication such as text, images, sound, and more while exploring how these different modes work together to create a narrative world.

(b) Narrative Analysis of Multimodal Discourse with a focus on concepts like narrative time, intertextuality, subjective entropy, eventfulness, narrative structure, typical characters, and more. Researchers such as Labov and Valetsky [1997] have made significant contributions to this field.

(c) Semiotics and Mythology of Advertising Discourse: This component delves into the semiotic and mythological aspects of advertising discourse, exploring how symbols and signs are used to convey messages and create myths around products or brands.

(d) Cultural Archetype Theory – considering that the semiotic space of advertising is organized by combining two planes: one being the realm of advertising social mythology and the other being the semiotic-cultural dimension rooted in cultural and psychological archetypes [Jung, 1976, p. 6; Lindenfeld, 2009].

Let us focus on each of these research premises and their projection onto the theoretical and methodological approaches of this article:

The article examines multimodality as "the use of several semiotic modes in the design of a semiotic product or event" [Kress, van Leeuwen, 2001, p. 20]. It processes multimodal characteristics through cognitive operations utilized in narrative forms, including world projection [Ryan, 1991; 2004], event foregrounding [Emmott, Alexander, 2014; Van Peer, Hakemulder, 2005], perspective [Lwin, 2019], and others. The approach to multimodal narrativity does not confine storytelling to verbal form or "the set of properties characterizing narrative and distinguishing it from non-narrative" [Prince, 2003, p. 65]. Instead, it allows for multimodal mechanisms that activate a narrative genre schema in the viewers' consciousness with varying degrees of prototypical belonging to the category "narrative".

Given the multimodal nature of advertising narratives, Lotman's distinction between "primary and secondary systems of modelling" [Lotman, 1977, pp. 95–98] is of paramount importance for our research. Unlike Lotman, who regarded verbal language as the primary system of modelling in cultures, contemporary studies consider such a system within the framework of narrative, as narrative forms serve as the primary tool for constructing meaning and interpreting events [Ryan, 2004]. Consequently, the way narrative meaning is constructed does not necessarily have to be exclusively verbal.

In multimodal storytelling, narrative worlds are constructed not only through linguistic means but also through other modes, such as imagery and/or sound. Therefore, the second theoretical premise of the article is narrative analysis of multimodal discourses, with a focus on essential narrative properties such as "informational significance," "credibility" (reliability), "causality" (the causal connection between events), and "objectivity" (the degree of evaluation of events). This viewpoint can be referred to as a "structurally-narrative" one, employing two primary approaches to narrative analysis, both of which are utilized in the article. The first approach, referred to as "syntagmatic," is based on the ideas of V. Propp [1968] and is oriented towards identifying the sequence of narrative plot, actions, events, themes, and motifs within multimodal narratives. Additionally, the article uses some narrative-structuring functions and "characters" introduced by Propp, which are identified as invariants for the analyzed video narratives. The second approach to narrative analysis, stemming from the ideas of C. Levi-Strauss [1963], can be called "paradigmatic." It focuses on studying the stylistic and connotative means that shape the narrative and pragmatic characteristics of the entire narrative of a specific brand.

The paradigmatic approach intersects, in our view, with studies in semiotics and the mythology of advertising discourse, drawing on the ideas of R. Barthes [1973] and J. Baudrillard [1998] regarding advertising myth as a secondary semiotic system that generates a unique imperative means of influencing people. This vector can be denoted as semiotic-narratological, aimed at studying the possible worlds of advertising discourse and its mythological values of the second level of signification. Modern advertising discourse is examined by scholars as a space of secondary signification and mythologization, in which associative and connotative implicit meanings "displace" denotative meanings associated with the nominations of a brand, product, or service. The essence of the secondary meaning of advertising discourse can be presented as follows: the signified, actualized by verbal or multimodal means of advertising, becomes a signifier aimed at designating a new signified on an associative-connotative level, which in the advertising myth "alienates" the primary meaning [Kravchenko et al., 2021] by naturalizing values. In-

stead of products or services, advertisements "sell" ideas and values with which a specific brand is metonymically identified, creating comfortable "possible worlds" for consumers. Thus, Ukrainian "Morshynska" water is no longer just a beverage but an embodiment of health, and banks in their slogans attempt to convey reliability and trust, as in the slogan "The Formula of Your Confidence" (Bank Sich). The issue of constructing a narrative world and narrative techniques in advertising has been addressed by researchers such as G. Long [2007] and C. Scolari [2009], including from the perspective of multimodal transmedia storytelling, extensively explored by Henry Jenkins [2006; 2006a].

Methodology

The article employs an integrative methodology that encompasses various techniques:

1. Narrative analysis [Labov, 1999; Propp, 1968] is used to identify:

(a) Structural components of video narratives and narrative categories such as intertextuality, subjective entropy, and more, (в) Narrative motifs, plots, character invariants, and structure-forming functions. In defining the structural components of multimodal narratives, the article utilizes the traditional six-component narrative structure proposed by W. Labov [1999, pp. 221–235], which includes: Abstract (an introduction justifying why the narrative should be told), Orientation (information about time, place, and characters involved), Complicating action (the main events that occurred), Evaluation (the author's perspective on the events), Result/resolution (how the story was resolved), Coda (the consequences of the events of the narrative).

The identification of character invariants and functions in the article is based on their taxonomy introduced by V. Propp [1968], with a special focus on structural functions like the helper/donor, magical agent, and hero transformation invariants, which are inherent in the video narratives considered.

2. Multimodal analysis includes the examination of various semiotic modes and elements within advertising, such as visual, verbal, auditory, and gestural components, to identify their interactions in conveying messages and influencing the audience. This analysis is aimed at interpreting the complex semantic space that unfolds within multimodal phenomena or is the result of their interaction – intersemiosis of semiotic resources, as well as analyzing the integration of the semantic potential of different resources. Such an analysis is particularly relevant when studying the resulting semantic space in dynamic texts [Iedema, 2001; Liang, 2015] – specifically, video narratives, which are explored in this article.

3. Narrative-semiotic analysis of brand narratives is aimed at identifying multiple semiotic codes and their correlations with discourse-forming values that displace denotative, product-related meanings [Barthes, 1974]. In Barthes' classification, the hermeneutic or riddle code pertains to elements of the narrative referred to as "partial answers," "suspended answers," and "jammings," and so on. In contemporary narrative studies, this concept is closely related to the term "negative capability," which refers to "the art of building strategic gaps into a narrative to evoke a delicious sense of 'uncertainty, mystery, or doubt' in the audience" [Long, 2007, p. 53]. The proairetic or actional code implies narrative tension and predicts the actions of characters and the development of the plot. The semantic code relates to any element of the text that implies a specific connotative meaning. In multimodal advertising narratives, it is the semantic code that is responsible for creating second-level signification, naturalizing values and ideas. The symbolic code serves as a profound structural principle that organizes the semantic values of a brand in implicit opposition to values that are foreign to it. Within the framework of advertising discourse, the symbolic code, in our view, is rooted in the motivational needs of individuals, which determine the discourse-forming values of brands [Kravchenko et al., 2021]. The cultural code encompasses a set of stereotypes encoding universal or ethnic cultural features. In the article, the concept of the cultural code is clarified in two fundamental aspects: as being based on markers of intertextuality and/or interdiscursivity, and as cultural archetypes embodying universal or culture-specific basic structures of "collective" consciousness through archetypal motifs, plots, images, and symbols.

4. The article also involves an explanatory toolkit of the theory of conceptual blending [Fauconnier, Turner, 2002], which is used to analyze the metaphors of the verbal module of multimodal narratives. The article applies a basic structure of four spaces for the reconstruction of

metaphors, consisting of two or more source and target input spaces, the generic space of their shared attributes, and the resulting blended space that combines components from the input spaces, abstracted into frames or schemes of generic space.

5. Archetypal analysis [Belekhova, 2015; Kravchenko, Goltsova, Snitsar, 2021] is employed to identify elements of the cultural code, underlying the social mythology of advertising.

The data for analysis include slogans and promotional multimodal videos (video narratives) of the Ukrainian brand "Золотий вік" (Golden Age) brand, a well-known producer of jewellery. The selected video narratives for analysis include: *Таксі. Тобі личить моє кохання*[1] [Орлов, Хардмейер, 2015]; *Тобі личить моє кохання. Золотий Вік. З Новим Роком*[2] [Орлов, Хардмейер, 2015a]; *Тобі личить моє кохання. Золотий Вік (Я чую вас. Я чую, що ви можете сказати один одному)*[3] [Орлов, Хардмейер, 2015b]; *Піаnобой "Кохання". Золотий вік*[4] [Орлов, Хардмейер, 2015c]; *Три пари. Тобі личить моє кохання. Золотий Вік*[5] [Орлов, Хардмейер, 2016]; *Тобі личить моє кохання. Золотий Вік. Осінь*[6] [Орлов, Хардмейер, 2016a]; *Колекція обручок від Золотого Віку*[7] [Орлов, Хардмейер, 2017], Золотий Вік. Love season[8] [Орлов, Хардмейер, 2017a] and others.

Discussion and Major Findings

Brand narrative codes: social-mythological and cultural-archetypal underpinning

The specificity of the Ukrainian multimodal narrative is evident in its values, plots, structure, the involved multimodal modules, and the media platforms on which such a narrative is constructed.

The brand's key slogan, "Тобі личить моє кохання!" (*My love suits you!*), as well as the company's name, is based on the song "Кохання" (Love) by the group Pianoboy [Шуров, 2015], which served as the musical background for the brand's "stories" presented in the form of YouTube video series. Brand's multimodal narrative becomes a polymodal construct, which utilizes a wide range of semiotic resources to create a compelling and emotionally resonant brand identity, highlighting the fusion of music, visuals, and cultural references. Multiple semiotic codes are realized through two sign systems (verbal and non-verbal) via two channels (auditory and visual). The auditory channel includes (a) the musical code – a lyrical soundtrack, (b) paralinguistic codes: high pitch, sharp fluctuations in pitch and volume, a specific timbre that intensifies emotions and intonation (increasing strength and tension), (c) linguistic code – voice-over of the "wizard" and the song lyrics, (d) artistic-theatrical code: the refrain reflects the main idea of the video. Additionally, various visual codes are employed: iconographic, graphic-visual (brand logo), kinetic, proxemic, scenographic, and more.

The article examines the verbal, audiovisual, and auditory modules in the specifics of their interaction within the discursive multimodal space from the perspective of the brand's discourse-shaping strategy. Given the constitutive features of advertising, the primary discursive strategy consists of associating the brand with motivational value, creating a secondary associative-connotative level of meaning that replaces the functional value of the product with one of the basic human needs (highlighted, in particular, in Abraham Maslow's hierarchy of needs [1943]). At the metalevel of meaning, which creates the socio-mythological component of the Golden Age brand's advertising, there is an identification of this brand's jewellery with "embodied" love. Accordingly, the brand's discourse-forming strategy can be formulated as follows: "Golden Age" and its products are embodied love, and, consequently, the act of gifting the products also metonymically signifies Love.

At the verbal level of the brand's multimodal narrative discourse, the discourse-forming strategy is implemented through the slogan "*My love suits you!*", based on the key metaphor: "Love is a Decoration / an Accessory" (that can suit).

[1] Taxi. My love suits you
[2] My love suits you. Golden Age. Happy New Year
[3] My love suits you. Golden Age (I Hear You. I Hear What You Can Say to Each Other)
[4] Pianoboy "Love". Golden Age
[5] Three Pairs. My love suits you. Golden Age
[6] My love suits you. Golden Age. Autumn
[7] Collection of Engagement Rings from the Golden Age

The metaphor relies on the integration of two input source spaces in hypo-hyperonymic relation – Thing and Decoration / Accessory, projected into one input target space "Love". The generic space selects from the input spaces the common attribute of "emotional value" in its material and spiritual expressions: much like an ornament or accessory, love can bestow special significance and beauty upon a person's life, as well as emphasize the uniqueness and individuality of each situation or individual. The generic space is projected into the blended space based on the mechanism of compression, involving cause-and-effect relationships with a metonymic shift: If preciousness and love are respectively a material and a spiritual value, then they can be interchangeable, and preciousness can be an expression of love. In other words, the gift-preciousness metonymically substitutes for love.

The elaboration of a blend implies the development of common attributes of the generic space, such as individuality and uniqueness, with the idea of alignment, harmony, and naturalness. During the brand's elaboration stage, the integration is based on causal relationships: if a precious thing can "suit" or harmonize with a person, then love, metonymically substituted for a gift-preciousness, can also "suit" or harmonize with a loved one.

In terms of Barthes' signifying codes, the metaphor in the multimodal narrative structure correlates with the hermeneutic code, requiring additional cognitive efforts from the target audience for its interpretation. The key metaphor encoded by the slogan forms the basis for all of the brand's video narratives, thanks to an invariant auditory module – the song "Кохання" with a repeat "*My love so suits you!*". Through the lyrics of the song, the metaphor extends to an associative complex that includes peripheral metaphorical components that reveal the concept of love: Love is air, i.e., something you cannot live without: *Зробив би так, чтоб все навкруги (...) дихало твоїм Коханням*[9].
Love is a flight: *Кохання (...) Розправим крила і полетим*[10].
The name of the beloved is a song: *Якби я міг врятувати світ Ім'ям назвав би твоїм. Зробив би так, чтоб все навкруги Завжди співало ним*[11].

In addition to metaphor, the metaphorical complex includes metonymy: "the beloved is a vessel", and "love is the content" (completely fills the beloved, defines her content): *Вся, з ніг до голови, Кохання*[12]. Together with the basic metaphor, these peripheral metaphors encode the hermeneutic code of the video narratives with the auditory module of the song. The metaphorical complex is enriched with the connotation of "lightness" as another attribute of love in the phrase *Для нас з тобою цей велетенський світ Стає такий легкий*[13], which combines several stylistic devices: implicit antithesis, oxymoron, and metaphor to denote the state before and after falling in love.

On the other hand, the recurrent repetition of the song, even in its reduced form, contributes to the construction of the hermeneutic code at the level of the entire brand mythology as a "possible" world in which secondary meanings – love, lightness, a state of flight, fullness, vital importance, fulfilment of desires – are naturalized as metonymic substitutes for the brand and its products.

The audiovisual level of the multimodal brand narrative is presented in a 30-second video series that unfold through the creation of parallel stories unified by a common value (love), a shared slogan and brand name, as well as similar narrative motifs and some structural properties. These shared characteristics "embed" the semiotic worlds of the videos into a unified discursive universe—the macro-narrative of the "Golden Age" brand.

From the perspective of narrative codes, videos draw upon common cultural codes in their intertextual and interdiscursive manifestations. In terms of interdiscursivity, narratives have a prototypical genre-hybrid foundation, combining elements of melodrama, romantic storytelling, and fairy-tale narration.

[8] Golden Age. Love season (The translation into English was carried out by the authors of the article).
[9] I would do it so that everything around (...) breathed with your Love.
[10] We will spread our wings and fly.
[11] If I could save the world, I would name it after you. I would make it so that everything around always sang your name.
[12] All, from head to toe, is Love.
[13] For you and me, this vast world Becomes so light.

Intertextuality manifests through explicit and implicit techniques. Explicitly, it is evident in the direct borrowing of the brand name and its slogan from the song "Love." Implicitly, the intertextual cultural code relies on cultural archetypes. In this context, it's worth noting that the social myth-making of modern brands often assumes a cultural-archetypal and psychological-archetypal basis, which appeals to the archetypal and, consequently, the "unconscious" component of the target customer's identity. Engaging with such a component is an effective communicative-pragmatic strategy in advertising because myths and archetypes that tap into "bridges" to the subconscious facilitate the communication process and are an effective way to promote a product.

The multimodal narrative of the "Golden Age" brand applies cultural archetypal images of celebration, dreams, magic, hearts, beauty, and the universal cultural archetype of "gold" associated with the symbolism of the sun. Golden magical items in fairy tales are often combined with the element of a circle (the shape of a golden ring), which is linked to the sun-circle symbolism. Other archetypal elements include the ethnic archetype of "hearts," which is characteristic of the cardio-centric Ukrainian nation and is present in all narrative video series of the brand, as well as motifs of roads, departures, crossroads, where the hero remains in the video "Taxi. My love suits you" [Орлов, Хардмейер, 2015] (Figure 1).

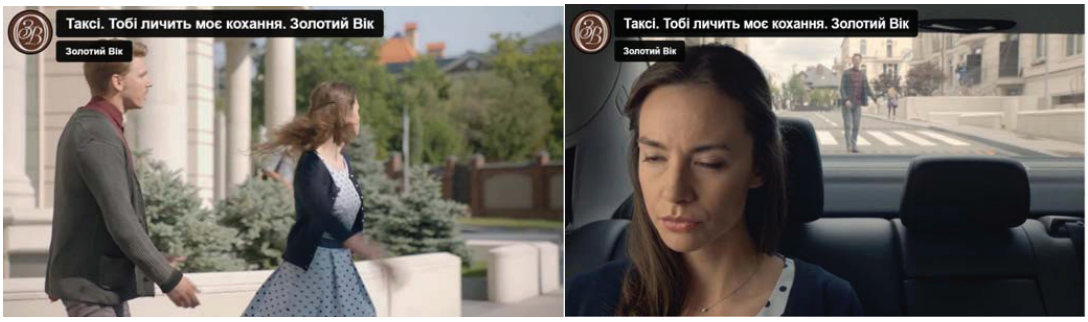

Figure 1. "Taxi. My love suits you" [Орлов, Хардмейер, 2015]

The conceptual spaces of the narratives are integrated with the frequently used visual metaphor of golden sparks, which the wizard scatters and ignites people's hearts (Figure 2).

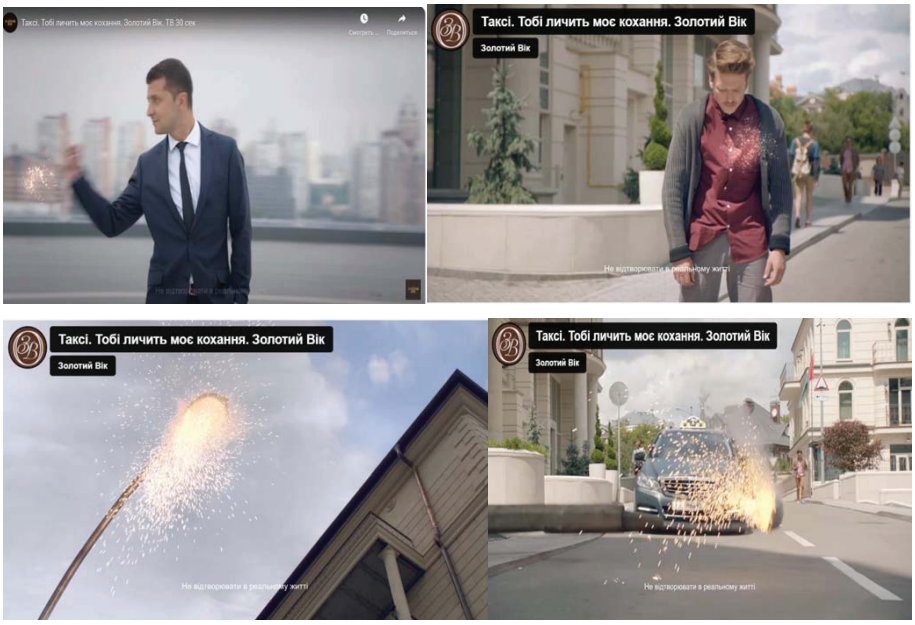

Figure 2. "Taxi. My love suits you" [Орлов, Хардмейер, 2015]

The metaphor is reproduced in a series of brand videos, such as “Golden Age. Love season” [Орлов, Хардмейер, 2017a], “My love suits you. Golden Age. Autumn” [Орлов, Хардмейер, 2016] (Figures 3, 4), etc.

Figure 3. “Golden Age. Love season” [Орлов, Хардмейер, 2017a]

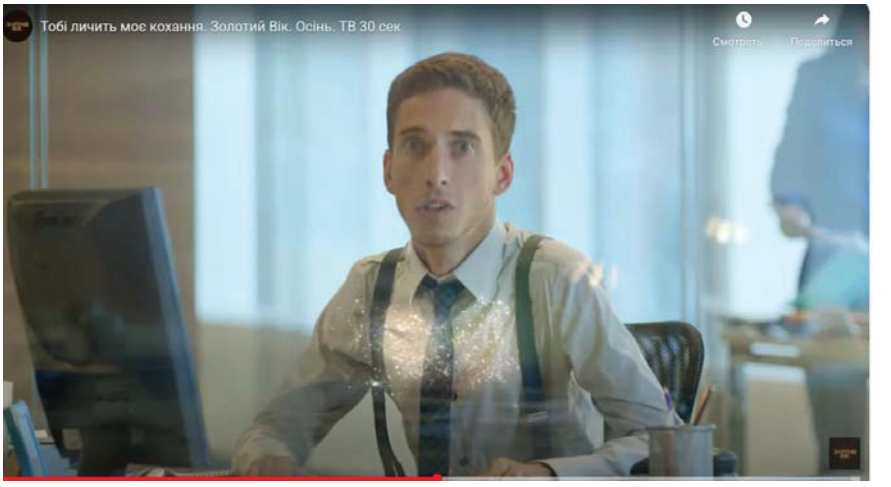

Figure 4. “My love suits you. Golden Age. Autumn” [Орлов, Хардмейер, 2016]

The metaphor of golden sparks is an extension of the metaphor blend based on the slogan, but it operates at the level of the visual module and, in turn, partially relies on the conventional metaphor of a “heart burning with love”: if love and preciousness are metonymically interchangeable in the slogan “My love suits you,” supported by the consistent visual component of video narratives (the gift of preciousness), then preciousness (gold, golden sand) has the power to ignite the soul with love.

Another archetypal model is associated with the temporality of multimodal video narratives, including elements of temporal cyclicality as a repetition of the same, which is connected to archaic mythological times. Formal-structural manifestations of temporal cyclicality identified in linguistic research include, among other things, recurrent motifs, rituals, formality, recurring repetitions (often a symbolic number of times), the motif of renewal, hero rebirth/transformation, symbols, and the repetition of plot elements [Kravchenko, Goltsova, Snitsar, 2021, pp. 75–108].

In the video narratives considered, temporal cyclicality is realized through the repetition of a dance ritual within the plot, performed by a wizard or lovers, as illustrated below by the clips "*My love suits you. Golden Age. Happy New Year*" [Орлов, Хардмейер, 2015a], "*Taxi. My love suits you*" [Орлов, Хардмейер, 2015], "*Collection of Engagement Rings from the Golden Age*" [Орлов, Хардмейер, 2017], as well as a fairy tale motif of a wizard with a magical golden substance that transforms ordinary people into lovers (Figures 5, 6, 7).

The magician is dressed in modern attire and performs a modern dance, thus involving not only the archaic archetype but also a modern cultural archetype based on intertextuality with contemporary artistic films about "modernized" Guardian Angels.

At the same time, the plot of transformation itself becomes a continuous cyclic repetition that, in the format of the brand-created narrative world, alludes to eternity. Connotations of eternity contributing to the narratives' semantic code are associated with such "eternal" spiritual and material values as love and preciousness. In the video narrative "Three Pairs. My love suits you. Golden Age" [Орлов, Хардмейер, 2016], the idea of cyclicality is actualized through the symbolic triple number of transformations, as exactly three pairs are transformed into lovers (Figure 8).

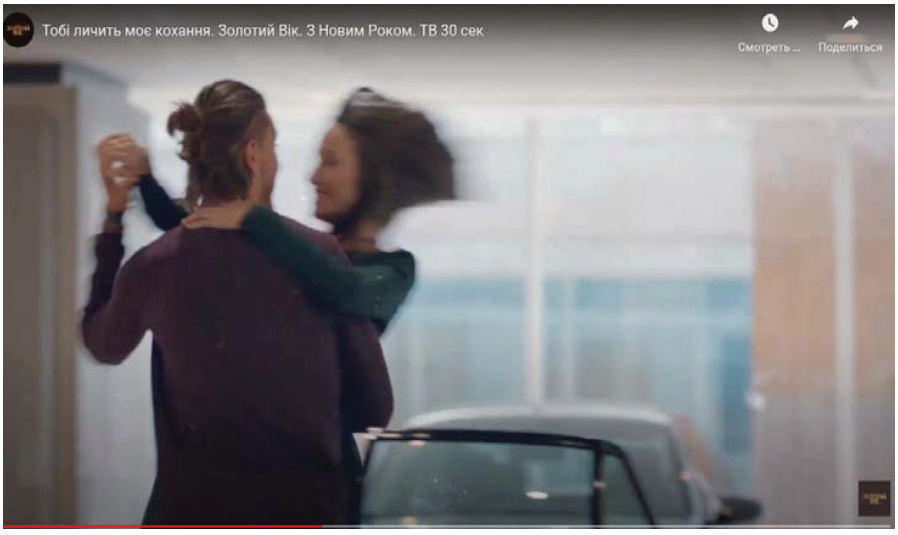

Figure 5. "My love suits you. Golden Age. Happy New Year" [Орлов, Хардмейер, 2015a]

Figure 6. "Taxi. My love suits you" [Орлов, Хардмейер, 2015]

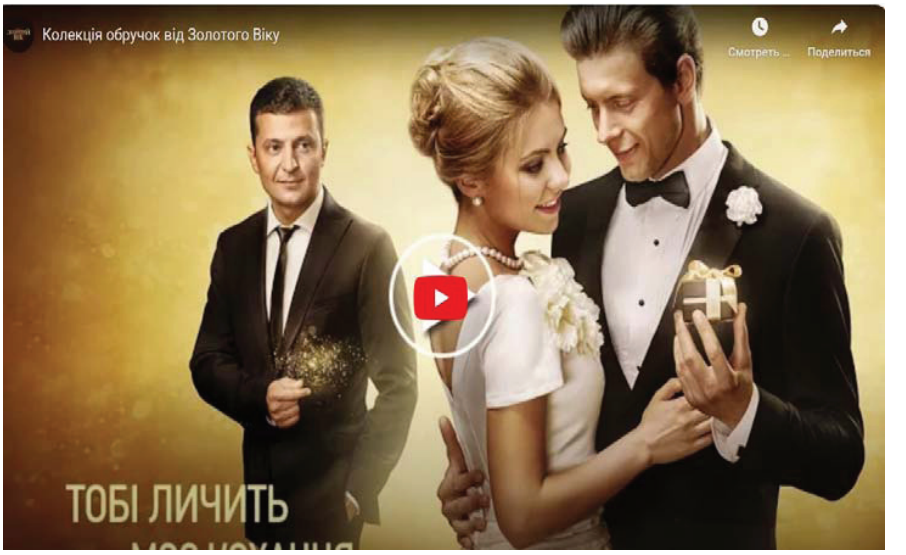

Figure 7. "Collection of Engagement Rings from the Golden Age" [Орлов, Хардмейер, 2017]

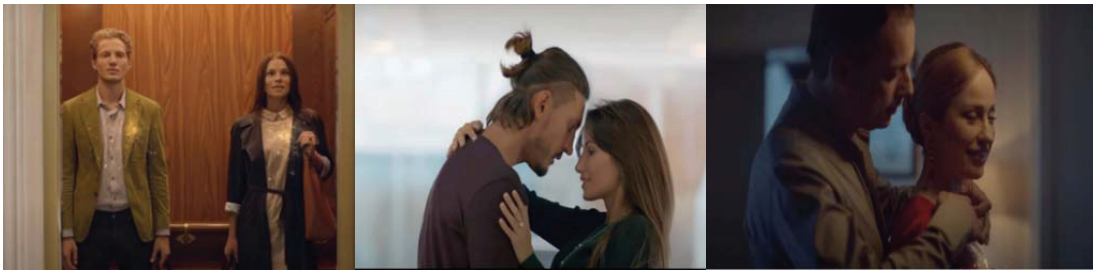

Figure 8. "Three Pairs. My love suits you. Golden Age" [Орлов, Хардмейер, 2016]

In addition to the elements of cyclic temporality, another mythological cultural archetype, originating from fairy tales, is represented by the magical instrument – golden sand, which is an essential element in resolving situations in video narratives, correlating with such a fairy tale function (the fourteenth function in Propp's system) as the hero obtaining a magical gift. At the same time, the image of "golden sand" is a metonymic allusion to the brand "Golden Age" and its products, verbally supported by the brand name and the functions of jewellery as tokens of love in the visual-narrative space of the video clips.

Along with the cultural-archetypal code and hermeneutic code encoded in metaphors, the brand narrative incorporates semantic and symbolic codes. From the perspective of secondary advertising signification, the brand establishes enduring connotations with its products, not only as a symbol of love but also as its embodiment. In this context, the semantic code forms the core mythologeme of the brand, which is intended to become the signified concept that is connoted by the nomination of all products associated with it in the minds of consumers. This is the primary communicative-pragmatic goal of creating the advertising discourse of any brand. The semantic code of stable connotations, replacing the brand name with the signified concept of "love," in turn, correlates with the symbolic code because the symbolic value of "love" is implicitly contrasted with values such as status, wealth, prestige, and the like, which can be motivational values for jewellery brands.

In turn, the symbolic code correlates with the "deeper" motivational need of people, represented by the third level of Maslow's hierarchy – "the need for belonging and love." For comparison, the modern brand discourse of Golden Age is based on a discourse that links the brand to a value such as "status," associated with the need for respect at the fourth level of

the motivational hierarchy. Despite the brand slogan remaining unchanged, its visual semiotics indicate an orientation towards precisely this component of target consumer identity.

In addition to the mythologeme "embodiment of love," brand video narratives construct several other mythologemes based on the brand's associations with different motivational values: The products of the Golden Age brand serve as a mediator in achieving a beautiful life or fulfilling desires. In the multimodal context of the entire brand narrative, the hermeneutic code, based on the metaphorical slogan, in interaction with semantic, symbolic, and cultural codes, constructs an unalterable possible world in which the brand's jewellery is naturalized as an unequivocal means of attaining "love," a "beautiful life," and the fulfilment of desires.

Narrative structure of the brand advertisement videos: proairetic code

Each of the video stories, which are isomorphic in terms of their secondary signified, constitutes an independent multimodal mini-narrative constructed in accordance with a narrative genre. The narrative videos feature various characters and storytelling plots with varying degrees of reduction in structural narrative elements.

In the video narrative "Three Pairs. My love suits you. Golden Age" [Орлов, Хардмейер, 2016] the function of Abstract is fulfilled by the beginning of the song "Love," which precedes the story and accompanies it. The song's lyrics about love's ability to work miracles serve as the value-conceptual basis for why such a story should be told. The Orientation, which includes the time, place, conditions of events, and main characters, serves as a means of the compositional organization of the analyzed advertising narrative as a "story within a story": the love story unfolds within the framework of the song. Thus, the narrative space is divided into two topoi – the topos of the scene where the actress sings and the topos of the dynamic unfolding of events structured by different loci, which are the settings for various events: the street in front of the house where the quarrel takes place, the taxi where the girl escapes, the square where the magician dances.

The complicating action, which is the most pronounced element of the narrative structure, consists of a visual (without verbal commentary) scene of the lovers' quarrel and their separation, and is accompanied by a change in the emotional status of the characters. Complication, as a structural component of storytelling, contributes to the proairetic code as it creates tension, implying an expected Resolution. It is achieved through the use of the technique "Deus ex machina" technique (from Latin, "god from the machine"), which is employed in narratology to denote an unexpected solution to a seemingly hopeless situation that does not naturally arise from the course of events but represents something artificial brought about by external intervention. The situation is resolved by a magician who ignites the hearts of young people with love using a magical tool – golden sand, which is a metonymic embodiment of the "Golden Age" brand and its products. The concluding element of the narrative, its Coda, is presented at the story level through the presentation of an engagement ring, accompanied by a verbal comment in the form of the brand's slogan, "My love suits you!"

In the advertising video narrative "My love suits you. Golden Age. Happy New Year" [Орлов, Хардмейер, 2015a] there is a certain variation of the structural parts of the story with their reduction and combination. In particular, the magician's intervention serves as both a resolution and a complicating action – an unexpected turn of events that deviates from the norm. The coda component depicts the actions of the charm on three couples, transforming them into lovers. Within the multimodal space of brand advertising, the coda, which brings the story's events back to the present, is manifested through the brand's slogan, repeated as a refrain in all video narratives. In the brand's narrative multimodal discourse, Coda becomes the concluding structural element that hints to consumers the solution – to acquire the brand's product to satisfy their motivational needs for love, harmony, and agreement.

Another isomorphic narrative element in the stories is their modelling in three possible worlds: (a) the narrative or "pseudo-real" world, based on the love story of contemporaries, (b) the fairy tale world, and (c) the "extra-narrative" world (marked by the singer, who serves as the narrator through words, the accompanist, and the magician, on whose behalf the story is told), as illustrated by stills from the video "Pianoboy "Love". Golden Age" [Орлов, Г., Хардмейер, 2015c] (Figure 9).

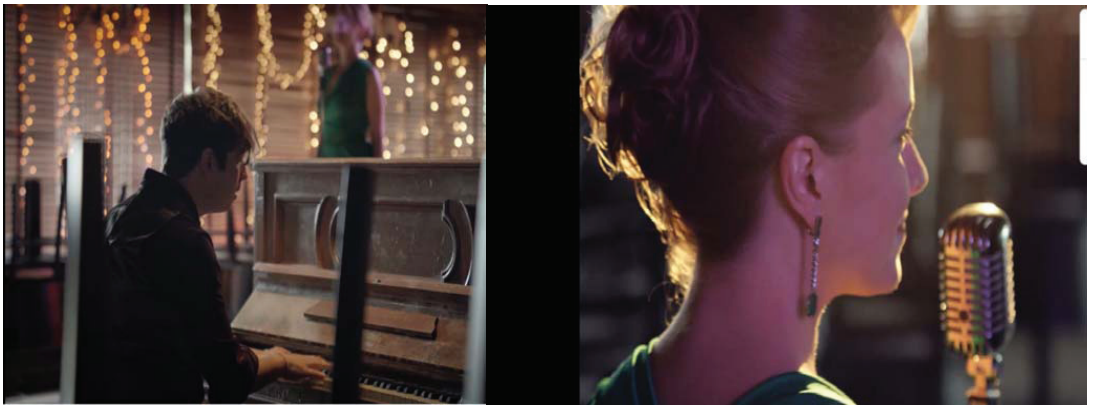

Figure 9. "Pianoboy "Love". Golden Age" [Орлов, Г., Хардмейер, 2015c]

The fairy tale world, coexisting with the "pseudo-real" one, is marked by the motif of the magical gift-giver assistant. The narrative function of the archetypal role of the Wizard lies in the construction of an illusory world and filling it with supernatural forces. The Wizard fills human hearts with golden dust, which, on the one hand, embodies the fairy tale motif of a magical object, and on the other hand, corresponds to the narrative archetypal motif of magical transformation, renewing the people who receive such a gift, including the transmission of magical powers to them – as seen in the final scene of the video narrative "New Year." [Орлов, Хардмейер, 2015a] (Figure 10).

Figure 10. "My love suits you. Golden Age. Happy New Year" [Орлов, Хардмейер, 2015a]

The material symbol of the transformation of a person in the world of love is the precious object in which the magical item (golden dust) is embodied, and which the "transformed" characters present to their loved one.

The correlation between semiotic codes and the means of their implementation in the brand narrative is shown in the table below.

Table 1.

Semiotic codes and their implementing devices

Codes	Devices
Proairetic code	Narrative plots in video-visual module in three-folded possible world: extra-narrative, pseudo-real, and fairy-tale.
Cultural code 1	Explicit intertextuality means – direct quotation of the song-based source intertext in the slogan and brand name.
Cultural code 2	Interdiscursivity devices – elements of film-melodrama, romantic history, and fairy-tale suggesting genre-hybridity of video narratives.
Cultural code 3	Implicit intertextuality devices – references to mythological archetypes and cyclic temporality.
Semantic code	"Connotative semantics" of the narrative, aimed at brand association with motivational value, which is discourse-forming for the socio-mythological semiotic space of the brand.
Symbolic code 1	Archetypal symbols.
Symbolic code 2	The symbolic value / values of a brand implicitly opposed to values alien to it.
Hermeneutic code 1	Metaphors and other stylistic devices.
Hermeneutic code 2	Brand's mythologemes as constructs of a «possible» world in which secondary signifieds – love, beautiful life, dreams, and wish fulfilment – are naturalized as metonymic substitutes for the brand and its products.

Conclusions

The Ukrainian brand narrative is a multimodal discursive construct formed by a combination of multiple semiotic codes realized through verbal and non-verbal sign systems via auditory and visual channels. The modules are integrated through multimodal narratives, constructing a semiotic world integrated with the secondary signified "love" and the associated concepts that replace the denotative meaning of the brand as a jewellery company and its products as ornaments. The secondary signified is verbalized through slogans, visualized through plots, voiced by background songs or voice-over narrators, and encoded by cultural codes in their intertextual and archetypal aspects.

Multimodal brand narratives, featuring different characters, narrative plots, and formal-narrative structures, are isomorphic in relation to (a) a three-dimensional possible world: the "extra-narrative," "narrative pseudo-real," and fairy tale world, which are interconnected, (b) archetypal images, motifs, and characters: the magical gift-giver assistant, the magical tool, "gold" and a circle-ring, the motifs of the road, the departure, the crossroads, the magical transformation of people who receive the brand-associated gift; elements of archetypal cyclical time with connotations of "eternity," associating the brand with love and jewellery as eternal spiritual and material values; (c) similar narrative plots with varying degrees of reduction in structural narrative elements contributing to a proairetic code.

The multimodal space of the video narratives is structured by five narrative-semiotic codes. The semantic code of connotations associates the brand with the concept of love, serving as a discourse-forming element for the brand's mythology. The symbolic code is based on archetypal symbols and implicit oppositions to values that are foreign to the brand. The proairetic code relies on structural narrative elements, which creates narrative tension before resolution, and symbolically resolves with the brand-associated golden dust, a metaphorical representation of the brand's products, as well as its materialization in the form of jewellery or other luxury items, restoring love and harmony. The hermeneutic code provides consumers with a means to interpret and understand the brand's messages and values. It is marked by an associative metaphorical complex based on the lyrics of the song, serving as an auditory backdrop for the video narratives and becoming defining for the brand's mythology as a "possible" world in which secondary meanings – love, lightness, a state of flight, fullness, vital importance, fulfilment of desires – are naturalized as metonymic substitutes for the brand and its products.

Thus, the interaction of visual, auditory, and verbal modules in the brand's narratives implements its discourse-forming strategy – to convince the target audience that by purchasing the brand's products, they acquire not so many material goods as love, happiness, transformation, and fulfilment of desires.

The prospect of further research is the analysis of the pragmatics of multimodal narratives of Ukrainian brands.

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MULTIMODAL UKRAINIAN BRAND NARRATIVE: SEMIOTICS, STRUCTURE, ARCHETYPES

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Key words: *Ukrainian multimodal brand narrative, social mythology, semiotic codes, cultural archetype, narrative structure.*

The aim of the study is to identify the structural-narrative, semiotic, and archetypal properties of the Ukrainian multimodal narrative as a semiotic space of secondary signification and social mythologization. The data for analysis include slogans and promotional multimodal videos (video narratives) of the Ukrainian brand "Золотий вік" (Golden Age). Based on multimodal research, semiotics and advertising mythology theories, as well as the theories of cultural archetypes, and utilizing multimodal, narrative, narrative-semiotic, and archetypal analysis, in conjunction with conceptual integration tools, the article has achieved the following key results.

The Ukrainian brand narrative is a multimodal discursive construct formed by a combination of multiple semiotic codes realized through verbal and non-verbal sign systems via auditory and visual channels. The modules are integrated through multimodal video narratives, constructing a semiotic world integrated with the secondary signified "love" and the associated concepts that replace the denotative meaning of the brand as a jewelry company and its products as ornaments. The secondary signified is verbalized through slogans, visualized through plots, voiced by background songs or voice-over narrators, and encoded by cultural codes in their intertextual and archetypal aspects.

Multimodal video-narratives, featuring various characters, narrative plots, and formal-narrative structures, exhibit isomorphism with respect to the possible worlds they construct, archetypal images, motifs, and characters, as well as analogous narrative plots with differing levels of reduction in structural narrative elements.

The verbal module, based on a slogan, as well as invariant auditory accompaniment common to all video narratives – the song "Love" and off-screen narrative, supports a hermeneutic code because it contains a key metaphor based on the slogan and peripheral metaphorical components that reveal the conceptual features of its target space.

The audio-visual module forms a proaritic code based on the narrative plots of advertising clips in a three-component possible world: extratextual frame narrative, textual pseudoreal narrative, and fairy-tale narrative.

The cultural code is realized through various multimodal resources. The slogan and the brand name include explicit references to the source intertext based on the song. In the video narratives, techniques of interdiscursivity are used, combining elements of melodrama, a romantic story, and a fairy tale, as well as references to archetypal images, motifs, and elements of the archetypal cyclical time. Central to these are the archetypal images of dreams, magic, hearts, and motifs of the magical helper-giver, the journey, crossroads, and magical transformation of those who receive a branded gift. The main archetypes are those of gold and the ring-circle, associated with the symbolism of the sun. Cyclical temporality, associated with mythological time, is actualized by recurring motifs and underpins the unity of love and preciousness from the perspective of the connotations of "eternity" – as eternal spiritual and material values.

The semantic code of connotations is related to the secondary signification meanings, which associate the brand's products with "embodied" love and is based on all the brand's narrative modules, constructing its social mythology.

The symbolic code is based on archetypal symbols and the core value of the brand in its implicit opposition to values foreign to the brand, appealing to the motivational value of "love and the need for belonging" in the hierarchy of human motivations.

The perspective for further research is the analysis of the pragmatics of multimodal narratives in Ukrainian brands.

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MULTIMODAL APPROACH TO THE STUDY OF SPECIALIZED TEXTS IN TECHNICAL DISCOURSE

У статті висвітлено можливості мультимодального підходу до аналізу спеціалізованих текстів технічного дискурсу. Дослідження ґрунтується на дедуктивному наративному підході та комплексі взаємодоповнюючих *методів*: аналіз та узагальнення наукових джерел з досліджуваної проблеми; концептуальний аналіз термінів «мультимодальний підхід»; аналіз мультимодальних елементів технічного тексту; дистрибутивний аналіз – задля виявлення й опису середовища, в якому функціонують різні мультимодальні компоненти в технічному тексті; монографічний метод – задля логічної інтерпретації отриманих результатів.

Теоретичне значення цієї наукової розвідки полягає: по-перше, у розширенні існуючого розуміння мультимодальності в лінгвістичних дослідженнях загалом і в сучасному технічному дискурсі зокрема; по-друге, у застосуванні мультимодального аналізу до вивчення технічних текстів, який суттєво відрізняється від аналогічного аналізу інших типів дискурсу завдяки своїй потужній семіотичній складовій. Її практична значущість визначається виявленням додаткових можливостей для лінгвістів щодо аналізу технічних текстів на основі мультимодального підходу.

Зазначено, що зростання інтересу до мультимодальності у сучасній лінгвістичній науці можна пояснити двома основними причинами. По-перше, у лінгвістиці відбувся загальний поворот до функціонального прагматизму, зокрема до вивчення мовної продуктивності, включаючи взаємодію соціокультурних і когнітивних факторів мовленнєвої діяльності. По-друге, значні зміни відбулися й у сфері мовленнєвої практики: на перший план вийшла опосередкована, багатоканальна за своєю суттю комунікація, заснована на конвергенції семіотичних ресурсів.

Розглянуто принципи мультимодального підходу та модель здійснення мультимодального аналізу тексту. Наголошено, що мультимодальний підхід може бути застосований до аналізу всіх типів і форм комунікації, включно з аналізом текстів, у тому числі технічних, у яких два або більше семіотичних ресурсів інтегровані та взаємодіють задля реалізації комунікативних функцій.

Мультимодальний технічний текст розглянуто як особливий мовно-візуальний феномен, де мовні та екстралінгвістичні засоби утворюють спільне семантичне поле, комплексно впливаючи на адресата. Сучасні технічні тексти демонструють різноманітність і складність підходів до вираження змісту та досягнення комунікативної мети повідомлення, де поряд із вербальними елементами невід'ємними є й невербальні, зокрема ілюстрації, діаграми, графіки та схеми. Це забезпечує адекватне сприйняття і розуміння цих текстів. Екстралінгвістичні параметри технічного тексту включають також фон навколишнього тексту – розмір шрифту та його колір. Графічні елементи допомагають наочно представити різні технічні деталі, агрегати або процеси, посилюючи інтерес до матеріалу, допомагаючи уявити віддалені процеси і явища, які зазвичай важко описати словами. Крім того, графіки, діаграми та схеми забезпечують не тільки наочне представлення статичних даних, характеристик об'єктів / явищ, а і пояснюють їх.

Ключові слова: мультимодальність, мультимодальний підхід, мультимодальні елементи, невербальні елементи, технічний дискурс, технічний текст.

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Introduction

Nowadays, the phenomenon of multimodality provides researchers with promising linguistic ideas, which in the near future can become dominant directions that will contribute to the fruitful and innovative development of linguistic studies. The era of new technologies forces linguists to rethink the traditional vision of the elements of the interaction process in a new way and to involve innovative methods and techniques that allow substantiating their semantics and pragmatic-stylistic potential from various perspectives. "Notably, multimodality can be viewed as a characteristic of the modern world" [Fedorenko, Voloshchuk, Sharanova, Glinka, Zhurba, 2021, p. 179].

New technologies have led to changes in the communications landscape. Modern convergent technologies make it easier to combine different modes of communication such as images, sound, written language and animation. This is the reason why some scholars [e.g., Álvarez, 2016; Kress, 2010; Machin, 2007; O'Halloran & Smith, 2011] recognize that all communication is multimodal. During the digitalization of all spheres of human life, each and every person is faced with innovative technologies.

Moreover, knowledge of the modern world occurs in close, inextricable connection with technical discourse. Since, interaction with technology is an integral part of everyone's life, and visualization becomes a characteristic component of the information flow, regardless of the environment of its existence. The rapid development of information with visual components in communication processes in the technical field forces linguists to more often deal with issues of non-verbal language means, which are an immanent part or addition to the design of technical texts.

Additionally, the relevance of the research is determined by the fact that modern professional activity in various fields is characterized by high rates of growing specialization and an increase in the volume and speed of information exchange. In this regard, specialized languages require a deeper study, and therefore increasingly become objects of linguistic research [Fedorenko, Sheremeta, 2021]. And specialized text in the technical field is not an exception.

Researchers [Blake, Bly, 1993; Copeck et al., 1997; Rus, 2014] note that technical text is an informative source, the key communicative function of which is the description of objects, phenomena, new technologies as well. In all types of technical text, cognitive information predominates, reconstructing the real or imaginary physical environment around the recipient.

It should be stated that the findings of numerous linguists [Adami, Jewitt, 2016; Bateman, 2014; Gibbons, 2012; Hogde, Kress, 1988; Kiklewicz, Sładkiewicz, 2021; Kress, 2003; 2010; O'Halloran, 2011; Peterlicean, Modrea, 2010; Serafini, Clausen, 2012; van Leeuwen, 2011] have shed light on the essence of multimodality, its role in communication, means that function in the textual space, primarily fiction and Internet publications, websites. At the same time, the issue of the specifics of the implementation of multimodal means in the technical text requires a separate focus. As previous studies (Dimopoulos, Koulaidis, Sklaveniti, [2003]; Unsworth [2007]; Wanselin, Danielsson, Wikman, [2022]) have almost exclusively focused on the multimodality of technical texts in terms of education. Previous research by J.L. Lemke [1998] on visual and verbal semiotics in scientific text, and the essays on multimodal discourse analysis in worlplaces "Discourse and technology : multimodal discourse analysis" edited by P. Levine and R. Scollon [2004] can only be considered first steps towards a more profound investigation of the particulars of the multimodal analysis of the technical text, which differs from the multimodal analysis of other types of discourse by its significant semiotic component.

Given the aforementioned, we will consider the features of technical discourse based on multimodality, which help specialists in the technical field of activity to work effectively, as well as ordinary people to successfully interact with technology. The study of multimodality is associated with the material side, the organization of physical forms, including technologically determined forms, through which meanings arise. Because these meanings make it possible to create grammatical and semantic organizations of texts (e. g., semiotic systems and structures) at a higher level.

The theoretical significance of the article lies: firstly, in expanding the existing understanding of multimodality in linguistic studies at large and in modern technical discourse in particular; secondly, in applying multimodal analysis to the study of technical texts, which differs significantly

from similar analyses of other types of discourse due to its powerful semiotic component. Its practical significance is determined by the identification of additional opportunities for linguists to analyze technical texts in terms of a multimodal approach.

Aim and Objectives

The article aims to highlight the possibilities of a multimodal approach to the study of specialized texts in technical discourse. The specific objectives are as follows: 1) consider the main principles of the multimodal approach in linguistic science; 2) characterize extralinguistic features of technical discourse; 3) analyze multimodal components of the technical text.

Methodology

The research design for this study was analytical and descriptive, focusing on a deductive narrative approach and a complex of complementary theoretical methods: analyzing, summarizing and interpreting scholarly sources on the issue under scrutiny; conceptual analysis of the term "multimodal approach"; analyzing multimodal elements of a technical text; distributional analysis – to find out the environment, which contains various multimodal components; monographic method – to interpret the results obtained in a coherent logical way.

Multimodality in linguistic studies

This section reviews the literature related to the issue of multimodality in linguistic studies. Nowadays, numerous scholarly publications [Adami, Jewitt, 2016; Bateman, 2014; Gibbons, 2012; Kress, 2003; 2010; O'Halloran, 2011; Peterlicean, Modrea, 2010; van Leeuwen, 2011] in linguistics can serve as evidence of the increasing popularity of multimodal studies. This growing interest in multimodality can be attributed to two main reasons. Firstly, in linguistics, there has been a general turn to functional pragmatism, in particular, to the study of linguistic performance, including the interaction of sociocultural and cognitive factors of speech activity. Secondly, significant changes have also occurred in the field of speech practice: mediated, multi-channel communication in nature, based on the convergence of the semiotic resources available, has come to the fore. As the need to promote multimodality is determined by information technologies, generating innovative ways and forms of written and oral interaction, which, in turn, contribute to introducing completely new semiotic resources into the communicative environment and promoting the involvement of modern approaches (e.g., multimodal approach) to the analysis of existing elements both verbal and non-verbal in nature, coexisting in technical written discourse.

Researchers [Álvarez, 2016; Bateman, 2014; Gibbons, 2012; Kress, 2003; 2010; O'Halloran, 2011; Serafini, Clausen, 2012; van Leeuwen, 2011] of the problem under study share the opinion that communication itself is multimodal. For instance, oral speech cannot be interpreted without taking into account the non-verbal component. Modern written forms are also difficult to understand without considering images, text placement, typographic features, and color. A. Gibbons notes that multimodality is the coexistence of more than one semiotic mode in one context; in a broad sense, it is the daily reality that we know thanks to sight, sound, and movement. Even the simplest conversation combines speech, intonation, gestures [Gibbons, 2012, p. 8].

T. van Leeuwen claims that linguists have expanded its definition, defining multimodality as an integrated concept that encompasses such communicative resources as language, images, sound and music. According to the scholar, multimodality has developed as a linguistic field of research based on both common and distinctive properties of different modes that are integrated into multimodal texts as communicative situations [van Leeuwen, 2011]. In general, multimodality is a reply to the challenges facing linguistics due to the changes in the way modern texts are designed, produced, and distributed. Multimodality is viewed as "the approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use – image, gesture, gaze, posture and so on – and the relationships between them" [Jewitt, 2009, p. 14].

It should be observed that in linguistic studies, the phenomenon of multimodality is polyvector. It expands the boundaries of language, increasing its possibilities thanks to other

resources: images, symbols, gestures, music, etc. [O'Halloran, 2008; 2015]. Multimodality is related not only to language and verbal means of expression, but to other forms: image, gaze, posture (physique), etc., and their relationship [Jewitt, 2014; Jewitt, Bezemer, O'Halloran, 2016]. Therefore, multimodality is understood as the coexistence of resources of different nature, belonging to at least two systems used during the communicative act.

Analyzing the text within the framework of multimodality, J. Bateman [2014] argues that the scope of its research should include various modes of expression and their combinations. While G. Kress [2003; 2010] focuses on written design, image and color. The multifaceted phenomenon of multimodality is studied on the basis of written materials, videos, websites, three-dimensional images, everyday situations, paying attention to combinations of resources, modes and modalities. Both printed texts and video recordings with elements of written and oral speech are multimodal [O'Halloran, Smith, 2011]. As F. Serafini and J. Clausen [2012], professors at Arizona State University, note printed texts are multimodal because they contain images, various graphic design elements, and means of written communication.

Multimodal approach to analyzing texts

In the late 20th and early 21st centuries, the multimodal approach became widespread, according to which the language code is considered as an element of a broader semiotic framework, which also presents alternative forms of information transmission. Its wide dissemination was facilitated by the achievements of the systemic functional grammar of M. Halliday [1973]. The researcher argues that texts should be viewed as contextually situated signs According to M. Halliday [1978], language has three main functions in communication, which are as follows; it helps people express and represent their experiences in the world (ideational metafunction), creates relationships between producers and recipients of messages (interpersonal metafunction), and allows organizing any texts into a coherent whole (textual metafunction).

Following M. Halliday's idea, R. Hogde and G. Kress [1988], G. Kress and T. van Leeuwen [2001], C. Jewitt [2009] and D. Machin [2007] have developed a multimodal social semiotic view of communication. One of the central concepts of this multimodal approach is semiotic resources. The latter ones are defined by T. van Leeuwen as actions, materials and artefacts that people employ for communicative purposes, whether they are produced physiologically (e.g., by our vocal apparatus, the muscles used to express faces and gestures) or technologically (e.g., by exploiting a pen or a computer, etc.) – along with ways to organize these resources [van Leeuwen, 2005, p. 285].

In this regard, such issues as the configuration of semiotic modes, the multisensory nature of information processing, and the sociocultural attribution of intersemiotic discourses have come to the fore. The main category of the multimodal approach is a mode, which is understood as a socioculturally formed resource, used to create meaning (e.g., layout, color, image, soundtrack, etc.) [Adami, Jewitt, 2016; Kress, 2011, p. 54; Kress, van Leeuwen, 2001, p. 22]. Therefore, a semiotic approach in combination with a linguistic one should be applied to analyzing a multimodal text.

According to G. Kress [2016], the multimodal approach does not correspond to any specific theory related to a particular discipline. From an applied point of view, the concept of multimodality is universal and can be exploited in all areas of knowledge related to semiotically mediated social interactions. In philosophy and linguistics as well, modality means semantic interpretation, which is characterized by different categories (objective, subjective, epistemic, axiological, etc.) [Kiklewicz, Sładkiewicz, 2021].

It should be noted that the multimodal approach can be applied to analyzing all types and forms of communication, including the analysis of texts in which two or more semiotic resources – modes of communication – are integrated and interact to realize the communicative functions of the text. Each semiotic resource provides certain opportunities and at the same time imposes certain restrictions (both in isolation and in combination with others), and also entails the emergence of analytical problems associated with the nature of the discourse, the characteristics of the analysis, including its elements and scope, as well as the complexities arising from the integration of semiotic resources in this environment.

In modern linguistics, the following main principles of the multimodal approach are identified [Fei, 2007; Kiklewicz, Sładkiewicz, 2021; Kress, 2010]:

1. Verbal signs are one of the semiotic resources used to convey information. Oral or written text is not necessarily the main carrier of semantic and pragmatic information.

2. A multimodal approach aims to explore the full repertoire of semiotic resources, as well as the ways how they are arranged.

3. Semiotic resources are formed considering the social structure, i.e., taking into account needs of the sociocultural community, primarily the communicative ones, as well as the conditions of its life.

4. The interaction of the modes of a particular text corresponds to the emergent principle, i.e., the principle of effective meaning, which presupposes studying a text as a complex of semiotic resources, and not as the sum of separate contents.

5. The architectonics of semiotic resources is built on the "center–periphery" principle: the main information load is usually carried by one of the involved modes, while the others complement it. The configuration of modes is associated with the category of affordance, i.e., the objective type of a given sign to convey relevant information. Thus, natural language is the optimal tool for transmitting semantic, especially abstract-conceptual, information, while in the field of implementing the persuasive function (for example, stimulating the mental and emotional states of communicative partners), other modes, primarily visual, are more effective.

6. Multimodal text analysis involves combined analysis at different levels. The study of multimodality itself is associated with the material side, the organization of physical forms (including technologically determined forms), through which meanings arise, since they make it possible to create grammatical and semantic organizations of texts at a higher level.

In turn, J. Alvarez [2016] proposes a model for performing multimodal analysis of a text, including the following:

1) studying the conditions of the text creation and its use;

2) defining the basic units (headings, paragraphs, font, color, graphics, white space/space, etc.);

3) defining the modes corresponding to the basic units, and their functions that assist navigation on the page (navigation and access structure, aesthetic / visual unity, content presentation, readability and organization of the text, highlighting in the text, etc.);

4) establishing intersemiotic relations (linguistic metafunctions provide the opportunity for "deep penetration" to determine how conceptual, interpersonal and textual meanings of multimodal texts are formed).

Thus, a multimodal approach provides tools for analyzing different texts, breaking them down into their basic components and understanding how they work together to create meaning. And all the mentioned above – principles of the multimodal approach and a model for multimodal analysis, are applicable to the analysis of technical texts too.

Specialized texts of technical discourse in terms of multimodality

Technical discourse "with subject matter in science and engineering" is characteristic of the engineering field of activity, which covers the metallurgical, chemical, fuel, energy, engineering, and construction industries [Peterlicean, Modrea, 2010, p. 66]. The goals of technical discourse can be various, among which are the following: creating a product, discussing a new technology or developing a new part, transmitting information, identifying the causes of defects, clarifying information on the technological process or manufacturing a product, issuing technical specifications, etc. [Coney, 1984]. Its main purpose is to demonstrate, convey or prove certain information or knowledge. In technical discourse, the message itself, its subject, results, play a significant role, independently of the author's opinions and feelings.

The values of technical discourse are mainly concentrated in its basic concepts (research, development) and come down to the analysis of knowledge and information, the need to create new benefits for people in the form of technological products, the manufacture of necessary products or the provision of appropriate services in the technical field, and making life easier through the introduction of innovations.

In addition to the linguistic characteristics of technical discourse (such as informativeness, coherence throughout the discourse, strict consistency of presentation, accuracy, validity; tech-

nological terminology; abbreviation), it is characterized by extralinguistic parameters. The latter ones include factors that accompany the discourse – knowledge about the world, sociocultural context, status characteristics of the participants, the relationship between the participants, their goals and intentions, the conditions for communication (setting), etc. It is multimodality as a combination of several modes in one phenomenon that presupposes that the text is characterized by certain extralinguistic features.

It is a well-known fact that discourse can be presented in either written or oral form. In our article, we will turn to the first of the two mentioned. Multimodal written (printed) texts are texts created by involving several different modes or semiotic resources, the totality of which forms the overall appearance of the text and produces its meaning [Makaruk, 2016, p. 100]. Examples of technical written texts can be presented with various technical documentation: instruction manual, product passport, instructions (technological instructions, safety instructions), specifications, explanatory notes, technical conditions, technical reports, training manuals.

Ukrainian scholar L. Makaruk [2016], taking into account semiotic resources based on common features, define the groups of multimodal manifestations of a technical text, which are as follows:

1. Text segmentation and other graphic effects (non-verbal text elements: placement of text on the page, line spacing, page orientation, text width, underlining, highlighting).

2. Font and color (font and color variations (non-verbal elements of the text: italics, capitalization, accentuation, unusual writing of words, simultaneous use of several typefaces and sizes)

3. Non-pictographic and non-photographic elements (non-verbal text elements: diacritical marks, numbers, mathematical symbols, abbreviations).

4. Iconic elements (non-verbal text elements: illustrations, drawings, icons, logos, emblems, maps, photographs).

5. Other non-verbal means (non-verbal elements of the text: tables, diagrams, graphs, schemes) [Макарук, 2016, p. 101].

We will analyze and substantiate the specifics of each of the mentioned groups concerning technical texts in more detail.

Let us consider a fragment of the article “How to prepare a technical drawing for CNC machining” [Horowitz, 2023]. Figure 1 shows a schematic representation of the part in two-dimensional space, and also in the upper right part there is a three-dimensional representation of it.

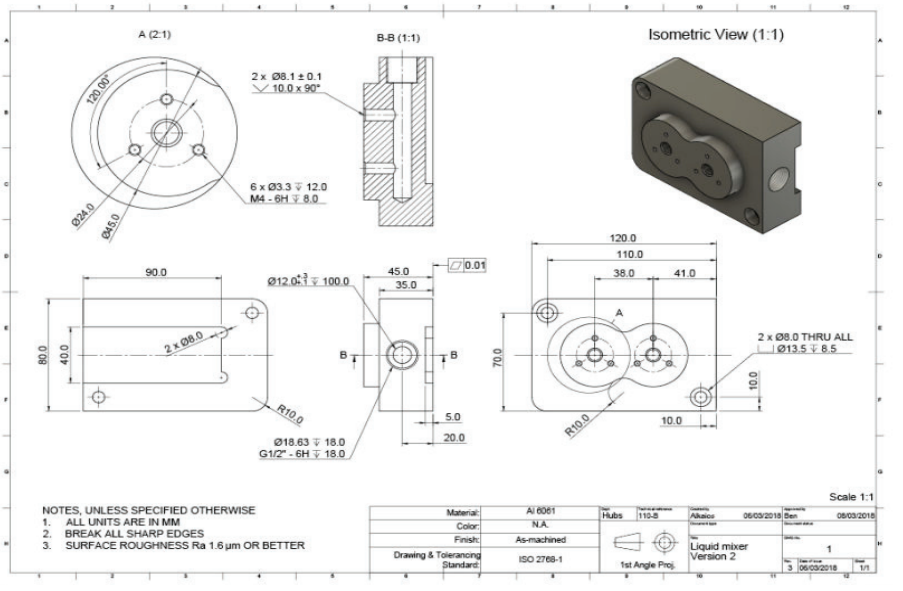

Fig. 1. Schematic representation of the part [Horowitz, 2023]

In the figure above we can see the main two-dimensional views of the drawing. The main ones are the front view (main view; frontal projection), left (profile projection) and top (horizontal projection), which helps to make the product absolutely accurate. In the upper right part, there is an isometric projection of the product, which makes it possible to see the future part clearly and facilitates understanding of the drawing.

The key inscription of the drawing in Fig. 1 is presented in the lower right part. It contains basic information about the part: material, color, scale, part name, etc., which helps in its manufacture. It is stated that the material of the part is aluminium alloy, easily deformable, high strength, and has good corrosion resistance.

To read such drawings, a specialist must have a wide range of knowledge: firstly, know materials science (designation of metals, alloys, their properties, etc.), engineering graphics (understanding symbols on drawings), mechanical engineering (various types of metal processing, tools, machine tools, etc.), mechanical engineering technology (understand what equipment to process a part on, in what sequence to remove layers of metal from a workpiece, etc.) and much more. In everyday life, an ordinary person whose work has nothing to do with engineering also comes across drawings from the technical field. Examples can include: operating instructions for household appliances (kettle, refrigerator, computer, blender, washing machine, etc.), instructions for assembling furniture (a bed, a wardrobe, etc.).

As far as the font is concerned, it is not only a technical tool and an integral typographic element. The font is a paraverbal component that has a wide palette that enables various manipulations. The choice of fonts, like other elements, is not random, but determined and explained by several factors: compliance with the technical design; a certain specialized field; unity of style in a technical text and graphic composition [Akinci, 2019].

Taking into account the fact that written speech, unlike oral one, lacks certain additional features, the font is responsible for the construction of such a meaning that would satisfy the producer as much as possible and would be as convenient as possible for the recipients of the technical text to read and understand. The importance of information in the technical text also depends on the font, which plays an integral role. For the most part, the larger its size, the more important the information, the smaller, the less important the message. At the same time, it is worth noting that the fonts used on the iconic and infographic elements of the technical text are usually smaller than the fonts of the main text.

Furthermore, fonts are designed to make the process of perception as accessible as possible to the reader of a technical text. In the typographical graphics of technical texts, serif-fonts (Palatino, Sabon, Minion, Caslon, Cambria and Garamond or fonts which are related to those) and sansserif fonts (Helvetica and Calibri) are mostly used, and decorative ones are avoided, which can complicate the process of reading information. Fonts combinations are possible, and very often two fonts in the same document may be applied – fonts for headlines can be different from body fonts for better optical separation in modern technical texts [Akinci, 2019; Zimmer, 2013].

According to U. Akinci [2019], today, the use of bold, emphasis and italics in a technical text is rather rare, as it can distract recipients' focus from a certain subject matter. However, it can be found in some technical texts, especially for educational purposes (e.g., Fig. 2). Regarding text segmentation and graphic effects, it is obvious that the vast majority of material in technical texts is presented linearly evenly with equal spacing.

In Fig. 2 the multimodal XAS-XRD endstation at Balder [Just, 2023] is shown. It allows simultaneous measurements of XAS and XRD for in-situ research. This endstation adds a 2D EIGER 1M detector, which is mounted on a robot arm for flexible positioning, to the experimental setup.

Undoubtedly, the font in the figure above serves as an important parameter for presenting technical information. Font variations (capitalization, bold selection), simultaneous use of several typefaces and font sizes – although not a mandatory condition for the production of multimodal technical texts, but due to its essence, it is steadfast, since the font is easy to manipulate and create at the same time, the original products are extraordinary. In most cases, it is impossible and hardly necessary to avoid the use of typefaces, because the verbalizers filling multimodal texts are the leading (most in demand and used) semiotic resources, which are familiar and desirable for recipients, although sometimes not the most powerful, unlike semiotic image resources [Макарук, 2016].

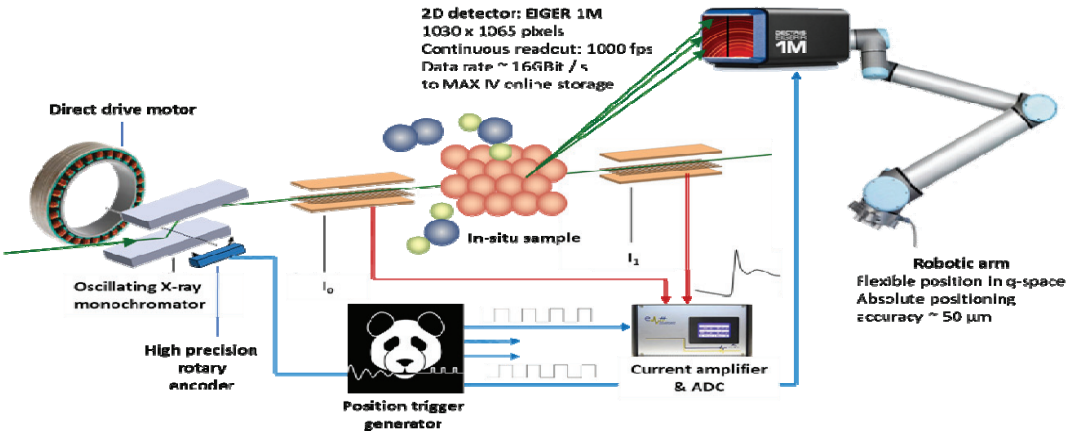

Fig.2. Schematic representation of the combined XAS-XRD setup at Balder [Just, 2023]

In English-language technical discourse, along with verbal means, the digital mode is intensively used. Its functional purpose is different, depending on each specific case. Often, next to the numbers we observe other conventional signs or abbreviations, which can be placed both at the beginning and at the end (Fig. 2). At the same time, in the modern English-speaking world of technical communication, numbers are designed to replace lexemes and add the desired color to a text fragment, compressing its content. Cases when numbers are used in a verbal environment of a technical text are common.

It is necessary to note the specificity of the use of color mode in both figures. As we can see, the colors are close to the colors of real parts of the equipment, which triggers the process of recognizing units at the cognitive level, and also brings a complex multimodal technical text closer to the familiar realities of a particular technical field (i.e., the "denotation-significate-referent" connection is emphasized at the visual level).

Figure 2 highlights images of the stator, panda, atoms and molecules. The image of a stator, evoking associations with a motor and accompanied by the caption "Direct drive motor," denotes a "direct drive mechanism" as a direct way to influence the device ("Monochromator"). The image of a panda with the caption "Position trigger generator" indicates a specific type of starting generator – a Panda generator as an energy conversion device. The panda image also points to the manufacturer "Chongqing Panda Machinery Co", a Chinese company, specializing in manufacturing energy products that protect the environment [Chen, 2023]. Its logo on the development of a Swedish scientific laboratory can indicate both partnership relations and common values on environmental protection. The image of atoms and molecules in the center of the figure indicates the composition of the substance of the sample that is subjected to X-ray absorption spectroscopy (XAS) and X-ray diffraction analysis (XRD). The images in Figure 2, functioning as components of a multimodal technical text, in this case, perform a semiotic function, acting as signs that contain information about the type of device (stator, panda generator); object of measurement analysis (atomic-molecular composition of the sample); manufacturer and the values promoted by the Swedish laboratory MAX IV (panda). The laboratory provides high-quality X-rays for materials and life sciences research and advocates for environmentally friendly technologies [Hilner, 2023]. It is noteworthy that the image of a panda can encrypt not only the name of the manufacturer, but also act as a symbol of environmental protection (Panda is the official symbol/logo of the World Wide Fund for Nature), which correlates with the vision of the Chinese company "Chongqing Panda Machinery Co". Thus, the semiotic components of a multimodal text provide information not only about the operating principles of the device (Multimodal XAS-XRD endstation at Balder [Just, 2023]), but also about the manufacturer, its partners and their position in science and production, causing the recipient to associate with objects close and understandable to him (stator, atoms/molecules, panda).

Among the identified graphic tools that function in the modern technical communication space, a separate group is made up of infographics, which include various diagrams, schemes,

and tables. These graphic objects have different shapes, sizes, and therefore structure. They are modelled and generated automatically by computer programs that are specially designed for such purposes. Certain non-special programs also have certain options that graphically convey information using specified elements. At the same time, short verbal comments are important here, as they briefly and succinctly explain the content. The importance of verbal and non-verbal modes is undeniable. The first means are necessary, and their absence leads to an incorrect minimal understanding of the technical text.

Having analyzed the infographic of the technical text, we single out certain of its differentiating features:

- verbal text is an important and necessary element of constructing infographic multimodal texts; its absence leads to difficulties in reading, and therefore its perception (there is a high degree of correlation of verbal and non-verbal; interdependence of verbal and non-verbal parts from each other);
- the verbal text is placed next to diagrams, schemes or tables; therefore, it acts as their structural component; references in the verbal part to the infographic resource occur frequently;
- infographics are heterogeneous; the number of resources used within one multimodal text is unlimited, among them we highlight various diagrams, graphs, schemes, tables, illustrations;
- the color range of infographic multimodal texts is limited to a few colors; they are almost always clearly followed and do not deviate from the chosen strategy;
- verbal components are short and concise, mostly they are single lexemes-sentences, phrases, or several sentences (impersonal) that are meaningfully connected to each other;
- sometimes the verbal components of infographics have separate headings, even if the text itself is divided into several separate blocks with subheadings;
- the verbal component performs an explanatory function and makes it possible to quickly understand the text as a set of verbal and non-verbal resources;
- almost all infographics have a common title, and all blocks of which it consists have subheadings; such a step-by-step representation contributes to the integrity and coherence of multimodal infographic texts, and an additional verbal explanation of individual parts emphasizes the content, explaining the essence.

Thus, a significant percentage of English-language multimodal technical text is occupied by infographics, the purpose of which is to visualize and structure information. Such infographic elements make up a significant part of the entire English-language technical communication space. Furthermore, it is obvious that the language of the technical text is a special mental representational system that encodes specific knowledge in the sign form. Words, tables, diagrams and illustrations, being semiotic signs, due to the sequence of presentation, activate those concepts and concepts for which they are symbolic substitutes.

Conclusions

To conclude, multimodal technical texts as a special linguistic and visual phenomenon, where linguistic and extralinguistic means form a common semantic field, have a complex impact on the addressee of these texts. These texts demonstrate the diversity and complexity of approaches to expressing the content and achieving the communicative goal of the message, where, along with verbal elements, non-verbal ones are integral, in particular, illustrations, diagrams, graphs and schemes. This ensures an adequate perception and understanding of these texts. Graphic elements help to visually present different technical details, units or processes, increasing interest in the material, helping to imagine distant processes and phenomena that are usually difficult to describe in words. In addition, graphs, diagrams and schemes provide not only a visual presentation of static data, characteristics of objects / phenomena, but also serve to explain them.

On the whole, visual content plays an extremely important role in written technical communication. The image is the most important part of multimodal technical texts and carries a significant functional load, providing a more complete, comprehensive perception. Also, among the main and most important elements of multimodal texts, color and signature stand out. Given that, a distinctive feature of multimodal technical discourse is the presence of accompanying drawings or / and explanatory drawings, which demonstrate all the geometric parameters and other information concerning the manufacturing processes of the product.

From an extralinguistic point of view, it is not the language that is considered, but a drawing, a table, a diagram as a whole, creating an image and representing encrypted data, the correct analysis of which reveals a large layer of technical information. Extralinguistic parameters of a technical text also include the surrounding text background – font size and color. Knowledge of these parameters and the ability to correctly decode and use them helps not only a technical specialist to successfully perform his duties, but also an ordinary person to successfully interact with machines and mechanisms, to understand innovation in the information technology age.

Therefore, the analysis of non-verbal means in technical texts makes it possible to single out their main functions. Each non-verbal tool has its own function, but often these functions are intertwined due to the combination of elements. At the same time, not only the number of non-verbal means increases, but also the attractiveness of the text, because the general function of non-verbal means is to explain the verbal series. In the interaction of verbal and non-verbal means in the analyzed technical texts, the following general patterns have been revealed: parallel use of verbal and non-verbal elements to explain the text and create a coherent image; extensive use of graphs, diagrams, illustrations and other graphic elements (use of colors, fonts and formatting) to visualize information and facilitate its effective perception.

As a scope for further research into this issue, we can determine the analysis of the status of the participants, their relationship, the goals and conditions of the flow of technical discourse, as well as its intertextuality in dialogues in the engineering field.

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MULTIMODAL APPROACH TO THE STUDY OF SPECIALIZED TEXTS IN TECHNICAL DISCOURSE

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Key words: *multimodality, multimodal approach, multimodal elements, non-verbal elements, technical discourse, technical text.*

The article *aims* to highlight the possibilities of a multimodal approach to the study of specialized texts in technical discourse. The research design for this study is analytical and descriptive, which focuses on a deductive narrative approach and a complex of complementary theoretical *methods*: analyzing, summarizing and interpreting scholarly sources on the issue under scrutiny; conceptual analysis of the term "multimodal approach"; analyzing multimodal elements of a technical text; distributional analysis – to find out the environment, which contains various multimodal components; monographic method – to interpret the results obtained in a coherent logical way.

The theoretical significance of the article lies: firstly, in expanding the existing understanding of multimodality in linguistic studies at large and in modern technical discourse in particular; secondly, in applying multimodal analysis to the study of technical texts, which differs significantly from similar analyses of other types of discourse due to its powerful semiotic component. Its practical significance is determined by the identification of additional opportunities for linguists to analyze technical texts in terms of a multimodal approach.

It is stated that a growing interest in multimodality from the linguistic point of view can be attributed to two main reasons. Firstly, in linguistics, there has been a general turn to functional pragmatism, in particular, to the study of linguistic performance, including the interaction of sociocultural and cognitive factors of speech activity. Secondly, significant changes have also occurred in the field of speech practice: mediated, multi-channel communication in nature, based on the convergence of the semiotic resources available, has come to the fore.

The principles of the multimodal approach and a model for conducting a multimodal analysis of a text are considered. As mentioned in the article, the multimodal approach can be applied to analyzing all types and forms of communication, including the analysis of texts, including technical ones, in which two or more semiotic resources are integrated and interact to realize the communicative functions of the text.

A multimodal technical text is viewed as a special linguistic and visual phenomenon, where linguistic and extralinguistic means form a common semantic field, have a complex impact on the addressee of these texts. These texts demonstrate the diversity and complexity of approaches to expressing the content and achieving the communicative goal of the message, where, along with verbal elements, non-verbal ones are integral, in particular, illustrations, diagrams, graphs and schemes.

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MULTIMODALITY OF INCONGRUITY AS COGNITIVE MECHANISM OF CREATING HUMOUR: CASE STUDY OF POLITICAL STAND-UP COMEDY

Проблема гумору складна і виходить за межі естетики. Сміх є продуктом взаємодії між окремими людьми, соціальними групами, культурами та епохами, має широке значення, що привертає увагу представників різних наукових галузей. Під час розгляду гумору, важливо враховувати модальність, яка відображає ставлення мовця до висловлюваного та суб'єктивне вираження цього ставлення. Незалежно від жанру чи стилю, гумор пропонує адресату естетичне зображення світу, створене автором для передачі свого комунікативного наміру та бачення. Основним механізмом створення гумору є інконгруентність, яка характеризується як невідповідність встановленим нормам, що породжує комічний ефект. Ця невідповідність присутня в усіх формах гумору, чи то усна, письмова чи мультимодальна, наприклад, стендап-комедія. Представники жанру стендап-комедії використовують різні способи вираження, зокрема, розмовні слова, мову тіла, міміку, жести та паузи, сприяючи сприйняттю комічного. Тому аналіз стендап-комедії вимагає врахування мультимодальності інконгруентності на різних рівнях вираження.

Мета статті – дослідити мультимодальність інконгруентності як когнітивний механізм створення гумору в стендап-комедії та охарактеризувати специфіку інконгруентності у творах цього жанру з урахуванням його особливостей щодо форм вираження гумору. Досягнення мети дослідження передбачає виконання таких завдань: 1) подати визначення модальності як способу вираження свого ставлення до навколишнього світу; 2) показати специфіку стендап-комедії як мультимодального жанру; 3) представити ідею мультимодальності інконгруентності як когнітивного механізму створення гумору на прикладі жанру стендап-комедії.

Матеріалом дослідження слугують стендап-монологи Джорджа Карліна (2010, 2011), Енді Хейнса (2023) та Джо Кілгаллона (2019) на політичну тематику. У представлених стендап-монологах виділено загалом 100 випадків інконгруентності, 52% з яких – валоративна, 36% – логіко-понятєва та 12% – онтологічна.

Когнітивна природа комічного в політичній стендап-комедії розглядається як комплексне явище. *Методи* аналізу мультимодальних засобів створення комічного в політичній стендап-комедії визначаються складним поліпарадигмальним підходом, який органічно поєднує методи та процедури аналізу чотирьох наукових парадигм – дискурсивної, лінгвокогнітивної, лінгвопоетичної та аналізу невербальної комунікації.

Результати дослідження демонструють, що інконгруентність, когнітивний механізм створення гумору, є мультимодальним явищем у жанрі стендап-комедії. Мультимодальність передбачає оцінку мовцем змісту висловлювання та відношення суб'єкта до дії, коли в одному контексті співіснують численні семіотичні модуси, які формують сутність висловлювання і виражають ставлення мовця до висловлюваного. Стендап-комедія, яка характеризується тим, що один виконавець безпосередньо спілкується з аудиторією, потребує як вербальної, так і невербальної комунікації, що за своєю суттю робить її мультимодальною. Інконгруентність, ключовий механізм створення гумору, ґрунтується на контрасті та відхиленні від норм та поділяється на онтологічну, логіко-понятєву і валоративну. Стендап-комедія використовує всі перелічені типи інконгруентності. Найбільш використовуваною є валоративна інконгруентність (52%), яка підкреслює суперечності в політичній реальності та встановлених соціальних нормах. Для створення цього типу інконгруентності коміки використо-

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вують різні лінгвістичні засоби, такі як узагальнення, риторичні запитання, метафори, повтори та паралелізм, а також екстралінгвістичні засоби, такі як модуляція голосу та міміка. Логіко-поняттєва інконгруентність (36%) підкреслює нелогічність політики та міркувань виборців, часто використовуючи риторичні запитання та цитати, а також певний тон голосу та вираз обличчя. Онтологічна інконгруентність (12%) передбачає порушення правил буття та введення уявних елементів, що служать для висвітлення абсурдності політики. У політичній стендап-комедії онтологічна інконгруентність використовується рідше, її застосовують для висвітлення абсурдів, таких як ритуал присяги на Біблії в офіційній обстановці. Створюючи онтологічну інконгруентність, коміки використовують, зокрема, інтертекстуальність і певний невербальний стиль подачі. Таким чином, висміюючи суспільні норми, викриваючи політичну ірраціональність і створюючи гумор, політична стендап-комедія використовує різні типи інконгруентності. Як лінгвістичні, так і екстралінгвістичні елементи є важливими засобами створення інконгруентності, що робить політичну стендап-комедію мультимодальним явищем.

Ключові слова: політична стендам-комедія, гумор, модальність, мультимодальність, мультимодальність інконгруентності, лінгвістичні та екстралінгвістичні засоби створення інконгруентності.

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Humour is undeniably one of the most challenging issues in the context of general humanitarian problems [Бассай, 2016; Лобова, 2013; Dziemidok, 2012; Mintz, 1985; Sjöbohm, 2008; Turano, Strapparava, 2022]. Laughter arises and persists at the point of intersection between individuals and social groups, cultures and epochs, both at the centre and the margins of society [Лобова, 2013, p. 3]. The importance of humour extends beyond the realm of aesthetic research and has garnered the interest of professionals in various fields, including theorists and historians of certain art forms, sociologists, psychologists, as well as anthropologists, ethnographers, and educational theorists [Dziemidok, 2012, p. 5].

The contemporary linguistics understand the modality as not only relation of the utterance to the reality [Бондар, 1999; Гончарук, Дикан, 2022; Ковалів, 2007; Скибицька, 2000; Чолкан, 1996; Bybee, Perkins, Pagliuca, 1994] but also more generally as a means of forming its meaning [Ковальова, Яворська, 2022; Охріменко, 2000; Перішко, Велика, Птуха, 2023; Сікорська, 2006; Шабат, 2000; Calbert, 1975, Kirvalidze, 2006], including the humorous one. Thus, when discussing humour, it is appropriate to consider modality as a means of expressing the speaker's attitude, or more broadly, as "subjective" expressions [Narrog, 2005, p. 169]. Communication is inherently connected with conveying the subjective attitudes of those involved towards the subject being depicted. Regardless of its genre or style, humorous texts present a unique and aesthetically pleasing depiction of the world, precisely fashioned by the author in response to their communicative purpose and subjective viewpoint. As humour is a product of creative imagination, it is crucial to remain objective and grounded in reality, as one's imagination derives from the objective realm. The humorous text thus serves as a representation of a referential aspect of extralinguistic reality, carefully structured in alignment with the author's subjective perspective, i.e., their worldview [Kirvalidze, 2006, p. 138].

The humorous effect is created through incongruity [Бассай, 2016; Самохіна, 2015; Nikonova, Boiko, Savina, 2019], which refers to any deviation from the norm. It elicits a comic response by causing the interpreter to react to an unexpected inconsistency with established norms of the communicative situation, including the reference situation reflected by the utterance [Содель, 2019, p. 96].

Incongruity can be found in all types of humorous written or spoken texts, including the multimodal stand-up comedy genre. Multimodality is a relatively newly explored phenomenon connected with the interaction of verbal and non-verbal means of communication in different texts [Коваленко, 2022; Макарук, 2014, 2021; Baldry, Thibault, 2006; Bateman, Schmidt, 2014; Unsworth, Clérigh, 2009], including humorous ones [Батура, Свірідова, 2022]. Multimodality of stand-up comedy means that multiple forms of expression are employed to achieve comic effect. This form of comedy uses various modes of expression, encompassing spoken language, body

language, facial expressions, gestures and timing. Comedians utilise various modes to deliver their jokes and engage with the audience, enhancing the humorous experience. Therefore, when discussing stand-up comedy, one must also mention the multimodality of incongruity, which can be observed at different levels of expression.

The objective of this research is to describe multimodality of incongruity as a cognitive mechanism of creating humour in stand-up comedy and to characterise the specifics of incongruity in the works of this genre taking into account its specifics in terms of forms of expressing humour.

According to the aim, the following research *tasks* have been set: 1) to provide the definition of modality as the way of expressing one's attitudes towards the surrounding world; 2) to present the specifics of stand-up comedy as a multimodal genre; 3) to present the idea of multimodality of incongruity as a cognitive mechanism of creating humour based on the example of the stand-up comedy genre.

The database of the presented research is the stand-up monologues by George Carlin (2010, 2011), Andy Haynes (2023) and Joe Kilgallon (2019) on political issues. In the presented stand-up monologues, total 100 cases of incongruity are distinguished, 52% of which are valorative, 36% – logical and notional, and 12% – ontological one (see Table 1).

Table 1

Typology of incongruity in political stand-up comedy

Type of incongruity	Number of examples	Share
Ontological	12	12%
Logical and notional	36	36%
Valorative	52	52%
Total	**100**	**100%**

The cognitive nature of the comic in political stand-up comedy is analysed as a complex phenomenon. The methods of analysis of the multimodal means of creating the comic in political stand-up comedy are determined by a complex polyparadigmatic approach that organically incorporates the *methods* and procedures of analysis of four scientific paradigms – discursive, linguocognitive, linguopoetic as well as non-verbal communication analysis. The application of the methods of discursive and linguocognitive analysis of the multimodal means of creating the comic in political stand-up comedy suggests an analysis of the type of incongruity as cognitive grounds of the comic. At the second stage, the verbal representation of the comic was analysed. The interpretative and textual analysis of the examples of political stand-up comedy helped to distinguish the verbal embodiment of the comic in these texts which makes the reader laugh or smile, that is, creates a comic effect. Non-verbal communication analysis refers to the means of exchanging information and meaning through non-verbal cues such as body language, facial expressions, gestures, posture, eye contact, and other non-verbal signals. Analysing non-verbal communication is important in understanding the multimodality of incongruity as it is created in the language and is supported by extralingual means which can serve as a hint for the audience.

In modern linguistics, the concept of modality can be traced back to K. Brugmann who defined imperative and subjunctive grammatical moods as a statement about a mental mood of the speaker, a subjective state with respect to which the verbalized event constitutes the determining objective side element to which the state is related [Narrog, 2005, p. 169]. Later, O. Jespersen, influenced by K. Brugmann, discusses moods as syntactic categories that convey the speaker's specific mental attitudes regarding the sentence content [Jespersen, 1992, p. 313].

J. Lyons characterised modality as the grammatical representation of the speaker's attitude [Lyons, 1968, p. 308], or more explicitly, the speaker's opinion or attitude concerning the statement the sentence conveys or the situation the statement describes [Lyons, 1977, p. 452]. Numerous subsequent studies on modality provided its definitions in line with J. Lyons, e.g., understanding modality as the speaker's attitude [Calbert, 1975, p. 51], or the grammaticalization of the speaker's subjective attitudes or opinions [Bybee, Perkins, Pagliuca, 1994, p. 176].

Modern researche demonstrates that modality, a structure connecting the subject and the speaker's attitude, exists in subjective-objective relations. It serves as a linguistic tool for assessing relationships within objective reality, influencing how each speaker expresses their assessment performing a speech act [Перішко, Велика, Птуха, 2023, p. 265]. Hence, modality is viewed as a functional and semantic category [Ковалів, 2007, p. 63] contributing to the realization of intention and filling the utterance with subjective meanings in the context of communication [Гончарук, Дикан, 2022, p. 31]. Modal meanings also extend beyond the range of "objectivity-subjectivity" to include the grammaticalized concept of reality / unreality shaping communication and aligning with the speaker's intention [Шабат, 2000, p. 5], emphasising a direct connection to the pragmatic aspect of the utterance. These communicative and intentional meanings overlay actual semantic content modifying it to anchor the utterance in the reference situation and integrate it into the text [Чолкан, 1996, p. 154].

The Swiss linguist S. Bally considered modality to be the soul of the sentence, therefore, so he considered various shades of judgment, feeling and will as the number of modal meanings. Based on his concept, the communicative form of expression is seen as the main component of modal meaning [Bally, 1944]. Thus, every statement, every relation of the speaker to reality expressed by means of language always has some modal status, i.e., "non-modal statements do not exist at all and cannot exist in principle" [Бондар, 1999, p. 16]. Therefore, modality could be considered as a category that conveys the relation of the content of the statement (or action) to reality [Скибицька, 2000, p. 195], "the speaker's assessment of the content of the utterance" [Охріменко, 2000, p. 190], as well as "the relation of the subject of the action to the action" [Сікорська, 2006, p. 20]. All three types of modality complement each other and cover the general concept of modality [Сікорська, 2006, p. 20].

Modality is seen from another angle in the case of *multimodality*; however, it cannot be considered separate from the initially considered concept of modality. Multimodality is the coexistence of more than one semiotic mode within a given context. In a more general sense, multimodality is "an everyday reality. It is the experience of life, meaning that we experience everyday life in multimodal terms through sight, sound or movement" [Коваленко, 2022, p. 48]. Even the simplest conversation includes speech, intonation, gestures, etc. In fact, there is no such thing as a monomodal text [Baldry, Thibault, 2006, p. 41].

R. Barthes anticipated the study of multimodality when he argued that a written text in a static discourse of words and images either draws attention to aspects of meaning that, although perhaps latently, are already present in the image it accompanies (that is, language anchors the image); or it represents information that complements the dimensions of meaning in the image (that is, the language conveys the image). It was R. Barthes who highlighted the peculiarities of the analysis of different modes, emphasised that on television, in the cinema, in advertising, the meaning of signs depends on the interaction of image, sound and the type of drawing [Barthes, 1997, pp. 32–51]. Since that time, clarifications and alternatives have been proposed [Bateman, Schmidt, 2014; Unsworth, Clérigh, 2009]. C. Forceville suggested that images can anchor written text as well as vice versa, and that the lines between anchoring and relaying are blurred. Furthermore, since more than two modes can interact in the formation of meaning, the concepts of anchoring and relaying deserve to be extended beyond word-image connections [Forceville, 1996, p. 73].

When considering multimodality, the focus is on meaning. Virtually everything affects it: from the selection of lexical units, their graphic representation to the involvement of appropriate illustrations and their location, taking into account additional characteristics that play an important role in written speech. These are spaces, intervals, additional decorative elements, etc. Multimodality allows to focus on the entire spectrum of semantically significant resources that are used during communication, and their choice depends on the selected channel, specific communication situation and technical capabilities [Макарук, 2021, p. 318]. Verbal and nonverbal means have different spheres of expression but the same sphere of meaning. Therefore, they are characterized by paradigmatic relationships [Макарук, 2014, p. 77]. A clear inventory of all means also seems unrealistic, since information technologies create inexhaustible communicative possibilities. Therefore, inventorying the entire spectrum of the means of multimodality is hardly possible, because the creative potential of individuals is limitless [Макарук, 2021, pp. 318–319].

Hence, taking into account the fact that humorous communication is most often intended and has certain aims, even from these ideas it can be suggested that multimodality is not only presenting information via different channels of communication but also such organisation of communication that is able to properly represent the author's attitude towards the object of communication as well as translation of this attitude to the audience. Such suggestion is supported by the fact that the reflection of humour in the consciousness of each speaker covers not only linguistic units, but is embodied to a greater extent in a combination of verbal and non-verbal components. Moreover, "the creation of any communicative meanings remains incomplete without taking into account this interaction" [Коваленко, 2022, p. 50]. Humour mainly refers to the emotional response generated by the audience when interacting with verbal, visual and other signs.

All the modes affect the meaning, forming its essence. This also applies to semiotic resources (visual, linguistic, written, etc.), the use of which is limited by the possibility of individual communication channels and the thematic orientation of each specific information block. The meaning of certain units (verbal or non-verbal ones) can be understood only from the context. Therefore, these units are not universal, but mostly contextually dependent, as they are in different distributions and contexts and have different communicative and pragmatic potential and certain stylistic features [Макарук, 2014, p. 77], so speaking about the multimodality of humour, it is worth to determine the context in which it is created.

In this research, multimodality is studied based on incongruity in *stand-up comedy*. Standup comedy originates from an ancient concept that gave rise to a relatively contemporary form of art, first emerging in the United States and subsequently disseminating to various other regions [Sjöbohm, 2008, p. 4]. A strict, limiting definition of standup comedy would describe "an encounter between a single, standing performer behaving comically and/or saying funny things directly to an audience, unsupported by very much in the way of costume, prop, setting, or dramatic vehicle" [Mintz, 1985, p. 2].

Every artistic text, including one belonging to the stand-up comedy genre, proposes a distinct and aesthetic representation of the world shaped by the author in response to one's communicative purpose and personal worldview. Since humour originates from the author's imagination, it is inherently based on objective reality as it serves as the sole source for one's creativity. Thus, the humorous text serves as a portrayal of a referential fragment of extralinguistic reality, artfully organised to align with the author's unique vision of the world [Kirvalidze, 2006, p. 138]. Stand-up comedians frequently craft narratives rooted in, or influenced by, their genuine life encounters, occasionally delving into subjects far from comedic (as encapsulated in the famous phrase, "Comedy equals tragedy plus time"). They seamlessly integrate humorous anecdotes into their routines, which are intricately interconnected as part of a larger performance linked both to one another and to the storyline they unfold [Turano, Strapparava, 2022, p. 5206].

The cognitive mechanism of creating the comic in humorous text is *incongruity*. Incongruity (contrast, deviation from the norm) is a key concept in the theory of cognitive dissonance which arises in the mind of one person as a result of psychological dissatisfaction and reaction to a certain situation, the action of other persons – individuals or the whole society [Савіна, 2021, p. 114]. Incongruity is studied in the theory of structural balance [Heider, 1956] and the congruity theory [Osgood, Tannenbaum, 1955].

The creation of the comic in the text is based on various types of incongruity (nonsense, contrast, deviation, adjacent use of opposite or inappropriate meanings and assessments, etc.) and has four main meanings and is considered as: 1) something unexpected (surprise); 2) certain contrast between concepts or ideas that are not usually considered together (comparison); 3) something different from what usually happens (something atypical); 4) something that deviates from the sphere of beliefs about how things should be (violations) [Nikonova, Boiko, Savina, 2019, p. 91].

In humorous texts of stand-up comedy, the comic effect is achieved by using special linguistic and non-linguistic means. Linguistic means include all linguostylistic means: phonetic, lexical, and stylistic ones, which express the comic. In addition to linguistic means and techniques for creating comic effects, there are also non-linguistic ones. Most often, they are used as a means of enhancing the comic and increasing expressiveness of the language. Such devices are pauses

during the conversation, laughter, unusual sounds and various linguistic features of the speaker. Paralinguistic means provide additional information not only about what the speaker is saying reflecting his social, age and character traits, but also about what information they wanted to convey to the listener. Their function is to introduce additional information into the speech flow [Батура, Свірідова, 2022, pp. 558–560].

Valorative incongruity (52%), which is one of the basic types of incongruity in political stand-up comedy, is created as inconsistency of the described reality with the well-established norms of society. Its wide representation in the genre of political stand-up comedy is connected with the fact that politics is about society's well-being, so the drawbacks of politics directly affect society.

For example, in his monologue about people complaining about politicians (2011), George Carlin says the following: *Now, there's one thing you might have noticed I don't complain about: politicians.* ***Everybody complains about politicians****. Everybody says they suck. Well, where do people think these politicians come from? They don't fall out of the sky. They don't pass through a membrane from another reality. They come from American parents and American families, American homes, American schools, American churches, American businesses and American universities, and they are elected by American citizens. This is the best we can do folks.* ***This is what we have to offer. It's what our system produces: Garbage in, garbage out*** [Carlin, 2011]. Violation of the valorative norms in the presented extract is twofold: first, the comic dwells upon the problems of American politics that are raised by the problems of the society, and, second, he tells the audience that they are the same as others who can produce only bad politicians.

The language means creating incongruity are presented by generalisation (***Everybody*** *complains about politicians.* ***Everybody*** *says they suck*), rhetorical question (*Well, where do people think these politicians come from?*), metaphors (*They don't* ***fall out of the sky****. They don't* ***pass through a membrane from another reality***), repetitions (*They come from* ***American*** *parents and* ***American*** *families,* ***American*** *homes,* ***American*** *schools,* ***American*** *churches,* ***American*** *businesses and* ***American*** *universities, and they are elected by* ***American*** *citizens*) as well as parallelism (*Garbage* ***in****, garbage* ***out***).

The multimodality of incongruity is created by supporting the language means by extralingual ones. In order to highlight the created incongruity, the above-mentioned generalization is expressed using a specific voice tone imitating tiredness of perceiving one and the same boring information, and metaphor is accompanied by using the facial expression as if the speaker really speaks about something miraculous in order to stress that situation is ordinary and people just do not understand the rules of the society. The comic uses the voice speaking first slowly and softly as presenting the well-known fact. Further, the part *They come from American […] and they are elected by American citizens* is presented quickly as it is the enumeration of American spheres of life that are, according to the author, already corrupted, and the speaker sounds irritated as he really is, trying to explain that the corrupted politics really come from the corrupted society. In this part of the speech, the comic also illustrates enumeration by quickly bending the fingers of the hand which makes the idea presented more obvious. At the part *[…] and they are elected by American citizens* the speaker raises the eyebrows and looks at the audience which is, literally, American citizens. Then he uses a long pause before the conclusion. The last part of the extract (*This is the best we can do folks. This is what we have to offer. It's what our system produces: Garbage in, garbage out*) is spoken directly towards the audience which means that they are the part of this corrupted world, and so they all are equally bad. The phrase *Garbage in, garbage out* is divided into two intonational parts in order to stress the parallelism of its parts and is said with obvious disgust on the face (see Figure 1).

In the passage continuing the previous example, George Carlin says the following also creating valorative incongruity: *Term limits ain't going to do any good; you're just going to end up with a brand-new bunch of selfish, ignorant Americans. So, maybe, maybe, maybe,* ***it's not the politicians who suck****.* ***Maybe something else sucks around here... like, the public.*** *Yeah, the public sucks.* ***There's a nice campaign slogan for somebody: "The Public Sucks"*** [Carlin, 2011]. Here, he dwells upon the idea that if the politicians are so bad, the society that elects them is no better which creates a violation of the valorative norms again, as traditionally such ideas are not expressed directly in public.

Figure 1. George Carlin with facial expression of disgust [Carlin, 2011]

The linguistic means of creating logical and notional incongruity in this example are similar as in the previous one: repetitions (*maybe, maybe, maybe*), parallelism (*So, maybe, maybe, maybe,* ***it's not the politicians who suck****. Maybe* ***something else sucks*** *around here... like, the public*), and irony (*There's* ***a nice campaign slogan*** *for somebody: "The Public Sucks"*).

The extralingual means supporting creating incongruity are, first of all, in imitating thinking on the problem right now in order to make the audience think together with the speaker. At the phrase *So, maybe, maybe, maybe, it's not the politicians who suck*, the speaker looks and points the finger at the audience (see Figure 2) with a look as if they have the same secret knowledge, so he pretends to reveal a secret everyone already knows. The game is strengthened by the intonation as in the repetition *maybe, maybe, maybe* each word is spoken louder and more confidently. Further, incongruity is achieved using certain mimics with squinting of the eyes and looking somewhere in the audience without a certain point, and then pointing with a finger to all the audience uttering the words *Yeah, the public sucks. There's a nice campaign slogan for somebody: "The Public Sucks"*. Here, the speaker directly addresses the audience not separating them from "the public" he is speaking about. The phrase *There's a nice campaign slogan for somebody* is spoken with mocking intonation, and then, after a pause, at the part *"The Public Sucks"*, the speaker sounds like the typical ignorant person complaining the politics and doing nothing.

Figure 2. George Carlin pointing with finger at the audience [Carlin, 2011]

The previous thoughts are supported by the following: *Because if it's really just the fault of these politicians then* ***where are all the other bright people of conscience? Where are all the bright honest intelligent Americans ready to step in and save nation and lead the way****? We don't have people like that!* [Carlin, 2011] Here, George Carlin created valorative incongruity based on mocking people who pretend to be perfect citizens (like *bright people of conscience, the bright honest intelligent Americans ready to step in and save nation and lead the way*) who go to politics and become literally the same as others thus revealing their real hypocrisy.

In the language level, valorative incongruity is created using, first of all, rhetorical questions (*Because if it's really just the fault of these politicians then* ***where*** *are all the other bright people of conscience? Where are all the bright honest intelligent Americans ready to step in and save nation and lead the way?*) and epithets (*bright people of conscience, bright honest intelligent Americans*) as well as irony throughout the utterance.

The ironical tone of the utterance is supported by the mocking tone of voice illustrating that the speaker does not believe in the existince of such people who are really ready to go to politics and save their country. The audience observes the intonational contrast between a part *Because if it's really just the fault of these politicians* uttered in doomy voice and the part *then where are all the other bright people of conscience* uttered, in contrast, hopefully as is the speaker believes that there are lots of such people just waiting when their time will come. To illustrate contrast, he also uses body language turning different sides for different intonational parts of the utterance, and using hands to support the questioning intonation. Then he works with space at the words *ready to step in and save nation and lead the way* imitating stepping forwards and then stops and, after pause, angrily says *We don't have people like that!* creating the contrast between people's words and actions being mocked in his monologue.

George Carlin's monologues dealing with societal issues are supported by his typical scenic characteristics. In particular, the scene itself is dark and decorated in a militaristic way, the typical colours are black and dark brown, and even his clothes are black. The comic uses the image of an old man complaining about everything and using rude language which makes its humour specific for certain audience having less prejudice and social stereotypes. All these characteristics also help to create humour based on the image of the speaker.

Another stand-up comic, Andy Haynes (2023) mocks the social and political stereotypes of the traditional societies like, for example, gender stereotypes about men and women also creating valorative incongruity: *I identify as male.* ***But I'm like… you know… like I asked for help****. I'm that kind of guy. All my friends that are* ***men never ask for help****. They could be drowning and you'd be like "****Do you need help?****", and they'd be like "****I'm not gay****"* [Haynes, 2023]. In this monologue, the speaker mocks the idea that men in traditional societies refuse to get help in order to avoid looking weak calling weakness the quality of a gay people.

The exaggeration is achieved, first of all, by describing imaginary hyperbolised situation (*They could be drowning and you'd be like "Do you need help?", and they'd be like "I'm not gay"*) as well as by the repetition of the word *help* throughout this fragment.

Multimodality of the utterance is created by the speaker using extralingual means. In particular, saying *But I'm like… you know… like I asked for help*, the speaker uses long pauses imitating a lack of confidence, and mimics of the person disappointed in oneself to characterise oneself as a non-masculine man as it is expected by society. The phrase *I'm not gay* is highlighted by imitating the hysterical crying and gesticulating like a stereotypical over-masculine man (see Figure 3), as that is how, according to the speaker, such people look like.

Valorative incongruity is also created in the following fragment: *I'm a liberal obviously. I don't like it.* ***It's not fun to be liberal. If you're liberal you know we're not having as much fun because we have to care about everything*** [Haynes, 2023]. Here, violation of valorative norms is in exaggeration of the situation when the members of conservative societies are not concerned with the issues liberals care about. In this fragment, the speaker does not concretise the issue just exaggerating that liberals care "about everything" meaning that conservatives do not.

Figure 3. Andy Haynes imitating the hysterical crying [Haynes, 2023]

At the language level, only repetitions (*I'm a **liberal** obviously. […] It's not fun to be **liberal**. If you're **liberal** […]*) and generalisation (*we have to care about **everything***). The idea is supported more at the discourse level by creating the opposition between liberals and conservatives as two different cultural groups.

The extralingual modus is provided by sad facial expression speaking about the lack of fun in being liberal. Introducing this idea, at the words *I'm a liberal obviously*, the speaker sadly looks down (see Figure 4) and uses numerous pauses, then, at the phrase *I don't like it,* he looks at the audience with exaggerated sadness like little children do, and, finally, looking directly at the audience when addressing them after long pause in *because **we** have to care about everything*, here changing the intonation into irritated and even insulted, thus creating emotional ties with them and also persuading at the rightness of this political position.

Figure 4. Andy Haynes playing the state of being upset [Haynes, 2023]

The monologue continues as follows further explaining why being conservative is not for the "good" people: *The conservatives don't have to do that. They're like, "Wow,* ***what a beautiful 75-degree Martin Luther King Day****. I was not going to celebrate but now I am"* [Haynes, 2023]. Valorative incongruity here is created in the contrast of the time of the year (*Martin Luther King Day* which is in January, winter) and the temperature (*75-degree* Fahrenheit which is 23 degrees Celsius) why calling it *beautiful* means that personal comfort for conservatives is more important than the problem of climate change.

Thus, on the language level valorative incongruity is created using realia (*75-degree, Martin Luther King Day*), epithet (*what a* ***beautiful*** *75-degree Martin Luther King Day*) together with oxymoron (*what a beautiful* ***75-degree Martin Luther King Day***).

Extralingual means used in this part of the monologue represent the absurdity of the situation described: the speaker uses an impassive facial expression and intonation at the phrase *Wow, what a beautiful 75-degree Martin Luther King Day*, and then even smiling and happy tone in *I was not going to celebrate but now I am* in order to illustrate the conservatives not even noticing the problem but perceiving the situation as normal one.

Speaking about Andy Haynes' standups, he, in contrast to George Carlin, uses positive scene decorations in brown colours with pictures of blue clouds. His clothes are typical for the modern young man including breeches and hoodie in light brown colour. His facial expression is also non-aggressive, more typical for the people who just they treat the phenomena leniently like today's young people; he also avoids aggressive body behaviour. As a result, the positive picture is contrasted with the negative phenomena he mocks in his monologues.

Logical and notional incongruity (36%) is a violation of the established norms of how the real word operates. It means that logical and notional incongruity is based on the wrong interpretation of the word order by the characters of the joke. In political stand-up comedy, it is used in order to characterise the illogical nature of politics and the politicians' voters.

For example, logical and notional incongruity is presented in the monologue by Joe Kilgallon (2019): *I heard this from one woman during the last elections. I couldn't remember what she was talking about but she's like Mitch McConnell. So, "I'm going for Mitch McConnell because he's* ***pro-family****. And I like my candidates to be* ***pro-family****". Which leads me to ask this question: "****Who the hell is running on the anti-family platform?****"* [Kilgallon, 2019]. In the presented example, the speaker mocks the voter for not understanding that she values something that is expressed by literally any of the politicians, so her decision based on such a criterion is simply stupid.

The language means of creating logical and notional incongruity are fewer: citation (*"I'm going for Mitch McConnell because he's pro-family. And I like my candidates to be pro-family"*) and rhetorical question (*Who the hell is running on the anti-family platform?*) because violation of common sense is mostly expressed at the discourse level by describing the absurd situation.

The absurdity of the described situation is also expressed by extralinguistic means. In particular, at the beginning of the utterance, the speaker smiles as if he is going to tell another funny story (see Figure 5). He stops smiling at the words *pro-family* both times and starts speaking in a mocking tone, and further goes to nearly screaming at the words *Who the hell is running on the anti-family platform?* which helps him to illustrate his surprise created by the woman's silly reasoning.

Another example of logical and notional incongruity is the part of the monologue by Joe Kilgallon (2019) dealing with the voters' concern about the USA's debt: *What about do people talk right now? It is the economy, the debt. I got the debt is a big issue. I don't care about it, I don't think it matters but I think it is hysterical that everyone's like, "****Oh my God, the debt is at 17 trillion dollars****!" Oh, just scare if you want,* ***to hit a trillion scare you? Why is 17 trillion is a magic number for all of a sudden****?* [Kilgallon, 2019]. In the presented example, the speaker mocks the voters' logic that the bigger the number is, the more they are concerned not taking into account the fact that a sum of a trillion dollars is the sum no ordinary person can really imagine. So, for ordinary people, the sum of the debt is only numbers, and such voter cannot really understand the situation but tries to look smarter when speaking about it.

Figure 5. Joe Kilgallon starting his monologue [Kilgallon, 2019]

Like in the previous example, not many language means are used in the process of creating logical and notional incongruity, in particular, they include only metaphoric epithet (*17 trillion is **a magic number***) and repetition (*"Oh my God, the debt is at **17 trillion** dollars!" […] Why is **17 trillion** is a magic number for all of a sudden*), the very idea of the joke is expressed at the discourse level.

Non-verbally, the speaker supports the joke by imitating the mimics of the terrified person and the changes of the voice: mocking one citing the voter (*Oh my God, the debt is at 17 trillion dollars!*) (see Figure 6), then pause for the audience to understand it, and then the phrase *Oh, just scare if you want […],* and the ironical one asking the voter about the reason of one's concern (*[…] to hit a trillion scare you? Why is 17 trillion is a magic number for all of a sudden?*) which expresses his attitude towards the described situation.

Figure 6. Joe Kilgallon imitating the mimics of the terrified person [Kilgallon, 2019]

The scene in Joe Kilgallon's stand-ups is darkened, so the audience sees no decorations concentrating the attention on the comic's person. Joe Kilgallon looks like "the guy next door", he

uses casual clothes and speaks without pretending just as one would speak with one's friend, and this makes his monologues closer to the audience.

The least used in political stand-up comedy is ontological incongruity (12%), which is a violation of the rules of being and is often based on the introduction of imaginary creatures in the text. Since politics does not presuppose the situations of the spiritual world where some imaginary creatures exist, ontological incongruity is not often used in political stand-up comedy.

However, it can be used, for example, when describing manipulating religion for political purposes as in the following fragment from George Carlin's monologue (2010): *Swearing on the Bible, you understand that […]? They tell you to raise your right hand and put your left hand on the Bible. Does this stuff really matter, which hand? […] Suppose you put your right hand on the Bible and you raise your left hand. Would that count?* ***Or would God say, "Sorry, wrong hand, try again****"?* [Carlin, 2010]. In this fragment, ontological incongruity is based upon the fact that swearing on the Bible for the elected president or in the court is considered by society as the prove that the person is honest. At the same time, this process was transformed into a strictly regulated procedure as if God requires to follow it; and that is what George Carlin mocks in this fragment.

The basic language means of creating ontological incongruity in the presented text fragment is intertextuality as the phrase *Sorry, wrong hand, try again* is a parody of the phrase the user gets when, for example, one enters an incorrect password using the computer or the ATM.

The extralingual support of the ontological incongruity is the face of the speaker demonstrating a sincere interest in the issue. He tries to look curious, like the discoverer of the matters not discovered jet making the idea sound like absurd, in order to make the people think about how the procedure of swearing in the Bible really influences the swearer's behaviour.

The research *conducted* postulates that incongruity as a cognitive mechanism of comic creation is multimodal in the genre of stand-up comedy. Multimodality is considered within the general idea of modality, which can be understood as the speaker's assessment of the content of the utterance as well as the relationship of the subject of the action to the action; and multimodality is thus the coexistence of more than one semiotic mode within a given context, where all modes affect the meaning, form its essence, and thus all modes are used to express the speaker's attitude towards the content of the utterance. Since stand-up comedy is seen as an encounter between a single, standing performer who acts comically and/or says funny things directly to an audience, without much in the way of costume, props, set or dramatic vehicle, it is important for stand-up comedians to use both verbal and non-verbal means of communication, making this genre, by definition, multimodal.

Incongruity as a cognitive mechanism of comic creation is based on contrast, deviation from the norm; and according to the norms violated, it is classified into ontological, logical and notional, and valorative. All of these types of incongruity can be found in political stand-up comedy. Valorative incongruity is the most common (52%). This type of incongruity involves the inconsistency of the political reality described with established social norms. It is often used in political stand-up comedy because politics affects the well-being of society. Comedians use various linguistic techniques such as generalisation, rhetorical questioning, metaphor, repetition and parallelism to create this type of incongruity. They also use extralinguistic means like voice modulation, facial expressions, and gestures to emphasize and illustrate the existence of incongruity. Logical and notional incongruity (36%) arises from the violation of established norms of how the real world operates or from characters in the joke misunderstanding the order of events. In political stand-up comedy, it is used to highlight the illogical nature of politics and voters' reasoning. Comedians often employ rhetorical questions and citations to create this type of incongruity. Extralinguistic means, such as tone of voice and facial expressions, are used to convey the absurdity of the situation. Ontological incongruity (12%) involves the violation of rules of existence and the introduction of imaginary creatures or situations. In political stand-up comedy, ontological incongruity is less commonly used, but it can be employed to highlight absurdities, such as the ritual of swearing on the Bible in a formal setting. Comedians use intertextuality to create this incongruity, and their facial expressions and delivery style support the humour emphasising the incongruity.

In conclusion, political stand-up comedy uses different types of incongruity to challenge social norms, highlight the illogical aspects of politics and create humour. Linguistic and extralinguistic means are both essential tools for comedians to create incongruity, making humour in the genre of political stand-up comedy a multimodal phenomenon.

The prospective direction for further research in the chosen direction is to analyse the specifics of the representation of multimodal incongruity in the translation of texts belonging to political stand-up comedy, taking into account both linguistic and extralinguistic means of creating incongruity.

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MULTIMODALITY OF INCONGRUITY AS COGNITIVE MECHANISM OF CREATING HUMOUR: CASE STUDY OF POLITICAL STAND-UP COMEDY

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Key words: *political stand-up comedy, humour, modality, multimodality, multimodality of incongruity, linguistic and extralinguistic means of creating incongruity.*

The problem of humour is complex and transcends aesthetic boundaries. Laughter is a product of interactions between individuals, social groups, cultures and epochs, with a far-reaching significance that attracts the attention of various scientific fields. When discussing humour, it is essential to consider the modality, which reflects the speaker's attitude and subjective expressions. Regardless of genre or style, humour offers an aesthetic representation of the world, created by the author to convey his or her communicative intent and perspective. The core mechanism of humour is incongruity, characterized by inconsistencies with established norms that produce a comic effect. This incongruity is present in all forms of humour, whether oral, written or multimodal, as in stand-up comedy. Stand-up comedy uses different modes of expression, including spoken words, body language, facial expressions, gestures and timing, to enhance the comedic experience. Therefore, when discussing stand-up comedy, it's important to consider the multimodality of incongruity at different levels of expression.

The aim of the current research is to describe the multimodality of incongruity as a cognitive mechanism of creating humour in stand-up comedy and to characterize the specifics of incongruity in works of this genre, taking into account its specifics in terms of forms of expression of humour. In order to achieve the research objective, the following research tasks will be carried out 1) to provide the definition of modality as a way of expressing one's attitude towards the surrounding world; 2) to present the specifics of stand-up comedy as a multimodal genre; 3) to present the idea of multimodality of incongruity as a cognitive mechanism of creating humour using the example of the stand-up comedy genre.

The research material of the presented research is the stand-up monologues of George Carlin (2010, 2011), Andy Haynes (2023) and Joe Kilgallon (2019) on political issues. In the presented stand-up monologues, a total of 100 cases of incongruity are distinguished, of which 52% are valorative, 36% are logical and notional, and 12% are ontological.

The cognitive nature of comic in political stand-up comedy is examined as a complex phenomenon. Analyzing the multimodal means used to create comedy in this context requires a polyparadigmatic approach that encompasses four scientific paradigms – discursive, linguocognitive, linguopoetic, and nonverbal communication analysis. Such a comprehensive *methodological approach* enables a deeper understanding of this complex and multifaceted subject matter.

The research indicates that humour creation via cognitive mechanisms like incongruity is a phenomenon spanning multiple modes within the stand-up comedy genre. Multimodality encompasses the evaluation of utterance content by the speaker, as well as the subject's relationship to the action, with multiple semiotic modes coexisting in a context that shapes the essence and conveys the speaker's attitudes. Stand-up comedy requires both verbal and non-verbal communication, making it a multimodal form of performance where a single performer engages directly with the audience. The core mechanism for creating humour in this genre is incongruity, which stems from contrast and deviation from norms, including ontological, logical, notional, and valorative incongruity. These types of incongruity are commonly used in political stand-up comedy, making it a unique and dynamic form of entertainment. Value incongruity, which is the primarily employed method (52%), exposes disparities between political realities and established social norms. Comedians utilise various linguistic techniques, including generalisation, rhetorical questions, metaphors, repetitions, and parallelism, alongside extralinguistic methods such as voice modulation and facial expressions, voice tone, pauses, different kinds of intonational contrast, body language to establish incongruity of this nature. Logical and notional incongruity (36%) highlights the irrationality of politics and voter's reasoning, using rhetorical questions, citations, and certain tone of voice and facial expressions. Ontological incongruity refers to the introduction of imaginary elements which violate the rules of existence and are used to emphasize absurdities. Although less frequent in political stand-up comedy, it can still be used to highlight absurdities, such as the ritual of swearing on the Bible in a formal setting. It is shown that the scenic characteristics (positive or negative character, colours, decor), the way of dressing are also essential, because they all contribute to the creation of humour based on the image of the speaker. Comedians utilize intertextuality and their delivery style to create and emphasize this form of incongruity. In conclusion, political stand-up comedy utilises different forms of incongruity to deride social conventions, reveal political absurdities, and generate amusement. Both linguistic and extralinguistic elements are important tools for comedians in creating incongruity, making political stand-up comedy a multimodal phenomenon.

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THE HOCKEY COLLECTIVE IDENTITY: COGNITIVE AND PSYCHOLOGICAL APPROACHES TO THE DISCOURSE ANALYSIS (Verbal and Multimodal Aspects)

Асоціативний та інтерпретаційний аналіз одиниць мовлення є традиційною практикою аналізу дискурсу, яка використовується в дослідженнях, щоб продемонструвати, як учасники комунікації взаємно погоджуються щодо значення, яке вони структурують під час дискурсу. Контрольовані експерименти проводяться в умовах, відносно незвичних для практики природного дискурсу, оскільки в дискурсі в реальному часі процес структурування та реконструкції смислу відбувається завдяки глибокому залученню в ситуативний контекст. Тому *метою* нашого дослідження було доповнити результати експерименту ментальними моделями чи моделями ситуацій, що відображають категорії мислення під час структурування хокейного дискурсу, щоб розвинути ідею колективної хокейної ідентичності, яка виникає з дискурсу через типове залучення мовленнєвих структур і типової мовленнєвої поведінки в процесі дискурсу. Мета дослідження дозволила вирішити декілька *завдань*. Перше — визначити, чи є якісь особливості хокейного дискурсу. По-друге, реконструювати колективну хокейну ідентичність відповідно до дискурсу, який вони будують під час спілкування. Ці завдання допомогли нам охарактеризувати учасників хокейного дискурсу як тих, хто має статус «внутрішніх» членів і мають особливий рівень довіри з боку інших членів соціальної групи. Основу дослідження складають *методи* аналізу дискурсу разом із когнітивним моделюванням. В експериментах 1 і 2 ми виявили, що статуси «in-member» і «off-member» формуються та приписуються учасниками відповідно до здатності правильно структурувати значення в хокейному дискурсі. Когнітивний аналіз дав нам змогу побудувати когнітивну модель колективної хокейної ідентичності, яка ґрунтується на репрезентаціях хокейного світу, взятих із дискурсу в соціальних медіа (сторінки команд НХЛ в Instagram). *Результати* експериментів і когнітивного моделювання домінуючих концепцій хокейної колективної ідентичності підтверджують кілька гіпотез. Ми виявили соціальні ефекти демонстрації статусу через конструювання смислу в процесі дискурсу та важливість бути «in-member» для ефективної комунікації та задоволення учасників.

Ключові слова: хокейний дискурс, колективна хокейна ідентичність, ментальні моделі, дискурсивні репрезентації, комунікаційний експеримент.

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Introduction

The process of transmitting thoughts and ideas has always been the focus of attention of linguists since the language is the means that is considered to be developed for the purpose of communication. The theories of discourse [Grice, 1975; Goldinger, 1996] are determined to reveal the verbalized communicative interaction of the addressee and the addresser

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under specific communicative conditions, social and pragmatic situations for realizing some definite scope of pragmatic impact on the addresser [Donders, 1969]. While some societies are developing, there is a requirement for the language to serve the communicative needs of the society in general and definite social groups in particular. Thus, the scholars figure out special social needs to create a special secret language of communication on the basis of the general language of the society [Goldinger, 1996; Guydish et al., 2020; Hepburn & Bolden, 2013; Hoey, 2015] [Horton & Spieler, 2007; Kuperberg & Jaeder, 2016]. The division of the discourse into official and non-official aims at giving more accurate characteristics of pragmatic and communicative functions that are served.

Each of the discourses, official and non-official, presupposes different linguistic behaviour which has been studied and described from different angles: the structure of the discourse within informal linguistic behaviour with friends [Planalp & Benson, 1992]; discourse markers [Guydish et al., 2020], overlapping structures [Donders, 1969], laughing [Smoski & Bachoroski, 2003]; unspoken structures in opening and closing parts of the conversation.

Yet, the researchers also paid attention to the non-fluent nature of communication [Liu et al., 2016]; prosodic convergence [Truong & Heylen, 2012]; amount of laughter [Smoski & Bachoroski, 2003]. The fact that being acquainted has an impact on linguistic behaviour, can be traced in the Map Task Corpus. These documentations of friend and stranger pairs of communicative patterns prove the differences in the behaviour of one person depending on the communicative situation, though the acquaintanceship is not supposed to influence entertainment behaviours with Artwalk Task [Liu et al., 2016]. Thus, the results of the discourse studies prove the fact of some particular typical linguistic behaviour that can generally describe a personality in a particular situation. Based on the results, a conclusion can be drawn that if the linguistic behaviour is typical under some situation, we can speak not of some kind of individual identity but of the collective identity of people under some communicative circumstances. Discourse analysis is about structuring the notion / meaning of a conversation and identity. In different types of discourses the identity of an interlocutor is composed and distinguished by other communicative participants on the basis of reference and inference.

The main task is to prove the specificity of the meaning of structuring and reconstruction in a non-official discourse such as the hockey one. The next point is to describe the hockey identity as a representative of a specific linguistic behaviour that could give us the basis to mention the collective hockey identity.

The first goal of our research is to assess the communicative situation in which a collective identity reveals itself as an interlocutor with a specific linguistic behaviour. Secondly, characterize the collective identity acting in a specific discourse, in our case it is non-official hockey discourse. Thirdly, prove the existence of specific linguistic behaviour that figures out the users of the specific linguistic behaviour for the purpose of being distinguished and accepted by others as in-group social members due to the ability to co-construct the meaning of the utterance in the flow of communication.

Communication in Psychological Perspective

Communication between people is in its broad meaning an ability to generate numerous constructions via the language means in order to present an idea in its closest enveloping. Psychologically, it is a high and specific type of mental interaction that differentiates people from other biological species as the mind enables a person to reconstruct the model of reality according to available general mechanisms of cognition [Vygotsky, 1962, p. 16]. With regard to Vygotsky's ideas, the speech is, first of all, the means of communication, and it is mostly social communication that is the reason why people struggle to express thoughts, ideas, feelings, and states, and also it is a means of cognition and categorization [Ibid.]. That means the ability of a human being to reconstruct both the model of reality according to Vygotsky`s understanding and somebody`s individual model of the world according to contemporary cognitive theories [Peeters et al., 2006; Mertens & Ruiter, 2021].

Cognitive Approach

In terms of cognitive linguistics, the external information perceived by organs of the body is the embodied knowledge (that is from the limits and abilities of the human body), and

psychologists add that the word is ready when the understanding is ready. It means a definite path the perceived information is going to undergo before crystallizing into a unit of information that is ready to be worded. This process is very individual that is why the model of the world is personalized.

It is supposed that in the memory a person has a limited number of models, prototypes acquired during life via associative reasoning and due to practical experience. Accordingly, new pieces of information are adjusted to the categorized units in the memory, and then, further, together with a situational information the units are involved into concepts, situational units of knowledge organization in the memory created ad hoc.

The concepts are the contrails used to reconstruct the world. They are the basic structures of situational knowledge influencing the choice of language means to present some ideas and emotions in speech. They dictate linguistic behavior to some degree as they are the content of the linguistic form.

Psychological Motives

Psychologists insist on the predominant role of at least three motives that rule the behavior of a person and also influence language functioning in speech. The principle of the dominant gives the explanation to the behaviour of living beings [Vygotsky, 1962]. Every definite moment some behaviour act is performed, that is preconditioned by unity and agreement of all the systems of an organism participating. The terminate centre for ruling and agreeing on all the processes is considered to be dominant, which uses the energy of any incoming signal and suppresses any other possible unrequired activities. Further, the role of the dominant goes to other centres to perform functional tasks. The theory was developed and elaborated by A. Ukhtomsky. According to A. Ukhtomsky`s physiological theory, there are the dominants which cover the inner state of a person and the influence of the outer surroundings. They are neuropsychological entities that presuppose the behavior of a person. They are viewed as generalities compared to the general gravity principles by universality. The theory gives the possibility to describe many psychological phenomena: memory, attention, cognition, object thinking, and motivation [Cited in: Vygotsky, 1962]. The author Ukhtomsky himself supposed that the same approach can be applicable to other practical spheres to explain the motives of behaviour, speech behaviour in particular. The spheres mentioned are sport psychology, labour psychology, and pedagogical psychology.

Current Study

Modern psychology and psychoanalysis develop the ideas about the three most influential dominants ruling the behaviour of a person as a social unit. These are the dominants formed on the basis of self-defense, hierarchical and breeding instincts.

These are hierarchical principles, which indicate the place of each member of a social community in hierarchical relations. It is the instinct of gender development, which divides members of a social circle into strong and weak representatives, who also demonstrate passive and active roles. It can be reflected in speech via definite types of grammar constructions or synonyms to emotionally neutral types of expressing and organizing speech.

And the instinct of self-defense, which prevents a person from undesired danger and can be expressed in speech in a specific style of communication, is more or less attractive to the members indicating the openness to relations or danger of approaching the person.

It goes without question that all the dominants are included in the process of cognition and elaborating knowledge as a precondition, but in the stage of concept organization some definite dominant/-s can influence speech creation and organization. For this reason, we agree with the definition of speech proposed by Vygotsky: a thought is a cloud that is given by the wind of motivation and is poured down by words [Vygotsky, 1962, p. 332]. The thought itself is not born from another one, but a motivating sphere of consciousness that captures impressions, emotions, interests, determinations, artifacts, and needs. Behind a thought, there is an affective-voluntary tendency, which can answer the question “why”. A thought is not equal to a language expression, they rather overlap and coincide as presenting thoughts in speech flow is a complicated process of thought discretion and partial-

ly presenting in language means. That is why the units of thinking and speech do not coincide. Polan concluded [Vygotsky, 1962, p. 334] in his research that there is a more independent link between content and a word than between meaning and a word. A word has a dynamic content which is formed of contextual affective and intellectual meanings which narrow the word content in respect of the abstractness which is narrow by itself and limits the meaning due to the context; and widens in the light of enrichment by other words accompanying it in the text. Due to the ability to associatively reason a person in mind enlarges the scope of the content expressed in language means. Moreover, language expressions can trigger a definite scope of information that is associatively fixed behind them. Specifically, it is vivid in literary texts where the word used in the title to the end of the literary work acquires additional meaning and is considered to be the concentration of all textual meaning and the content in general.

Psychological closeness of the interlocutors is realized through common apperception among the speakers and this fact helps to understand the meanings of communication from a hint, for shortening speech. In this case, syntax and its phonetics are reduced to a minimum, simplified and condensed as much as possible, when the subject of judgment is known to the interlocutors in advance and when there is a greater or lesser degree of commonality of apperception among the speakers. The meaning of the word comes to the fore.

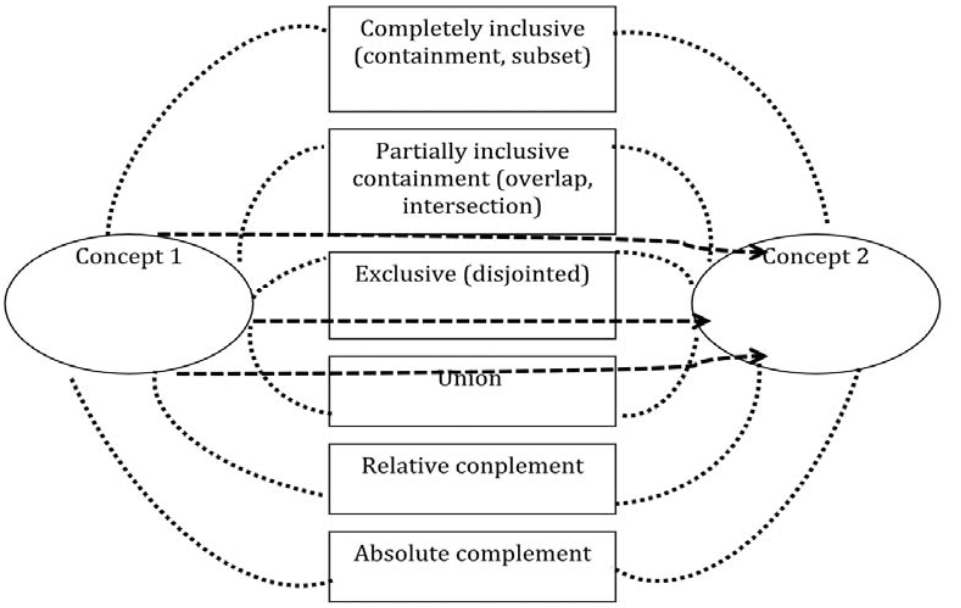
The Collective Identity

It is believed that the focus of social studies is on communication and in particular the language functioning in text samples as the products of speech production. It is vastly discussed in scientific papers in the field of sociolinguistics, stylistics, and communication how the choice of language units can signify about the status, age, gender, and profession of the speaker. Thus, by evaluating the language behaviour we identify ourselves and other members of some social circle. Identity is presently the issue and the problem of interdisciplinary studies: discourse analysis, pragmatic stylistics, and other disciplines of social and psychological sciences.

The main emphasis in the discussions of the identity and its manifestation via the language is made in [Suvorova, 2021a, 2021b]. The author indicates three main vectors in studying the connection of identity and language. The self as an isolated, self-contained entity (different psychological and social theories) is one of the vectors. The second one is interpersonal communication and the production of negotiating identities within a personality (discourse practices). The third delimits the connection between language and identity to the relation between social categories and the linguistic phenomena (sociolinguistic studies).

Considering the purpose of the article we would accept the ideas of social constructivism about the attention being brought to the identity as “doing” rather than “being”, when a person practices the language to interact with other individuals.

The theory of mental models (or situation models) can be applicable to the analysis of hockey discourse in social media. Information in the discourse is structured about eventualities, and it is encoded in a propositional format “smb is smb/smth; smb/smth acts so/ as if/ for; smb/smth affects smb/smth and so on”. The eventualities have the relations Cause-Effect, Inclusion/Exclusion, Evidence-Assertion and others described in the scheme (Pic.1) which are signaled textually and suggested about the hockey world. These relations must be computed in order to make sense of the discourse. The eventualities can involve one or more entities that are psychologically important, or “salient”, “psychologically focused”. The eventualities mentioned in the process of discourse may involve the same entities via anaphoric or inferential processes. From a broader perspective, the repetitions of the referent entities in communication across larger stretches of discourse happen because the communication concerns the same event in the hockey world. The “in-group” members structure their representations around some common event known to the members of hockey social groups. As an example the situation with the Finals 2023 when in the discourse These are the representations of hockey discourse rather than people-centered representations. More considerations about the length in texts on narrative comprehension in Emmots [Mertens & Ruiter, 2021; Hepburn & Bolden, 2013].



Pic. 1. The process of structuring knowledge in discourse

The point is that there is a need to go beyond the situational model theory and consider global levels of discourse structure and discourse comprehension to have a proper understanding of discourse.

Methods of analysis

Participants

Two hundred and thirteen participants` recordings of the experiment 1 (the meaning unpacking test) and seventy one participants` recordings of the experiment 2 (analysis of multimedia texts) were analyzed in this study (78% students and 22% professional representatives (2% teachers, 40% translators, 37% philologists, 20% coaches and sportsmen, 5% sports events followers). The students of the Department of European and Oriental Languages and Translation from Alfred Nobel University participated in free experiments that were designed as a part of the task for their course in stylistics of the main language (English). The experiment was based on the competencies they were supposed to obtain during the course, particularly the skills of lexical, linguistic and textual analysis. The rest of the participants are professionals connected with sport or/and language. Table 1 shows the professional field of the participants. The age of the participants ranged from 20 to 45 years old. The levels of English of the participants are represented in graph 1: advanced – 25%, intermediate – 70,8%, elementary – 3,3%, basic – 1,7%. The samples from **Chats 1 and 2** of the followers of the NHL teams in social media were analyzed by a linguist researcher.

Adherence to ethical standards

The research was conducted in accordance with the requirements of the Research Ethics Committee, which was discussed at the meeting of the Department of European and Oriental Languages and Translation, Alfred Nobel University. The experiment procedure was agreed upon the respondents, which is documented in the body of the questionnaire ("by proceeding to the tasks you agree to participate in the experiment on words and sentences interpretation", Protocol № 1 from 30.08.2021). The experiment was not funded. There is no conflict of interest.

This research was conducted in the frame of the scientific topic "Multicultural Aspects of the Roman and Germanic Philological Discourse and Problems of Translating Foreign Languages and Literature" (state registration number 0119U000132), Alfred Nobel University.

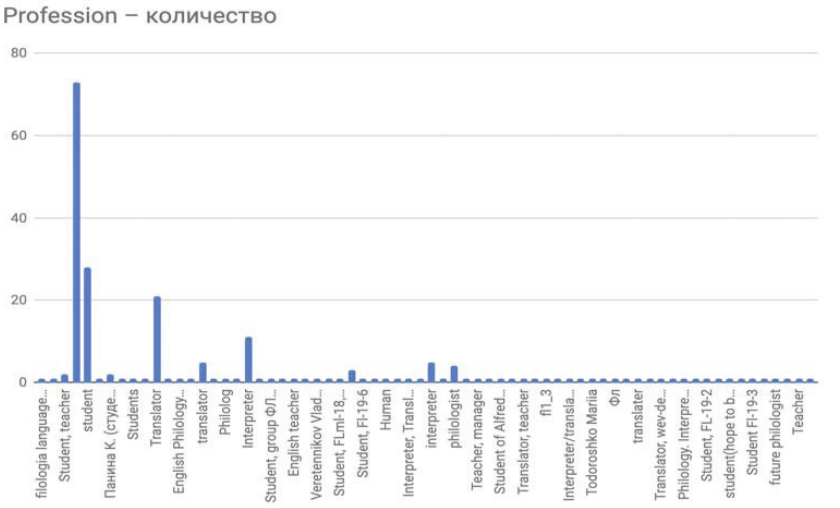


Chart 1. The professional field of the participants

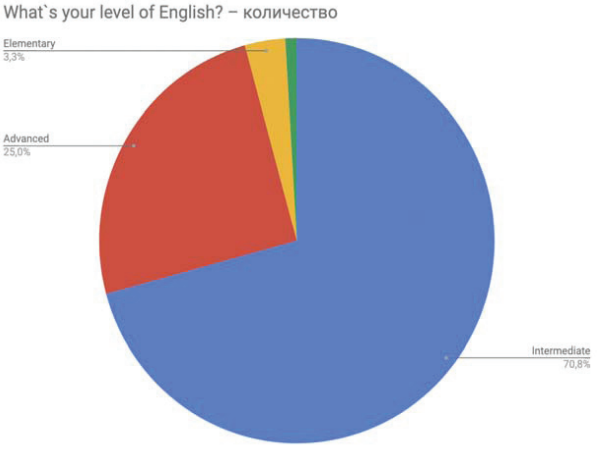


Chart 2.The level of the language competence of the participants

We thank our many research assistants who aided in data collection and coding, with special thanks to D. Valuiska, K. Nebozhenko, D. Tretiakova, D. Topilina, N. Bairamov, N. Dunder, T. Vasiliev, V. Poltavets. We thank D.Gnitko and D.Yakushin for contributions to this project. We thank T. Freeman and four anonymous reviewers for comments on an earlier version of this manuscript.

Materials

The material is selected from the social media official profiles of the professional teams of hockey players of the NHL. The discourse in social media (Instagram) clearly proves the non-official up-to-date discourse as the profiles are open to the public to follow the publications and express the opinion in any style and by being available for the media means. The second source is the book written in a non-official style “Hockey for Dummies” by John Davidson. It contains easy-to-read and interpret information about the essence of hockey for the general public. For the research, only cartoons were taken for the reason that they are supposed to be understandable for the participants of the experiment on sense interpretation.

Procedure

The methods involved in the research of the collective identity in sports and, in particular, in hockey sports include a complex of different techniques in order to ensure that the data gathered are reliable and to assist in developing the discourse analysis field. In the paper, the general methods, the qualitative and quantitative ones, are combined with the descriptive one to meet the purpose of the investigation.

The algorithm of the discourse analysis presupposes several stages.

The first one is the collection of the material for the research. It includes quantitative analysis which is focused on numeric examples of word combinations repeated in hockey discourse. The primary analysis of the gathered data gives the possibility to predict typical wording of some ideas in hockey discourse and choose the patterns of speech being typical ones for conducting surveys.

The second stage is preparing the material for the experiments which intend to prove the idea about the specificity of thinking of the one who is involved in the sports field. To obtain a wider understanding of the specificity of thinking of a person connected with the hockey activity, the experiment is conducted in two stages and with the help of two surveys.

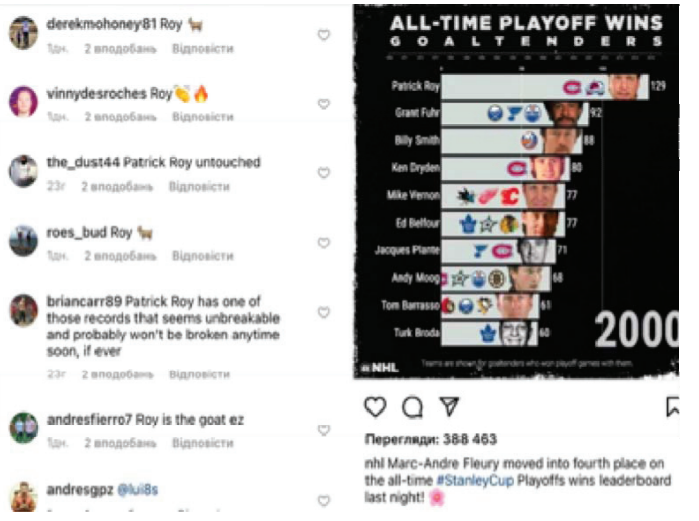
One of the surveys is composed as a questionnaire containing an interrogation and the options of the answers to it. The testing system is to check understanding of the specific phrases popular in the speech of hockey players, coaches and supporters. The purpose of the survey is to check the hypothesis about specific dynamic content of common for the type of discourse phrases. The content of the phrases is clear only to the devoted representatives of the social circle of hockey lovers, professionals, and amateurs.

The second survey is based on the associative reasoning of the respondents. They are supposed to choose the appropriate interpretation of a cartoon devoted to hockey events and situations about hockey activity. The offered variants of interpretation differ in the degree of closeness to the sport and reflect how far the respondents are familiar with it. As far as the cartoons are based on the knowledge of hockey sport presented via some other practical experience it is possible to interpret the plot of the cartoons in some other meaning, direct or indirect.

The method of statistics is employed in the research to support the qualitative interpretation of data and complete the interpretative analysis of the chosen material.

The tools of cognitive modeling are involved to draw all the data about specific sports discourse into the system of connected concepts, the most abstract representations of the hockey world.

The basic method which is applied in the investigation of enclosed self is the method of semantic componential analysis and associative analysis, interpretational analysis. The material taken for the analysis and the experiment is shown in **Pic.2.**



Pic. 2. The chat from Instagram page of the NHL (2021, June)

The analysis proves that the participants of the communicative situation structure the hockey discourse so that it is clear to the involved members of the social circle of the followers and supporters of the NHL teams. They use the concepts of approval or disapproval by employing symbolic icons/emoticons ("fire" and "goat") offered by the software of Instagram or express their emotion directly through the language. Constructing a specific secretly coded discourse is a characteristic of an "in-group" social behaviour to prove the status of a "true member" of the social network. That is how a collective identity can be expressed.

Coding

We start with the description of the data chosen for the analysis, and further with the explanations of how the data was coded to measure communicative efficiency in hockey discourse. The purpose of the planned analysis required that the data for the answers of the participants with the level of English higher than basic would be analyzed for this study in two experiments. Inability to clearly understand the meaning of the material for the interpretation of the test tasks often had a cascading negative effect on performance. The participants either lost attention when the experiment moved on after 10 minutes spent on solving the tasks, or they ignored the time limitation and kept looking for the answers to the tasks, which then threw off the timing of the rest of the trials.

In the second experiment, the participants who had problems with the cartoon pictures were excluded. The problem with the pictures was that the software of Google Forms did not work properly on the side of the participants and they could not see the material.

Results

We tested whether the meaning constructed in hockey discourse is clear enough for the people who are doing hockey or are the followers and supporters of the sports activity (in-members) and those who are far from it (off-members). Experiment 1 examined how the efficiency of meaning unpacking differed in the experiments 1 and 2. The difference in meaning reconstruction from the context between the in-member participants and off-member participants is fixed in the results obtained from the experiment. The fact that some participants had a low level of English was taken into consideration and the results were excluded from statistics.

Overall, there was a negative skew (8%) in the results (Table 1), with the participants rating themselves as being with low language competence. The scores were non-normally distributed (Shapiro-Wilk= 0.75, p= .06) in **Chart 3**.

Table 1

Basic descriptive statistics on variables of meaning reconstruction on the basis of inclusiveness into a hockey social group

Variables	in-group participants	off-group participants
Test 1	124 (77,8%)	47 (22,2%)
Success in reconstructing meaning	93,8%	24,6%
Test 2	21(28,6%)	50 (71,4%)
Success in multimedia interpretation	98%	54%

Analysis 1

With analysis 1 we tested whether there is a difference in discourse meaning reconstruction between in-group participants and off-group participants, as well as whether in-groupness had differential effects in experiments 1 and 2. Preliminary analysis indicated a great difference between the answers of the two groups, as it is shown in Table 1. This suggests that in-group members who participated in the experiment reconstructed some other additional information from the context because of the specific meaning conventionally attributed to the language and other means of communication by the hockey social group members.

There was a special form presented to the participants where they were asked to define the meaning of the pointed language structures in the context. The possible answers were given to each question as options to choose from. The percentage of the participants who used the tactics of choosing without proper understanding is 10,8% (23 participants).

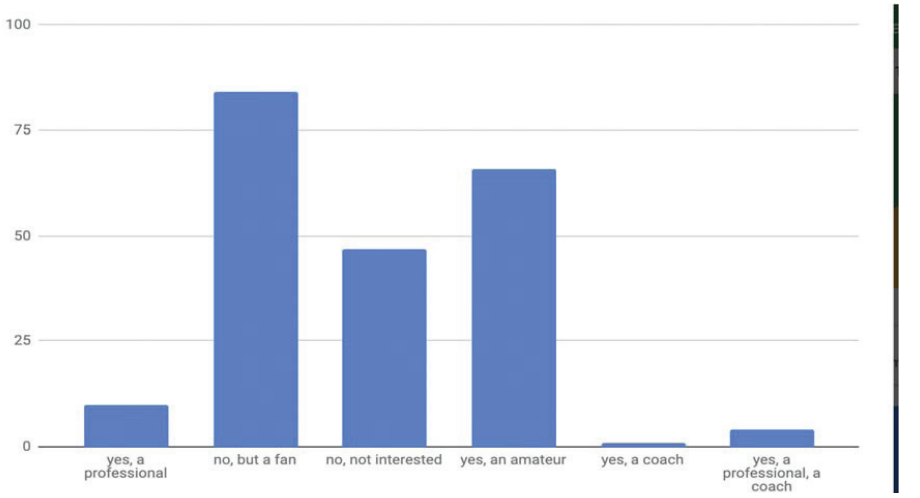


Chart 3. Distribution of the results of the test 2

In analysis 1, we found that the language competence and in-groupness influenced the ability to properly reconstruct the discourse meaning in the communicative situation of a particular social circle. The in-group participants with at least intermediate level of the English language competence were far more successful in the discourse interpretation compared to the results of the off-member participants.

We also took into account the fact of choosing the answers without thinking about the meaning as the task was in the form of a questionnaire, that is why there was a temptation for the participants to skip the stage of meaning reconstruction and minimize the efforts. We discovered that the practice found its place during the experiment and it influenced the interpretation. This was expected because the way people generally solve the problematic tasks is characterized by the minimum effort taken by people [Hepburn & Bolden, 2013; Guydish et al., 2020; Goldinger, 1996; Donders, 1969; Clark & Schaefer, 1987].

Analysis 2

With analysis 2, we tested the ability to construct the meaning of hockey discourse when the participants have a wider context as the meaning is constructed via multimodal means (graphic and language). The highest result of the similar interpretations of one cartoon was 71,4% with the distribution of the percent 71,4/14,3/ 7,6/ 1,4/ 1,4/ 1,4/ 1,4, the rest of the results vary as in **Charts 3 and 4** 38,6/ 31,4/ 8,6/ 7,1/ 7,1/ 4,3/ 1,4/ 1,4.

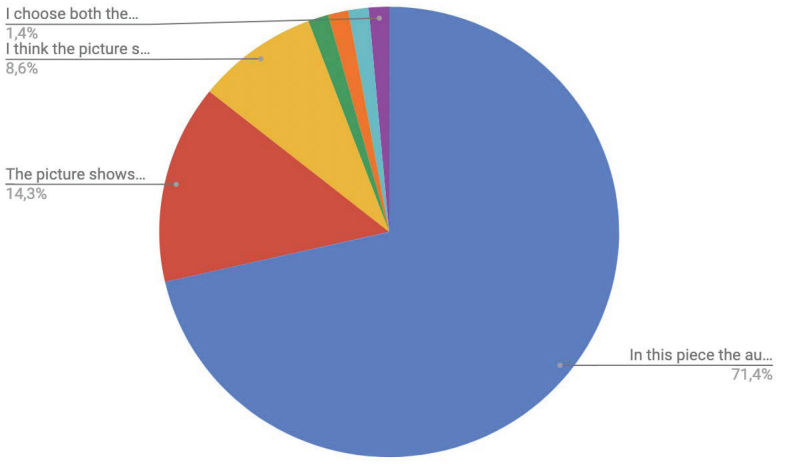


Chart 3. The results of the test 2 (column 5)

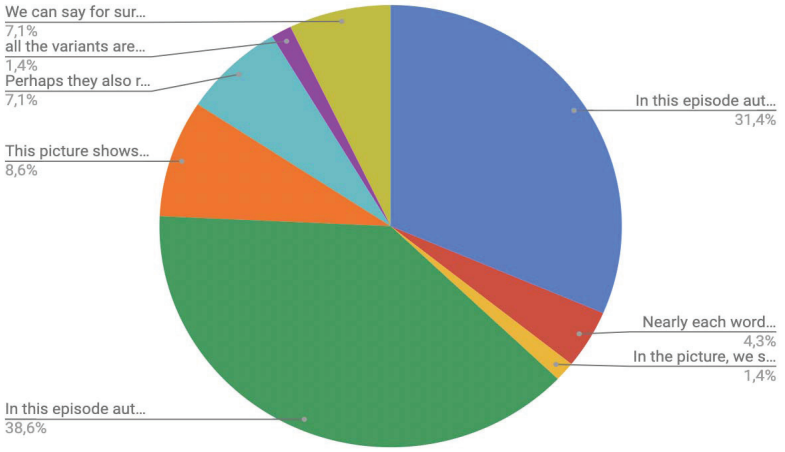


Chart 3. The results of the test 2 (column 8)

We used Google Forms to present the tasks of the experiment and Google Tables to collect the data and reflect the statistical analysis of the results.There was an option in the experiment to give a personal interpretation of the materials. The average percentage of the participants who used the option was 1,4–3,7. There was also an option to agree/ disagree to all offered interpretations and from 1,4–2,5% of the participants made the choice.

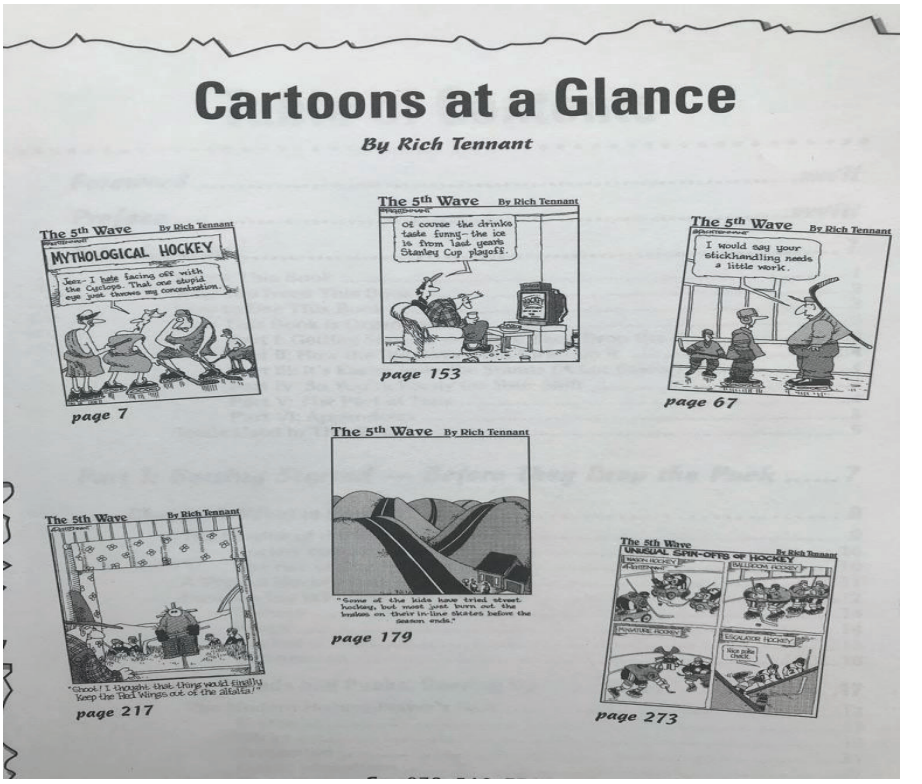
In analysis 2, we found that there is no direct effect of being previously acquainted with the context of the discourse on performance. We found direct relationships between in-group members and reconstruction of the meaning in discourse. The awareness of the peculiarities of hockey activities moderated the influence of the graphic support of the linguistic means to reconstruct the meaning of the cartoons chosen for the analysis.

For example, one of the jokes given as the illustration of the world of hockey for those who know nothing about is quite obvious and clear in respect of meaning for the in-group members and is a rather ambiguous one for the off-members of the hockey discourse. It sounds "*of course the drinks taste funny - the ice is from last year's Stanley Cup playoff*" and is supported by a sketch with two men sitting before the television where hockey is on and one of the men looking bewildered and holding a glass in his hand (pic.4) . For the in-group members the play-off series of matches have enormous value so that they are ready to take pieces of ice from an ice-rink of the matches and keep them as precious souvenirs.

The interpretation of the joke that demands enough knowledge of the hockey world in the high league NHL was absolutely a failure for the off-members of the hockey discourse. It sounds as follows: "*Shoot! I thought that thing would finally keep the Red Wings out of the alfalfa!*" and is provided with a sketch where a man is looking out of the window before which he can see a courtyard with grass in the middle of which there is a scarecrow dressed as a hockey goaltender and four men dressed as hockey players napping near it **(pic.3)**. To interpret the joke a person needs to know that RedWings is a successful NHL team and that a goaltender is always highly protected and supported by field players, especially defenders.

The off-members of hockey discourse had low performance in the experiment. The experiment showed that the participants could not interpret the jokes deeply or precisely enough.

Though we found that an interaction between the in-members and off-members accounted for some involvement in the hockey discourse, those who had some interest in sports activity in general. Once the participants believed they had established a conceptual picture of the cartoons, they chose to give their straightforward interpretation of the situational meaning presented by graphic and linguistic means. We predicted that the experiment 2 performance would be related to the meanings previously found in the experiment 1% less confusing and more straightforward performance in the experiment 1, the fewer number of the off-group participants, the more in-group members would need to be involved in the performance of the experiment 2.



Pic. 3. The cartoons as illustrations of hockey discourse specificity from Davidson, 2014

Analysis 3

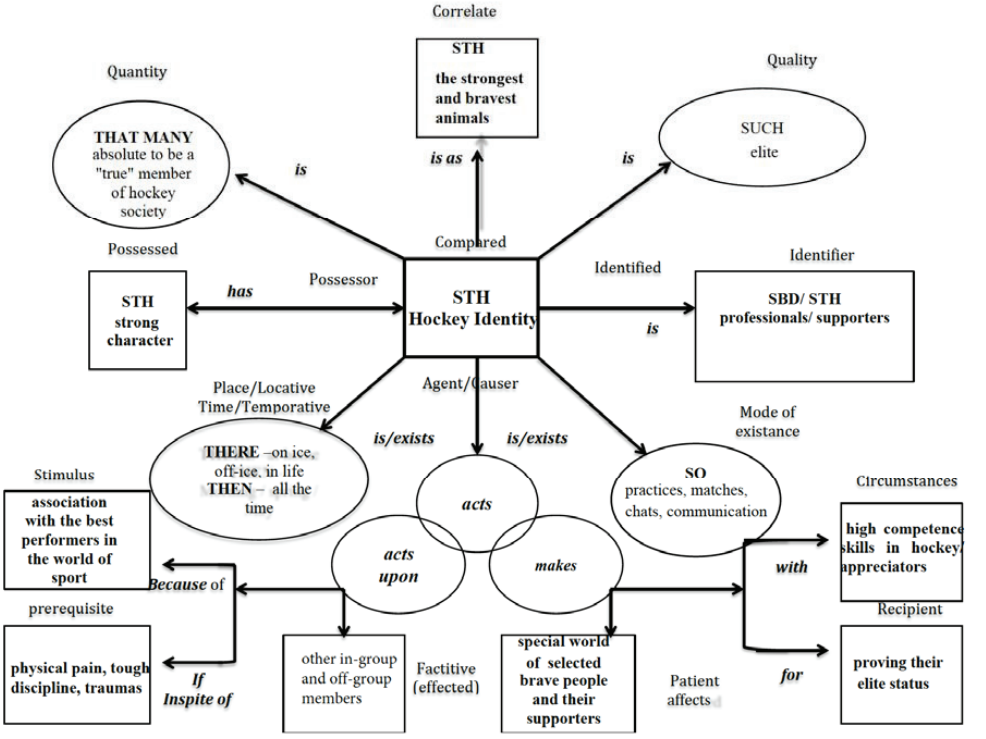
The theory of discourse analysis by Teun A. van Dijk emphasizes the importance of the three-stage analysis: social, cognitive and discourse analysis [Guydish et al., 2020].

The cognitive analysis could give the categorial basis for the structure of the discourse. It involves the interpretative method and allows a deeper understanding of the communicative roles, status and purposes of the participants. According to Teun A. van Dijk [Truong & Trouvain, 2012], social cognition is the mediator between society and discourse. It is defined by the scholar as a system of mental representations and processes in the cognition of a certain group.

We had a hypothesis that the in-group individuals of hockey discourse have specific models of communicative behaviour while practicing hockey discourse. The models control social practices of the participants.

The material taken from the social media Instagram was to prove the suppositions mentioned in the research. The cognitive models were reconstructed to create a cognitive structure of the discourse at the macro-structural level (Pic. 4).

In analysis 3, we found evidence of social positioning of the actors of hockey discourse as “true” members of the social circle of the players, coaches, followers, and supporters of hockey activity. The specific communicative structures are involved in the construction of the meaning of hockey discourse. They have the purpose of demonstrating the status of specialness and uniqueness of the social group compared to other social groups. Thus we can speak about hockey collective identity that can include the characteristics of social, mental, and linguistic behaviour to prove belonging to hockey social group. That helps the individuals to be taken as “true” members and to be trusted.



Pic. 4. The cognitive model of hockey collective identity drawn from hockey discourse

Conclusions

With the flow of time and decades of research using laboratory-based referential communication tasks and questionnaire tasks, interpersonal communication, we show that the narrowing of the discourse meaning within the communication between the in-group members of hockey social circle is conventional and serves specific purposes of communication.

Taking the level of English level competence, the fact of being involved in sports activities or being a supporter of a hockey team into account, there was a noticeable difference in the discourse interpretation between in-group members and off-group members. The level of language competence and the situation of being involved in hockey activity together did affect how quickly and deeply the participants could reconstruct the meaning of the communicative units from the discourse. Among the participants who were not into sports, there were two different strategies of the meaning reconstruction. The first one was just a random choice from the options offered, in other words, it was the simplest way, without effort. The second one was based on general knowledge of the lexical meaning of the words used in the communication, but it did not succeed in most of the situations.

The second experiment was conducted with the participant with an intermediate level of the English language and higher, with both in-members and off-members. The material of the cartoons chosen for the experiment was based on the situations from hockey sports life. In-member participants spent less time on the reconstruction of the meaning of the discourse and received satisfaction from the interpretations. They laughed at the jokes devoted to hockey life. Some of the participants offered their own interpretation of the communicative situations and also were satisfied with having the possibility to share their own observations and understanding of the jokes` meaning. The off-group participants felt indecisive with understanding the meaning of the communicative situation and preferred to

choose one of the offered options of the situation's interpretations. The quantity of wrong-direction interpretations was high. This proved the specificity of the hockey discourse and the meanings involved.

The third analysis was conducted by a group of linguists in order to characterize the hockey collective identity. The attention here was drawn to the hockey discourse organized in the social media between the professional teams representatives and the supporters and followers of the teams` accounts on Instagram. As far as two previous stages of the study on the hockey discourse proved the specificity of the discourse meaning structured by the in-member participants of communication, the focus was specifically drawn to the characteristics and purposes of the collective hockey identity.

The hypothesis was that we can speak of the collective hockey identity as a typical representative of the hockey community with a specific linguistic behaviour. The last is based on a certain number of language and speech units which are involved into the hockey discourse to represent definite meaning, different from the lexical one fixed in the dictionaries and clear only to the "true" members of the community. One more point, discovered during the analysis of the discourse on Instagram is that the participants of the discourse use different means of communication, language, graphics or GIFs, to construct synonymic meanings but in various ways. These are all about personal style in the discourse in combination with collective trend in communicative behaviour to prove the status of a "true" member. It was noticed that women mostly use more wording during communication combined with graphic means of thought transmission, while men tend to use more graphic means and some wording.

Differences in hockey-oriented conversation between in-group members and off-group members are proved as we assumed in the hypothesis. We provide some evidence that in-group members` and off-group members` reconstruction of the meaning in communication can differ in conversations that are focused on a specific collaborative goal, though their verbal behavior is moderated by the employment of clear general vocabulary.

Though the methods of the study introduce literal and statistical noise, putting people into more naturalistic contexts and examining discourse between interlocutors who have various levels of the English language competence can reveal differences that are hidden or discouraged in the laboratory.

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THE HOCKEY COLLECTIVE IDENTITY: COGNITIVE AND PSYCHOLOGICAL APPROACHES TO THE DISCOURSE ANALYSIS (Verbal and Multimodal Aspects)

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Key words: *hockey discourse, collective hockey identity, mental models, discourse representations, communication experiment.*

The associative and interpretative analysis of speech units is a traditional practice in discourse analysis that is involved in discourse studies to demonstrate how participants of communication mutually agree on the meaning they structure during the discourse. The controlled experiments are held under conditions that are relatively unusual for the natural discourse practice as in the real-time discourse the process of meaning structuring and reconstruction is due to deep involvement in the situational context. That is why *the purpose* of our study was to complete the experiment's results with the mental models or situation models reflecting the categories of thinking during structuring hockey discourse in order to develop the idea of collective hockey identity that arises from the discourse because of some typical discourse structures and typical language behaviour in the process of discourse. The purpose of the research enabled several tasks to be solved. The first one was to define whether there are any peculiarities of the hockey discourse. Secondly, to reconstruct a collective hockey identity according to the discourse they construct during communication. These tasks helped us to characterize the participants of hockey discourse as the ones with the status of "in-group" members and gives them a special level of trust from other members of the social group. *The methods* of the discourse analysis together with the cognitive modeling compose the basis of the research. In experiments 1 and 2, we found that the "in-member" and "off-member" statuses are drawn and ascribed by the participants according to the ability to correctly structure the meaning in hockey discourse. The cognitive analysis enabled us to build a cognitive model of collective hockey identity that is based on the representations of the hockey world drawn from the discourse in social media (Instagram pages of the NHL teams). *Results* of the experiments and cognitive modeling of the dominant concepts of the hockey collective identity prove several hypotheses. We found social effects of status demonstration via the construction of meaning in the process of discourse and the importance of being "in-member" for effective communication and satisfaction of the participants. Differences in hockey-oriented conversation between in-group members and off-group members are proved as we assumed in the hypothesis. We provide some evidence that in-group members` and off-group members` reconstruction of the meaning in communication can differ in conversations that are focused on a specific collaborative goal, though their verbal behavior is moderated by the employment of clear general vocabulary.Though the methods of the study introduce literal and statistical noise, putting people into more naturalistic contexts and examining discourse between interlocutors who have various levels of the English language competence can reveal differences that are hidden or discouraged in the laboratory.

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MULTIMODALITY AND NEUROCOPYWRITING AS DIGITAL COMMERCIAL NARRATIVE STRATEGIES

У статті розглянуті стратегії і тактики дигітального комерційного наративу, які уможливлюють прагматичний вплив на когнітивну, емоційну та вольову сферу адресата-потенційного покупця. У комерційному дигітальному наративі лінгвальні та паралінгвальні засоби спрямовані на утворення цілісного на структурному та смисловому рівні образу. Успішність такого комерційного наративу вимірюється кількістю соціальних реакцій на створений образ, що досягається взаємодією різних модусів сенсорики (образ – сенс, звук – сенс, наратив – сенс), які змінюють стани свідомості та беруть участь у прийнятті рецепієнтом рішення**.** Отже, в такій концепції дигітальний комерційний наратив стає візуально-риторичним феноменом, комунікативна успішність якого вимірюється емоційним резонансом рецепієнтів на створений образ (ландшафтом соціальних відгуків). Саме з метою стимулювання нейромедіаторів існує потреба в дизайні сторітелінгу з використанням мовних засобів: алюзій, емоційно-забарвленої лексики, незвичайних комбінацій слів, що стимулюють сенсорні відчуття рецепієнта, що є завданням прийомів нейрокопірайтингу у комерційному наративі. Водночас поєднання кодів різних знакових систем для конструювання емоцій та рішень реципієнта є сутністю стратегії мультимодальності у комерційному наративі. Дослідження прагматики таких стратегій у сучасному комунікативному просторі визначають актуальність статті.

Мета нашої наукової розвідки полягає у розробці та перевірці достовірності прийомів і тактик реалізації стратегій мультимодальності та нейрокопірайтингу, які створюють когнітивну цілісність трансляції та перцепції дигітальної інформації, в англомовних текстах комерційного наративу.

З огляду на вищезазначене завданнями статті є:

- представити типи комерційного наративу;
- визначити основні тактики нейрокопірайтингу та мультимодальності в текстах з продажу в умовах трансформації дигітальної комерції;
- проаналізувати лінгвальні та паралінгвальні засоби реалізації тактик комерційного наративу.

Дигітальний комерційний наратив як поєднання модусів відповідно розглядаємо у стереоскопії семіотичного та когнітивного *методів* дослідження. Елементи методу кількісних підрахунків емоційного резонансу рецепієнтів дозволили узагальнити отримані результати.

Таблиця ландшафту реакцій рецепієнтів дозволила визначити дигітальну репутацію комерційного наративу (концентрація смислів, загальна обізнаність та впізнаваність (авторитет), а аналіз звітів про продажі на офіційних сайтах компаній та відгуки в соціальних мережах унаочнили результат аудиту успішності комерційного наративу.

Ключові слова: мультимодальність, нейрокопірайтинг, комерційний наратив, стратегії і тактики дигітального наративу, лінгвальні та паралінгвальні засоби, сторітелінг, дигітальна репутація, інтертекстуальний ресурс.

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Introduction

The synergistic principle of modern applied science has made possible such a promising interdisciplinary study as "business linguistics" (the term proposed by Yu. Danyushina), which is devoted to the analysis of the peculiarities of language resources in the field of business. In our investigation, we attempt to investigate the verbalization of business mentality through the linguistic category of commercial narrative.

The digital commercial narrative is a special visual-rhetorical phenomenon, a proposal text in which verbal and non-verbal components form one visual, structural, meaningful and functional whole. The text provides a complex pragmatic impact on the addressee's cognitive, emotional, and volitional sphere by suggesting the desired action of neurolinguistic programming. Such a commercial narrative is associated with the cognitive mechanisms of the human brain, which appeal to the senses, activating its work, and influencing the actions and behavior of its recipients. The success of a commercial narrative is achieved through the interaction of different sensory modes (tactile, visual, taste, temperature), which change states of consciousness and participate in the decision-making process.

It is interesting to note that the key task of a digital commercial narrative (in our research we use the term "sales storytelling" synonymously) is the ability to construct the necessary emotions, connecting the story with the world of the target recipient-client by releasing three powerful neurotransmitters into the brain: serotonin, the hormone of good mood; oxytocin, the attachment hormone that causes a feeling of warmth and security; dopamine, the reward hormone that allows the recipient-client to feel satisfied from fulfilled expectations. It is for the purpose of stimulating neurotransmitters that there is a need for the design of storytelling using linguistic means: allusions, emotionally colored vocabulary, and unusual combinations of words that stimulate sensory sensations, which is the task of neurocopywriting techniques in the commercial narrative. At the same time, the combination of codes of different sign systems to construct the emotions and decisions of the recipient is the essence of the multimodality strategy in such a narrative. The study of the pragmatics of these strategies in the modern communicative space determines the ***relevance*** of the article.

The goal of our research is to present and validate the techniques and tactics of implementing multimodality and neurocopywriting strategies as the cognitive cohesiveness of digitlal information transmission and perception in English-language commercial narrative texts.

In accordance with the set goal, *the tasks* of the article are:

- present the types of commercial narrative;
- identify the main tactics of neurocopywriting and multimodality in sales texts in the conditions of digital commerce transformation;
- analyze lingual and paralingual means of their implementing in commercial narrative tactics with the aim of distinguishing their commercial succsess.

Literature review

The influence of sales texts on the consumer`s consciousness is the object of research by many domestic and foreign scientists: A. Belova studies the technologies of multimodality in advertising texts of social networks [Belova, 2021], A. Derkacheva presents the lingual means of the strategy of multimodality in video advertising [Derkacheva, 2021], S. Zhabotynska explores the narrative multimedia concept in political narrative [Zhabotynska, 2022], O. Marina analyzes the means of multimodality in modern English-language artistic discourse [Marina, 2022], L. Makaruk formulates the general principles of multimodal linguistics [Makaruk, 2020], O. Morozova pays attention to monomodal and multimodal instantiations of conceptual metaphors [Morozova, 2017], G. Kress and D. Mavers present the multimodal discourse of modern communication [Kress, Mavers, 2001, 2010, 2012]. E. Adami interpolates the methodology of multimodality in pedagogy, museology and social work [Adami, 2022], M. Sifkes visualizes the cooperation of symbolic modes in a multimodal text [Sifkes, 2015], K. Forswill investigates a multimodal metaphor within the framework of cognitive linguistics [Forswill, 2006]. S. Fedorenko, I. Voloshchuk, Y. Sharanova, N. Glinka, K. Zhurba offer multimodality and digital narrative for teaching a foreign language [Fedorenko, Voloshchuk, Sharanova, Glinka, Zhurba, 2021]. R.D. Blackwell, P.W. Miniard, and J.F. Engel are authors of the fundamental work "Consumer Behavior" [Blackwell, Min-

iard, Engel, 2007] in which multimodal influence on customers' decisions is illustrated. Research in the field of neurocopywriting is based on the discoveries of neuroscience and cognitive psychology in order to enhance the effectiveness of communication. Therefore, among the most interested consumers of neurocopywriting tactics are teachers, politicians, and sellers. Martin Lindstrom in "Buyology" explains how advertising and other messages influence customers and explains the basics of neuromarketing [Lindstrom, 2008]. Marco La Rosa transfers the strategy of neurocopywriting to the field of web design [Marco La Rosa, 2021]. Neurocopywriting is a central strategy of political technologies, in particular election campaigns [Maksymenko, Tkach, Lytvynchuk, Onufriieva, 2019]. Neurotechnology researchers suggest using artificial intelligence to create a copy [Gehles, 2021]. We propose to investigate strategies of multimodality and neurocopywriting as cognitive cohesiveness of transmission and perception of digital information, particular in English-language commercial narrative texts.

In our study, we use the term "narrative" in its narrow linguistic sense of a text-story, in which a cause-and-effect chain of events unfolds, and in a broad sense, as a way of organizing meaning activated by a verbal text [Fedorenko et al., 2021, p. 181].

Multimodality, as a quality of narrative, is the subject of research in multimodal linguistics, which demonstrates the importance of verbal, nonverbal, and paraverbal components of modern communication [Makaruk, 2020, p. 16]. Multimodality involves the involvement of several modes (channels) of information perception and transmission, which in turn involve various semiotic resources (term T. Van Leeuwen).

Recent developments in the field of business linguistics and cognitive psychology devoted to the study of cognitive processes, demonstrate the functioning of "neurocopywriting" [Lindstrom, 2008] as a modern implementation of a commercial narrative in marketing. Lindstrom claims that our brain is the home of all thoughts and emotions, but it does not give separate apartments to joy, rage, euphoria, or sadness, so they all live in a shared domain. The primary 'emotional manager' is the **limbic system** that receives, processes, and outputs information to other areas and decodes emotions like a computer, by transforming external signals into emotions. *The novelty of our research* is to investigate how neurocopywriting tactics along with the combination of multimodal ones will act as such external signals with the purpose of transmitting and perceiving digitlal information in commercial narrative texts.

Research methods

We consider the commercial narrative as a combination of modes in the stereoscopy of semiotic and cognitive approaches.

In this combination, the technique of the multimodal concept analysis algorithm proposed by S. Zhabotynska [Жаботинская, 2020, p. 96] is productive. Thus, the semiotic aspect of the methodology is aimed at clarifying: 1) semiotic types and subtypes of existing modes, their intra- and intersemiotic configurations; 2) the functional role (leading or auxiliary) of the existing modes; 3) the type of their interaction – coordinate or subordinate.

Cognitive approach includes: 1) construction of cognitive ontologies that structure information (for instance, rational and emotional) (S. Zhabotynska), translated by each of the modes, therefore, we structure narration into informative dominants and outline the types of cohesiveness between them (referential, locational, conceptual) 2) expansion of information by adding auxiliary "text" (mode) to the main one in the process of narration (the case when the unfolding of the "story" boosts transmission of digital information.); 3) consideration of the narrative intersection of modes/semiotically different "texts", that is, the ways of their interaction in the unfolding of the "story" boost the emotional perception. We presented these approaches in the tactics listed below.

There are four cognitive techniques for the interaction of modes in a multimodal text. Defined and described for the first time by J. Lakoff and M. Turner (1989) to analyze the process of creating conceptual metaphors, these techniques are currently proposed for wide application in the study of multimodal texts [Zhabotynska, Slyvka 2020, p. 123]:

- Elaboration – provision of new information about the same essence;
- Extending – provision of new information about another entity, adjacent and consistent with the specified one;
- Questioning – providing new information about another entity, adjacent, but inconsistent with the defined one;

- Combining – providing new information about another entity, not adjacent to the specified one. In our research on multimodal strategy in the digital commercial narrative we investigate according to the application of these techniques.

Therefore, the narrative not only constructs new meanings, but also through the combination of semantic codes contributes to the creation of an emotional connection with the recipient-client, which, in turn, is the task of neurocopywriting.

The strategy of neurocopywriting is based on two main aspects:

1) studying the behavior of potential buyers as a result of the influence on them of the relevant lexical constructions;

2) modeling the emotional and behavioral reactions on commercial narration.

"User Experience" can serve as a research base. This is the recording by high-precision equipment of people`s subconscious reactions (increased attention, heightened emotions) to audiovisual and other stimuli in order to identify human emotions about possession (or the possibility of purchasing) a product. Although "user experience" is a methodological basis, it should be emphasized that it has a subjective nature and can change over time when the circumstances of the context change and the appearance of new competing products/information [Maksymenko et al., 2019, p. 250].

Therefore, research should also reflect both the results of conceptual word processing, which is revealed in verbal statistics, and perceptual modeling, because linguistic processes precede perceptual modeling processes [Louwerse, Hutchinson, 2012, p. 1].

Thus, neurocopywriting is a commercial and communication strategy dedicated to studying the behavior of potential consumers as a reaction to specific cognitive structures in a commercial multimodal narrative. We will analyze how a narrative with a certain construction of meaning is created through the interference of various verbal and paraverbal modes (cinematic techniques). The cognitive dominant [Herman, 2002] of the commercial narrative (conveys familiar information in an unusual way or from a new angle, focusing on the advantages of the commercialised object or construction of cognitive ontologies by the intersection of modes) should cause a certain emotional reaction (surprise) in the recipient-client mindset, constructing a certain image. The purpose of creating such an image is to immerse the recipient-client in a positive mood and create motivational incentives. In turn, the creation of a narrative using emotional boosters is characterized by a high level of influence on the consumer's emotional sphere, making him feel joy, satisfaction, or despair when familiarizing himself with the narrative.

Discussion

The first type of commercial narrative – multimodal Brand story approach

A brand is a product, service, or information for which a person is willing to overpay or give preference having a sentimental attachment to it. In neuropsychology, the brand is considered a multimodal image (spindle-like spin of the brain) with emotional attachment (limbic system) elaborated with information [Maksymenko et al., 2019, p. 254]. The brand language is strategically planned, with the use of mandatory brand vocabulary and adherence to individually tailored to the brand style. Language as a way of communicating and representing the individuality of the brand undergoes a process of perception management and is the result of language planning and language policy of the company. With the help of a brand, a product stands out among its range. So, for example, there is just coffee and there is Starbucks brand coffee. In terms of brand communication, a brand is a source of basic information about a company's values, mission, products, or services (the addressant), which conveys this information to the recipient-client (the addressee) through the means of a common code or symbol system. The communicative chain can be depicted as an interaction between the communicator and the recipient, where the communicator creates meanings, encodes them into signs, and forms a message from the signs. At the same time, the recipient decodes the signs of the message, applying his knowledge, experience, system of values, etc.

Since the brand is a certain code endowed with meanings that are read by a potential consumer, the study of brands is one of the areas of semiotics. Due to the lack of a unified analytical definition of this phenomenon, approaches to the study of brand semiotics are complicated. The brand is at the intersection of the interests of producers and consumers, brand owners, as well as groups of various professionals who provide their own definition of the brand and its concept in general. Also, generalizations often occur – the brand`s name becomes a substitute for a real product, such as Kleanex, Pampers, Sneakers, etc. The vocabulary and stylistics of the verbal way of the brand language are implemented in the following polysemiotic blocks: name-representative (name); seductively catchy (catchphrase and slogan); intentional and axiological (mission); narrative (story) and description (text-description) (for example, like this picture "Raven`s Brew Coffee").

For example, APPLE also understood well that if they really want to interest potential customers and convince them to buy an Apple computer, it is not enough to simply include a visual component in the advertisement. You need to explain how they will be able to use the new device and how it will change their life for the better. This is how the relevance of the brand narrative arises. The new ad, which aimed to attract a wider audience and make people think about buying an Apple computer, announced that the new computer "can sing like Caruso, talk like Barrymore and count like Einstein", that it can "draw like Kandinsky and play like Paderewski", and most importantly, it will teach its users "who all these people are". The use of the names of prominent figures of art and science additionally suggested to consumers that all other operations are performed by the computer at the appropriate – that is, the best – level. The choice of language means (verbal play; appeal to the logic and emotions of consumers; suggesting associations with famous works of literature and outstanding people; applying the principle of binary oppositions; using short, informative sentences and syntactic constructions, etc.) in combination with the visual mode (supplementing the text with pictures, photo and video materials, use of the attractive potential of font, color, text segmentation, etc.) ensures not only the saving of linguistic efforts, but also constructs the emotions of the recipient, turning him into a potential consumer.

Another example of the multimodality of Apple`s commercial narrative is the video called "1984" – an allusion to the world-famous novel by George Orwell. The audience is presented with a gloomy world of the future with its hundreds of thousands of "zombified" workers. Suddenly, a young athletic girl with a hammer in her hands, dressed in bright red sports shorts and a T-shirt with the image of a Macintosh computer appears in the frame. She enters a large room in which workers submissively listen to the propaganda speech of Big Brother, who represents the company IBM – the leader of the computer technology market at that time [Cole, Scott, 2010]. As Big Brother speaks his last words, the heroine swings and throws the hammer directly at the screen, causing a bright flash of light, followed by the text: "*On January 24th Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984'*" [Cole, Scott, 2010] is a message promising that on January 24, 1984, the company would introduce a new Macintosh model that would be radically different from all previous computers.

Figure 1. Apple 1984. Super Bowl Commercial Introducing Macintosh Computer (HD) [Cole, Scott, 2010]

The advertisement of this Apple computer was surprising because it does not say anything about the new device, how it differs from other computers, what advantages it has, etc. Instead, consumers were given a simple message: when they choose an Apple computer, they choose freedom and innovation. Therefore, the commercial narrative for the construction of goosebumps emotions and decision-making is guided by an intertextual resource. From the angle of multimodal techniques, this is an example of extending – providing new information about another entity, adjacent and consistent with the specified.

The purpose of such a narrative is to sell what you believe in as value and narrate this value in a rhetorical persuasive text. This verbial mode inspires trust and contains arguments in favor of quick reaction in decision-making, and the brand name, in turn, acts as a nominative-representative polysemiotic block. So, the linguistic aspects that influence the understanding and perception of the brand are: semantic, stylistic, lexical, and extralinguistic aspects are psycholinguistic, associative, neurolinguistic, semiotic and pragmatic.

The second type of commercial narrative – User Storytelling approach

Storytelling approach through articulating the factual and emotional information offers an overall understanding of the Product igniting a set of conversation about the features and functionality of a product: for instance, a model of the agile story (As a type of user I want some goal for some reason) in order to have a commercial viability each story must be valued by the users focusing on two vectors **–** investigative **(**who benefits from it), and developing new features (what the value of it) (User stories [Patil, 2023; Curtis, 2023; Hayden, 2023; Cohn, 2023]).

Since the narrative intersection of modes in the unfolding of the story activates emotions and outlines a user's goals, consequently, it can evoke the user's demands.

Let us analyze the presentation of the new iPhone 13 by Tim Cook using neurocopywriting tactics:

To start, I want to address the topic of racism, inequality, and injustice, and to recognize the pain being felt throughout our nation, especially in our black and brown communities after the senseless killing of George Floyd. While the events of this past month are sadly not new, they have caused us to face longstanding institutional inequalities and social injustices. This country was founded on the principles of freedom and equality for all. For too many people and for too long, we haven't lived up to those ideals. We're inspired and moved by the passionate people around our nation and around the world who have stood up to demand change. We must all aim far higher to build a future that lives up to our ideals. This means taking action [Cook, 2023].

One of the neurocopywriting stretagies is to describe the problem faced by the recipient audience. The problematization is combined into one plot: situation – complication – resolution (for instance, elaboration of the situation where the recepients face with longstanding institutional inequalities and social injustices). In order to influence the emotional sphere of the recipient, the emotion of pain is injected (complication) – "*the pain being felt throughout our nation*" – an evaluation booster "*after the senseless killing*" is introduced and a solution to the problem is constructed, visualizing the change in the recepients' life before and after solving the problem, thus this difference motivates the recipient to have an emotional attachment to the product. The value of a product is measured by the scale of the solution that can change the lives of the target audience.

The presentation of the new product was enchanted by elaborating neurocopywriting tactics:

The first tactic: ***Visualise***! It means the visualisation of the products by definition and interpretation of notions or concepts. This tactic aims to prepare a potential consumer for the perception of the information through the "image – sense" mode by explaining the semantics of a word or statement, revealing the meaning of special concepts, terms, and images (cognitive approach 1 – construction of cognitive ontologies: ***greatness is a gift, rare DNA strand****)*. Such tactics use the multimodal technique of questioning – providing new information about another entity (concept features of ***Greatness***), adjacent, but inconsistent with the defined one:

Figure 2. Nike: Find Your Greatness [Crimmins, 2012]

A phrase used in Nike narration: "***Greatness is*** *just something we made up, somehow we've come to believe that reserved for a chosen few, for prodigies, for superstars and the rest of us can only stand by watching. You can forget that greatness is not some rare DNA strand, it's not some precious thing.* ***Greatness is*** *not more unique to us than breathing. We're all capable of it. All of us…*" reflects the visualization **concept of Greatness.** Anaphora gives the dynamism of perception. Narration is aimed at preparing potential consumers to perceive information in the image-sense mode by revealing the idea that greatness is attainable by everyone, and Nike's products can help individuals achieve their own definition of greatness. The speech patterns denoting actions can be seen in the following example: "*If greatness* ***doesn't come knocking at your door, maybe you should go knock on its door***" [Crimmins, 2012].

The second tactic: ***Verbialise***! Rational argumentation based on cognitive logic creates in the recipient thinking process an interactive cognitive environment [Herman, 2002], in which reasoning or a sequence of events are temporally connected and governed by cause and effect laws. In turn, the consumer`s emotional states are formed by a multimodal set of semiotic codifications (modes) that are perceived simultaneously. It works both with contextual attachment and through imagery (verbal text/visual text) that shapes the consumer's mindset and motivates them to make decision. The semiotic analysis of the multimodal narrative included videos (cinematic Techniques) of famous brands: Apple, Nike, and Chanel. The multimodal technique extention of information provided verbally through supporting visual text: it is depicted in grey and blue colours. Apple depicts very similar-shaven men, who probably symbolise the people as a herd. They are all watching a video on a big screen where a man tells them some propagandistic information. Suddenly, a woman in bright orange shorts and a white T-shirt with a computer image appears and gracefully smashes this huge screen with a sledgehammer. Consideration of the narrative intersection of modes/semiotically different "texts", that is, the ways of their interaction in the unfolding of the "story" boost the emotional perception. Such intersection of verbal and visual modes triggers endorphins intake in the addressee's mind creating the meaningful attachment to the values of the product:

It's here that ***we*** *bring some of* ***our*** *biggest innovations to life, and* ***we*** *haven't stopped innovating, doing the work that will enrich people's lives for years to come* [Cook, 2020].

As we can see extending the multimodal technique – provision of new information about another entity, adjacent and consistent with the specified one – is also realised through the use of different pronouns. These linguistics means boost the sentimental attachment as well as personal connection between the Product Owner (the narrator) and the receipient, thus, creating the value of what the owner believe in. The use of adverbs of place also boosts the sense that the narrator and the recipient share the same location, the same knowledge, the same level of value orientation. This helps to enhance the commercial viability of the product benefits.

Greatness is not some rare DNA strand, it's not some precious thing. Greatness is no more unique ***to us*** *than breathing.* ***We're*** *all capable of it.* ***All of us*** [Crimmins, 2012].

This is the example of questioning multimodal technique – providing new information about another entity, adjacent, but inconsistent with the defined one: symbolic definition of Greatness Nike is in "*something we made up*", "*not some rare DNA strand*", "*not some precious thing*" – its definition, seen through the set of negation, thus being decoded. Moreover, linguistic parallelism serves not only to make the text more interesting and attractive to the recipient, but also to articulate the message. Stylistic contrast "*reserved for the chosen few*" and "*we're all capable of it; all of us*" claims that greatness is not for privileged, but a born ability for everyone. All this adds a sense of sentimental attachment between the recipient and the narrator.

The third tactic: ***Razzle dazzle!*** – emotional regulation (creating a mood by explication of a positive mood through the implementation of a product in social settings). Digital Commercial narrative compensates for the emotional deficiency of a person and contributes to the realization of the natural human demand for emotional impressions and emotional experiences by creating a certain multimodal format. Beautiful actors, bright colors, pleasant music, design of goods and interiors, landscapes and animals – all this is not indifferent even to someone who is far from an aesthetic perception of the surrounding world. And all this gives aesthetic experiences, provides the formation of taste, creates a fashion for the product (necessarily stimulating its prestigious motives and aesthetic advantages), and contributes to the emergence of an independent value attitude to the commercial product by giving it a special meaning, the psychological basis of which is prestige. Thus, the commercial narrative is essentially a trend-setting technology.

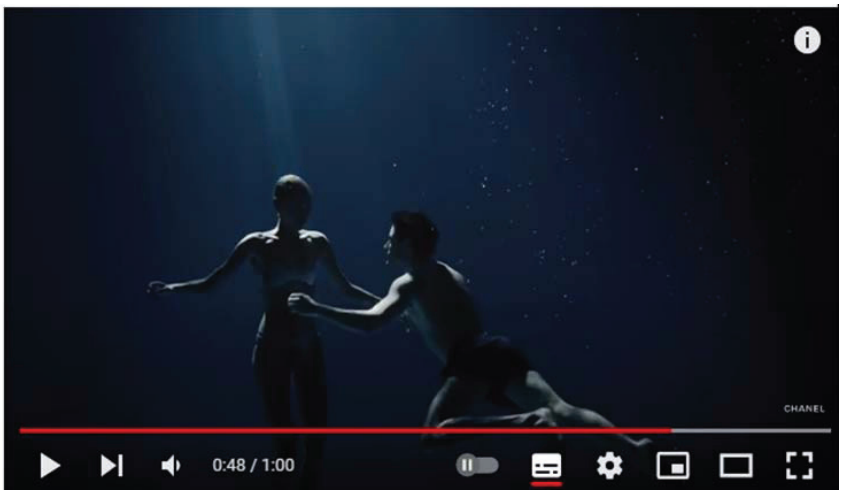

Figure 3. Bleu de CHANEL [McQueen, 2018]

Cinematic Techniques as an example of intersection on different modes. This particular ad created an atmosphere of not only some kind of wealth or elegance but also a romantic story. These settings create a mood of sophistication, glamor, and excitement, eliciting positive emotions in viewers. Here, it is a subdued blue soft light, background music, all of which can evoke feelings of romance, allure, and anticipation, setting a positive mood for the viewers. Storytelling in "Bleu de Chanel: Ulliel (narrator) is amazed by a woman he sees on the window across the street and desperately tries to find her, from running through the streets and even jumping on the water. Was she there or not? Was it a mirage or was she real? It is up to viewers to get what they want or understand Gaspard`s final look at the sky. This storytelling approach aims to engage viewers on an emotional level and make them associate the fragrance with positive social moments. A commercial narrative with the help of involving multimodal technologies: predicting plot moves, and meeting with heroes that make a person feel involved in certain events and experiences – constructs a state of satisfaction from received cognitive, positional-prestige, emotional, and aesthetic experiences.

The fourth tactic: ***Impress!*** Informative signaling – verbal expression of emotions. In order to create in customers' minds the emotional reactions such as Surprise, Trust, Anticipation, etc., the comercial narratives elaborate sensory power words: visual words, tactile words, smell words, motion words. To create a sentimental attachment to the product the following verbal means were distinguished: evaluative nominations, attributives, positive and negative expressions; techniques of rhetorical convergence; stylistic figures – antitheses, gradations, repetitions, etc.

Surprise ("surprise the brain"): *With HomeKit, we've given developers a robust framework to create smart home accessories that are* ***remarkably*** *easy to set up all while being end-to-end encrypted to your Apple devices. This is going to be truly a* ***unique*** *week, delivered* ***unlike anything*** *that we've done before. And, for the* ***first time ever,*** *you can…*[Clover, 2022].

As we can see from the examples, there were used a number of different language means: words – deixis – simple and familiar to every person emotional words – adjectives and phrases with an attractive description. Depending on the purpose of the text, its author uses more verbs or nouns. So, if a narration consists of 40–50% nouns, the audience will perceive the information in it as detailed, and a large number of verbs can create the effect of a rapid change of events, and dynamics of perception. For example, the Nike: Find Your Greatness commercial is primarily realized through communicative enthusiasm and dynamism. Both of these elements contribute to capturing viewers` attention, holding their interest, and creating an emotional connection. Here`s how communicative enthusiasm and dynamism are evident in the commercial:

Communicative Enthusiasm: The narration and visuals in the commercial are delivered with enthusiasm, passion, and a sense of belief. The narrator`s voice exudes excitement and conviction, conveying the message that ***greatness is within reach and inspiring viewers to embrace their own potential***. This enthusiasm is contagious and helps create an engaging and motivational atmosphere.

Dynamism: The commercial employs dynamic visuals, fast-paced editing, and a vibrant soundtrack to create a sense of energy and movement. The shots of individuals engaging in various sports and physical activities are presented in a dynamic and captivating manner. This dynamism keeps viewers visually stimulated and adds a sense of excitement.

Anticipation: ***We can't wait to start*** *working with all of you and watch you do the best work of your lives*

That's why ***we're so excited about*** *this year's conference* [Pelta, 2022].

Trust: triggered by Sauvage storytelling "*There is* ***Chaos and Harmony*** *(contrast) as the whole world turns blue.* ***The blue hour casts a spell on the souls*** *(metaphor)that have journeyed and the desert* ***leaves us drunk with too much beauty*** *(comparison). Light-hearted for in the darkness we can see…*" [Depp, 2023]. The words are inspirational and open the new Sauvage storytelling in the American West, with a lanky, jewel-laden Depp playing his guitar in the desert, a far cry from the classic model of perfume ads, of the European man in a suit chasing a mysterious woman, a positioning far from the stereotypical representation of masculinity, but very true to the aspirations of most men.

The fifth tactic: ***Engage!*** Engaging delivery strategy is realized by communicative enthusiasm or dynamism. For the dynamics of the text, the speakers used appeals and questions: ***Wouldn't it be great*** *if there were a way to organize all of those apps without doing a thing?* ***What if*** *you could have the right app you needed at just the right moment****? To tell you more about*** *how we're making Siri smarter than ever, I'll hand it off to Yael Garten* [Cook, 2020].

As it can be seen from the examples, communicative enthusiasm in commercial narration is manifested through expressive (effectively conveying thought or feeling) and impressive (tend to touch sensibilities, excite attention and feeling) reactions – expressive signals, codes, indicators, which are used to decode information about the emotional state of the individual during communication.

Expressive reactions include strong movements (vocal reactions - intonation, tone of voice, facial expressions – expressive facial movements, pantomime – expressive body movements) and micromovements (reaction of the pupils, tremors, changes in the position of the speaker`s eyebrows and lips, etc.). Therefore, communicative enthusiasm is a psychological indicator of emotional thinking that arises at the psycho-thinking level, based on physiological processes,

triggers the body's reaction to the activity of the psyche, actualizing emotional manifestations in potential consumers through experiencing the value of the brand or product, the desire to obtain it, that is, to simulate value orientations in the addressee mindset in order to regulate their behavior patterns. An example of this is the impressive reaction to rhetorical questions:

Wouldn't it be great ! Wouldn't it be nicer if instead you saw this?

From the example, we can see suggestions, which act as a reinforcement of the influential, active, impressive power of the statement, characterizing the attitude of the speaker to the signified.

The sixth tactic: *Thirst for identity*! Identity with the help of perceptual stimulation shapes the way we behave. Such perceptual stimulation with brand identity is relized by multisensory attachment to the narrator (effective congruency of multimodal information in the digital commercial narratives.) Congruency (evokes the emotional appeal to the narrator, creates the emotion of trustworthiness to him. For example, Nathan's journey presented by Crimmins, is a complete correspondence of paralingual signals that we notice while watching a video: speakers (narrators) actively use gestures, body language, graphic images, they interact with objects, smile to establish a connection with listeners and create a trusting, friendly, relaxed atmosphere to create a positive association between Nike and physical activity, inspiring viewers to find their own greatness. The video also features a call-to-action, encouraging viewers to visit the Nike website. The text appeals to the recipient's emotions by presenting a narration of Nathan, a determined individual, achieving greatness. It suggests that watching Nathan`s journey should inspire individuals of all backgrounds to take action, prioritize self-care, and strive for their own version of greatness.

"*I don't care who you are – seasoned runner, unfit mom, couch potato dad, self-conscious teen – that ad has to light a fire to get up and move, take care of yourself, make yourself a priority, and aspire to your own definition of greatness. Nathan already has. Will you?*" [Nathan, 2023]

Smiling, bright eyes, slightly raised eyebrows, cheerful tone of voice, slow and deliberate eye contact, erect confident posture, emphatic hand gestures, pointing, descriptive hand gestures, professional dress, and appearance. Synchronization with the viewer occurs, he identifies himself with the main character – exposure – at first the hero rushes to the car, sings a song – this is me (oxytocin is released), then mastery of the emotional brain occurs: connection, climax, conflict – dilemma (tension) – resolution the language we are waiting for is a reward (dopamine is produced), epilogue. Show different before and after pictures – the difference excites motivation, inspires energy.

Figure 4. Nike: Find Your Greatness [Crimmins, 2012]

The video uses verbal expressions of emotions. Each person shows perseverance, the desire to reach the top and achieve greatness through tireless work. Everyone is motivated to do their best, because "*Greatness is for all of us*". Parceling evokes dynamism "*If we think greatness*

is supposed to ***look a certain way, act a certain way and play a certain way We certainly need*** *to rethink some things*"*; – "Greatness is not born It's made"* [Crimmins, 2012].

Graphical visualization in a commercial narrative represents the frequent use of pictures, photos, and emojis. A musical mode is also a powerful tool for emotional impact on consumers: some can evoke melancholy some can ignite enthusiasm adding a layer of meaning (sound-sense mode) [Spoonauer, 2023]:

Figure 5. Apple Vision Pro FIRST LOOK [Spoonauer, 2023]

For instance, several commercials were presented with the same content but with different musical accompaniments: two with music, one without music, and the third with a very well-known motif. Then the subjects described their impressions of the brand. Therefore, products with music videos scored much higher on average than others, and videos with a famous melody received the highest scores. Based on this, it was concluded that the use of different melodies that fit the message and the brand, but differ in tempo and emotional tone, create positive emotions for the product and the brand itself. At the same time, music allows you to recognize the brand without the usual logo or visual style [Apaolaza-Ibáñez1 et al., 2010].

According to research by R. Blackwell, P. Miniard, and J. Angel, slow music doubles the time a customer spends in a store or restaurant and increases the customer's check by 25% compared to fast music. Music creates various images and with the help of music it is possible to distinguish segments and influence the formation of the consumer's mood [Blackwell et al., 2006]. If the music matches the demographic characteristics of visitors, they spend 18% more time and spend 17% more money than usual. Attracting or directing the attention of visitors to certain objects is also one of the main advantages of effective musical accompaniment. On the one hand, music should not distract the buyer`s attention, but it should be pleasant to hear it. As noted by R. Blackwell, a quiet melody leads to a more sincere communication between the visitors and sales staff, and classical music, for example, often gives the store an image of exclusiveness, since most human biorhythms have a structure similar to music, that is, musical wave oscillations are similar to biorhythmic ones [Blackwell et al., 2006]. Therefore, it is important to form the maximum number of contacts for the client with music that he likes and has an associative link to a specific product or brand.

Table 1

Using Tactics in Commercial Narratives

	Tactic 1	Tactic 2	Tactic 3	Tactic 4	Tactic 5	Tactic 6
Nike	+	+	+	+		+
Apple		+	+		+	+
Chanel			+	+	+	+

It can bee seen that Nike is able to measure the effectiveness of different emotion-raising stories and optimize their distribution strategy accordingly. This iterative approach allows the company to refine its storytelling efforts continuously. Building a story inventory for Apple and utilizing it to make emotion-raising stories more visible to everyone presents a significant opportunity for brand sustainability. Chanel can collaborate with influencers and celebrities who align with the brand`s values to help amplify emotion-raising stories. By leveraging their reach and influence, Chanel can extend the visibility of these stories to new and diverse audiences.

Results

Perceptual methodology. To audit the success of the multimodal and neurocopywriting strategies implementation in the digital commercial narrative we analyzed the results of The Red Dot Award: Brands & Communication Design competition. Every year, the international experts make a pivotal contribution to the quality of the Red Dot Label. Informed by the motto "In search of good design and creativity", the Red Dot Jury assesses the quality of the entries and decides on the distinctions to be awarded. E – commerce analytics was also considered in order to calculate the user's perceptions criteria. So, we validate the effectiveness of customers interaction based on such marketing metrics:

1. Social Perception. It is evaluated by such indicators as (Impressions, Page Views, Unique visitors, Publication pickup, Social content (followers, likes, subscribers, influencers' reviews), and Email/newsletter (subscribers, unsubscribers, open rate).

For example, the influencer Crimmins' youtube channel, where the video "Nike: Find Your Greatness" is presented, has 26 200 subscribers, 9660 views, 125 000 likes, and 2396 comments.

2. Sales (Upgrades, Upsells) are presented in financial reports of companies, and as a rule profit is commercial secrecy. But we can draw some conclusions from open sources where percentages are indicated. For example, after launching the commercial "Find your Greatness" in 2014 Revenues for the NIKE Brand were $7.0 billion, up 13 percent on a currency-neutral basis powered by growth in every key category [Kellie, 2014].

3. Loyalty is estimated by promoters, influencers (Product usage, Customer review scores,Testimonials). On the screenshot we can see an example of user testimonials with their own success stories.

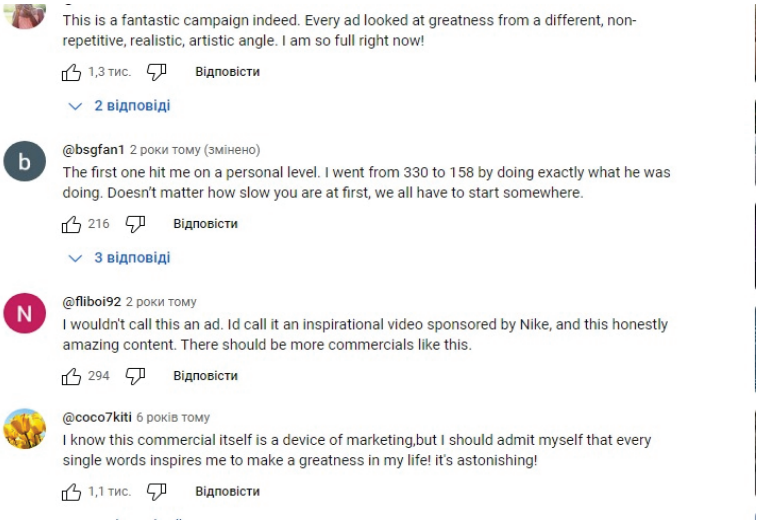

Figure 6. Some comments on the video "Nike: Find Your Greatness"

According to these criteria, we investigated how represented strategies were used and efficient in simulating and stimulating customers' emotional responses and consequently provoking their buying decision process. The effectiveness of implemented strategies is measured by **the rate of engagement in social platforms** (but these social media has different manners of interac-

tion: for instance, Facebook's rate of engagement is measured by impressions and likes, the rate of engagement on Instagram is measured by social posts, Twitter is measured by blog articles by influensers, YouTube is measured by number of viewers).

The loyalty indicator is measured by **Net Promoter Score** – this is the product recommendation to others as well as the indicator of the user's delight. It is estimated by questionary to scale the delight 0–10.

Having calculated the data of customers **engagement in social platforms** and **Net promotion** as well as Sales statistics after the presentation of digital commercial narratives we made the rate of customer engagement. Thus, **Table1 Landscape of responses** made it possible to determine the engagement rate and consequently the digital reputation of the commercial narrative (recognizability, prestige and so on). After analyzing the sales reports on the official websites of the companies and feedback on social engagement (100% is the sum of all reactions of the recipients of the investigated narratives), the result of the audit of the success of the commercial narrative is presented in Table 1:

Table 2

Landscape of responses after the digital commerce launching

Rate	Tools
16 %	Page Views
15,5 %	Subscribers
14,5 %	Impressions likes
12 %	Publication pickup
10,5 %	Followers
9,5%	Blog articles by influensers
8,5%	Social posts
8 %	Customer review scores
3%	Widgets
2,5 %	Pipelines in sales

The digital commercial narratives with the help of multimodality and neurocopywriting strategies have the next rank of digital reputation in social nets. The results of quantitative calculations illustrate the most effective reactions of consumers to digital commercial narratives falls for the category of Social Perception (engagement rate equals the number of interaction divided into the number of followers times to 100) from 16–12%, such criteria of social responses as Loyalty occupies the second place with the 10–8,5%, indicator of sales has 8–2,5 % was audited from financial reports on official websites of Brands.

Conclusion

We distinguished that digital commercial narrative has a linguistics status and can be considered as a visual-rhetorical phenomenon, communication success of which is measured by the emotional engagement of customers on the digital commerce narration (the landscape of social responses**)** which ranks its digital reputation. We claim that in a saturated market, a well-executed storytelling strategy can differentiate brand from its competitors. By leveraging its rich story inventory, the brand transcends the product itself and resonates with customers on a deeper emotional level.

The strategies of multimodality and neurocopywriting in the digital commercial narrative act as the latest technology of verbalization of business mentality, which is based on the study of the behavioral response of potential customers to the use of special verbal and paraverbal tactics, as well as the use of such data in the future when creating new commercial narratives. We claim that the digital commercial narrative not only constructs new meanings, but also through the combination of semantic codes contributes to the creation of an emotional connection with the recipient-client, which, in turn, is the task of neurocopywriting.

The implementation of the multimodality and neurocopywriting strategies in the digital commercial narrative allows to algorithmize the block diagram of sales funnels (pipeline sales) starting from the

creation of a commercial narrative to the collection of client bases data and communication with each potential client personally. Such digital commercial narrative is a key to a target audience interest management program which is the task of neuromarketing. The further perspective of our research can be seen in the application of these strategies in startup environment for promotion of innovations.

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MULTIMODALITY AND NEUROCOPYWRITING AS DIGITAL COMMERCIAL NARRATIVE STRATEGIES

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Key words*: multimodality, neurocopywriting, commercial narrative, digital narrative strategies and tactics, lingual and paralingual means, storytelling, digital reputation, intertextual resource*

The article discusses the strategies and tactics of the commercial narrative, which enable a pragmatic influence on the cognitive, emotional, and volitional sphere of the addressee-potential consumer. In a commercial narrative, verbal and non-verbal components form one visual, structural, meaningful, and functional whole.

The purpose of our research is to analyze the techniques and tactics of implementing multimodality and neurocopywriting strategies in the English-language digital commercial narrative. In accordance with the set goal, the tasks of the article are:

- Present the types of commercial narrative;
- Determine the main tactics of neurocopywriting and multimodality in sales texts in the conditions of digital commerce transformation;
- Analyze lingual and paralingual means of implementing commercial narrative tactics.

We consider the commercial narrative as a combination of modes in the stereoscopy of semiotic and cognitive approaches. The development of Svitlana Zhabotynska was chosen as an appropriate

methodology for the analysis of multimodality, and the definition of storytelling tactics is based on the main positions of David Herman. The elements of the method of quantitative calculations made it possible to generalize the obtained results.

The success of the commercial narrative in its two types (branding and sales storytelling) is achieved through the interaction of different modes of sensorics, which change states of consciousness and participate in the receiver's decision-making. The simultaneous combination of the codes of different sign systems to construct the recipient's emotions and decisions is the essence of the multimodality strategy in the commercial narrative. The article analyzes the tactics of creating a commercial narrative with a certain construction of meaning through the interference of a complex of lingual and paralingual means. The cognitive dominance of the commercial narrative (conveying familiar information in an unusual way or from a new perspective, focusing on the advantages of the object of the offer: "Elaboration, Extending, Questioning, Combining" according to S. Zhabotynska) should cause a certain emotional reaction (surprise, expectation, trust) in the consumer, constructing a certain image. The purpose of creating such an image is to set the consumer in a positive mood and create motivational incentives. It is for the purpose of stimulating neurotransmitters that there is a need for the design of sales storytelling using specific linguistic means: allusions, emotionally-tinged vocabulary, unusual combinations of words, various resources of intertextuality that stimulate sensory sensations, and, in turn, is the task of the neurocopywriting strategy in commercial narrative. Table Landscape of responses made it possible to determine the digital reputation of the commercial narrative (concentration of meanings, general awareness, and recognition (authority), and the analysis of sales reports on the official companies' websites and reviews in social networks visualized the result of the audit of the success of the commercial narrative.

The study of the pragmatics of multimodality strategies and neurocopywriting in the modern digital space of commercial communication is an actual and promising research field in linguistics.

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

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

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

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

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Introduction

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

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

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

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

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

Aim and Objectives

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

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

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

1) to find out the essence, specificity and functions of the cover as a multimodal text consisting of heterogeneous components;

2) to identify the potential of color for the symbolization of information and the process of decoding meanings presented on the cover through color;

3) to analyze the specificity of the embodiment of the main realities of the Russian-Ukrainian war on the cover by means of color and their connection with pragmatic tasks.

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

Theoretical Background

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

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

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

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

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

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

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

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

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

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

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

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

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

Materials and methods

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

Results and Discussion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Covers made in colors of the Ukrainian flag

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

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

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

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

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

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

A.

B.

C.

Figure 1. Covers made in colors of the Ukrainian flag

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

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

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

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

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

Covers made in a crimson-gray color paradigm

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

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

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

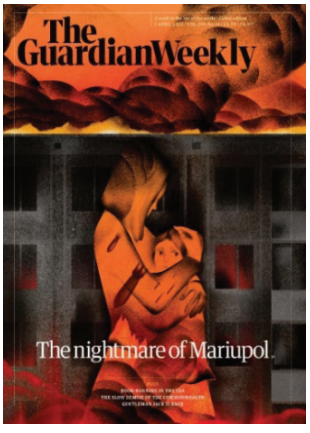
On one of the covers of "The New Yorker" we see the president of Ukraine with the national flag embodied in the grey and crimson colors of boredom, cruelty, deadly fire, despair and hopelessness (Figure 2, B). Volodymyr Zelenskyi stands with the raised Ukrainian flag in the centre of the battlefield,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

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

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

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

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

A. 

B.

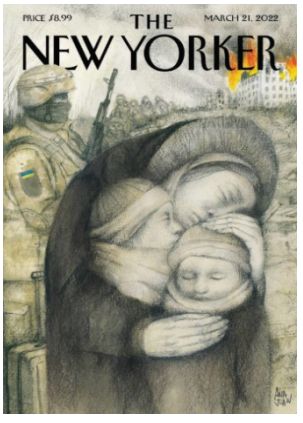
C. 

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

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

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

Figure 3. Cover "Ukraine after Putin loses"

Covers made in a red color paradigm

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

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

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

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

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

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

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

Figure 3. Covers made in a red color paradigm

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

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

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

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

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

Covers with a black background

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

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

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

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

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

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

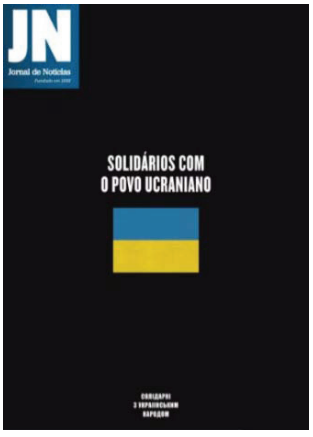
The sunflower depicted on the cover is not withered, which is associated with the strength and light of the country. At the same time, we fix one detached petal. Nevertheless, even for this one, the "fist" of the people rises in defence. The torn petal represents a double semantic code: sadness and loss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

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

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

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

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

A. 

B.

C.

Figure 4. Covers with a black background

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

Conclusions

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

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

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

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

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

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

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Key words: *multimodal text, cover, perception, visual component, verbal component, linguopragmatics, semiotic system, color gamut.*

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

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

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

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

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POLITICAL DISCOURSE: NEW APPROACHES AND MULTIMODAL ANALYSIS

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DISCOURSE OF TOLERANCE: FRAME ANALYSIS IN BARACK OBAMA'S SPEECHES

Формування уявлення про дискурс толерантності в сучасному світі є необхідною частиною кожного члена суспільства, позаяк через політичні тексти та внесення в них імпліцитних думок та переконань можна досягти значного впливу на аудиторію. Декодування мовленнєвих механізмів, жестів дозволило сформувати основні семантичні, граматичні та стилістичні орієнтири, що дозволяють ідентифікувати та інтерпретувати символи, образи і думки політиків, культурних та громадських діячів, священнослужителів у різних сферах життя. Тому, *метою* даного дослідження є дослідження значення толерантності, викликаного фреймами в окремих контекстах, формування основних семантичних прототипів в політичному тексті та їх структурної реалізації.

В ході дослідження було використано такі *методи*, як фреймовий, лінгвістичний, дискурсивний та контекстний аналізи. Проблеми, які розглядаються у даній статті пов'язані із семантичними елементами толерантності, що активізують певні знання та практики. Основний акцент дослідження було зосереджено, першим чином, на заключному зверненні Барака Обами, виголошеному 20 вересня 2016 р. на Генеральній Асамблеї ООН, та аналіз фреймів інших його виступів. Це дослідження базується на поглядах Ч. Філлмора, згідно з якими фрейми активують фонові знання, що містять сцени та ситуації, які пов'язані з текстами, а семантика слова пов'язана із семантикою тексту. Дослідження спрямоване на систематичне визначення толерантності та її форм кількісно, контекстуально до текстової інтерпретації, яка включає аналіз лінгвістичних, дискурсивних, прагматичних і риторичних елементів. Дослідження висвітлило складну природу толерантного дискурсу, продемонструвавши його багатогранне мовне вираження. Через різні мовні форми і контекстуальні ознаки толерантний фрейм активує сценарії конфліктів і криз, пропонуючи себе як рішення від негативних тенденцій, таких як нетерпимість. Дослідження окреслило, як фрейм толерантності стратегічно впроваджується у політичні виступи, посилаючись на принципи поваги, різноманітності, справедливості та прав людини для вирішення викликів, включаючи релігійні конфлікти та суспільні нерівності. Результат дослідження показав, що використання фреймів дозволяє знизити рівень конфліктів та криз у суспільстві і включає в себе багато складових: наприклад, використання дієслів у минулому часі з дієприкметниковими зворотами або активованих слів та словосполучень, що вказують на заплановані дії. Це дослідження може бути використано для створення програм для семантичного прототипування, розміщення маркерів фрейму в автоматичному режимі, розробки мовленнєвих шаблонів і шаблонів взаємодії в межах політичного дискурсу.

Ключові слова: семантичний прототип, контекст, політичний дискурс, лексикографія, концепт, толерантність, фрейм.

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Introduction

The concept of tolerance is crucial in maintaining the social world order and socialization since it can be used to influence various groups of the population: religious, ethnic, social, and political. The development of tolerant attitudes is often associated with multilingualism and multiculturalism, which involves openness to new traditions, customs, languages, and lifestyles. The relevance of this study of tolerance in the political context is caused by the massive influence of rhetorical art on the public, which acts as a collective listener. Using not only explicit meanings but also implicit ones, patterns of social behavior in society are formed. Models of the interaction of words, lexical stress, repetitions, and rhetorical figures form the linguistic discourse of tolerance.

The study of lexical, grammatical, stylistic, and syntactic means used in political speeches allows deconstructing the principal messages originally laid down in the address. The definition of discourse helps create an idea of a political leader, including based on their verbal manifestations. The use of frame analysis is relevant in modern linguistics since the world is undergoing considerable transformations, and information is perceived more often by outlining certain structures and establishing associative links between them. Semantic prototypes serve not only as verbal scenarios but also as patterns of communicative interaction.

A. Willich [2022] eliminates the gap between the semantics of frames and the grammar of their construction, and also uses a single format to introduce frames, investigates the modelling of semantic properties, as well as the construction of a frame based on semantic motivation. The development of the concept of frame proximity allowed distinguishing between semantically related and unrelated frames. Linguist K. Kasztenna [2022, pp. 29–50] uses discourse analysis tools, frame strategies in political speeches during the announcement of a global pandemic. The author describes discursive structures, lexical means, topoi, myths, and ideologies to restore the main storylines of texts, which allows forming a holistic picture of the world by intertwining different rhetorical, linguistic, cultural, and historical means.

Researchers D. Sravani, L. Kameswari, and R. Mamidi [2021] believe that the analysis of political discourse involves the study of characteristics associated with mixing and switching codes, considering the social and communicative contexts. Thus, the author confirms the role of sociopolitical and cultural-political interaction within the discourse. T. Amangeldiyeva and V. Makhpirov [2022, pp. 160–163] point out that the development of such quality as tolerance is more relevant for countries with multiculturalism, since in a diverse society, people learn to understand different points of view from an early age. However, the author also notes that tolerance should not be brought to the level of fanaticism. K.K. Sadirova *et al*. [2023] explores the linguistic and cultural features of the concept's "power" and "politics" in the Kazakh, Russian, and English languages. The author has developed a semantic and structural representation of the above concepts based on the analysis of linguistic and conceptual images of the world. The study of linguistic patterns in conjunction with cultural concepts allows one to effectively build associative links between patterns.

The purpose of this study was to investigate the principal lexical and grammatical explicit and implicit language means used to express the concept of tolerance using frame and contextual analysis in the context of political discourse. The subject of the study was the final address of B. Obama [2016a] at the United Nations (UN) General Assembly, considered from the standpoint of the discourse of tolerance. To accomplish the tasks set, other political speeches were also used, the study of which was necessary to understand the genealogy of the discourse of tolerance and its manifestations within the framework of public speeches.

Methodology

The theoretical framework of this study was developed based on the papers of modern researchers investigating the issues of frame analysis and semantic prototypes, the discourse of tolerance, and rhetoric used in the political field. The study considered the final address of B. Obama [2016a] and other political speeches were also used: the first presidential inaugural speech [Obama, 2009], a press conference in Peru [Obama, 2016b], speeches at the Young Leaders Initiative [Obama, 2014a, 2014b; Obama, 2016c, 2016d].

The main methods used in this study were as follows: frame, discursive, contextual, and linguistic analysis. In this paper, when analysing frames, the theory of lexical semantics, the intuitive method, and the semantics of C.J. Fillmore and C. Baker's [2010] frames were used. Lexical and syntactic meanings were analysed, frames were interpreted, and the features of the construction of the text were studied. Using the analysis of such lexical units, extralinguistic information was obtained.

The frame analysis procedure included several stages and tools:

- content analysis to quantify tolerance and its forms used in the text;
- framing each form of tolerance in the sentence;
- context analysis, which included several stages of text interpretation:
- linguistic;
- discourse elements (scenes, situations, etc.);
- speech acts and pragmatics;
- rhetorical discussion.

Using the semantics of frames, the semantic elements extracted through linguistic forms in interpreting the text were analysed. Prototypical scenes were built based on earlier practices and texts, lexicographic definitions became the starting point for them. The development of the concept of tolerance was investigated on the example of B. Obama's [2016a] address at the UN General Assembly in the context of the used semantic elements that activate certain knowledge and discourses.

Discursive analysis was used in the analysis and evaluation of B. Obama's [2016a] final address at the UN General Assembly as a semiotic event consisting of lexemes, sentences, and verbal phrases in a coherent textual sequence. After the discovery of the main language means, they were amenable to interpretation based on the analysis of a holistic statement as a product of speech activity in political discourse. Apart from the analysis of associative links between speech units, social overtones were also studied. Contextual analysis was used together with discursive to highlight certain parts of the text and place semantic markers within the text.

Using lexicographic analysis, the meanings of the words "tolerance" and "intolerance" in different dictionary entries were evaluated, and synonyms and antonyms were selected for further development of associative links using the frame technique. The declared definitions were found in the dictionaries, the semantic and stylistic information presented in them was analysed. The data obtained from lexicographic sources helped better interpret the contexts and decode the implicit meanings in the political text.

Linguistic analysis was used in the analysis of verbal constructions, rhetorical devices, and language patterns used in political speeches. The elements of form, structure, and the main problem-thematic complexes of the presented text were investigated in a fragmentary order, i.e., in the discourse of tolerance.

Results

Despite the massive glorification of the tolerance concept in the United States and globally, scholars often scrutinize the true nature of tolerance. Such considerations are motivated by its initially negative contexts: religious conflicts, racism which transformed into a fashionable remedy for all today [Brown, 2006; Thijs, Wansink, Verkuyten, 2021, pp. 317–340; Osnabrugge, Ash, Morelli, 2021, pp. 59–80]. Although "tolerance is not a solution to intolerance", on the other hand, tolerance can and is a way of coexisting peacefully among multidimensional and heterogeneous societies on a regular basis [Forst, 2013]. On the international level, the United Nations is a single body that defined the role and necessity of tolerance universally. In order to prevent countries from engaging in war and confrontations, the United Nations reasserted the protection of human rights and tolerant attitudes of world citizens for peaceful existence and cooperation [UNESCO, 1995].

B. Obama [2004] narrates his life up to the presidency in his book, where he touches on the crucial issues of American society. His ideas and vision about family, divorce, and children have been greatly influenced by his personal situation. The story of his family was a kind of prism to speak of racism, isolation, inequality, self-identity and more to which a lot of people in the US can relate. Before his presidency, B. Obama [2004] served multiple legislative and academic duties such

as community organizer, project or organization director, city and state senator, and university lecturer. His leadership skill was initially remarked on while he was attending Harvard Law School.

As the 44th president of the US, B. Obama [2009] aimed to lead America to a brighter future by returning its old reputation as a great and prosperous state; to build networks of cooperation and friendship, openness and understanding. Hence, it was important to stay true to old American values such as tolerance and equality, and be proud of "patchwork heritage" i.e., diversity of faith and people and never return to those old hatreds that divided lines between its nations. B. Obama planned to continue the struggle against those who pose a threat to America's security and to keep the safety in those once unfavourable regions.

1. In the selected discourse, i.e., the Final Address to the United Nations General Assembly delivered by B. Obama [2016a], represents four cases of tolerance and its forms in total: 1 – tolerance; 1 – intolerance; 1 – tolerated; and 1 – tolerant.

2. The concept of tolerance is expressed in the forms of abstract noun, in positive (A) and negative (C) meanings, verb, grammatical ending past participle, passive voice (B), and adjective (D).

3. Tolerance (A) is an object which is a product of another human value, respect: "Instead we need to embrace the tolerance that results from respect of all human beings" [Obama, 2016a].

Passive voice in were tolerated (B) emphasizes the objects and action itself of the verb to tolerate: *"There, so much of the collapse in order has been fueled because leaders sought legitimacy … by narrowing the public space to the mosque, where in too many places' perversions of a great faith were tolerated"* [Obama, 2016a].

Intolerance (C) is a direct object: *"Surely, religious traditions can be honored and upheld while teaching young people science and math, rather than intolerance"* [Obama, 2016a].

Adjective tolerant (D) describes the objects, young people found around the world: *"I have seen that spirit in our young people, who are more educated and more tolerant, and more inclusive and more diverse, and more creative than our generation…"* [Obama, 2016a].

Etymological analysis shows records relating to tolerance and toleration. Both words date back to the medieval period. Both words came from Latin: "tolerantia", "tolerantionem" "a bearing, supporting, endurance/ing" through Old French: "tolerance", Middle French: "tolération". Tolerance is "endurance, fortitude" (in the face of pain, hardship, etc.) and toleration is a "permission granted by the authority, license". Toleration was mentioned in religious texts, thus it referred to the religious right. The meaning of tolerance has supplemented from free and uncritical attitude (1765), variation (1868) to physiological ability (1875).

Both lexemes share one stem "tolerare" meaning "to endure, sustain, suffer" [Harper, 2014a, 2014b]. In the "Dictionary of Confusing Words and Meanings" [Room, 1985], there are two lexemes: tolerance, as a set of ideas, and toleration as an action. Also, tolerance is the mental and physical ability of endurance; a phenomenon arising because of irregularities and deviation; differences and conflict of some things; there are subjects and objects of tolerance [Mish, 2014b]. Intolerance is also a special quality, a state or inability, but in the opposite meaning [Mish, 2014a]. Tolerance differs from intolerance by the presence of the ability to accept differences [Doan, Gulla, 2022, p. 5].

Both tolerance and intolerance prototypes share the same factors, which might exceed in the case of intolerance. Also, intolerance might occur because of the absence of necessary motivation and goals (Table 1).

Table 1

Comparative characteristics of factors for concepts "tolerance" and "intolerance"

Factor	Tolerance prototype	Intolerance prototype
Subject	someone who tolerates, tolerating	someone who does not tolerate, not tolerating
Object	someone or something tolerated	someone or something is not tolerated
Factor	difference, irregularity, deviation, abnormal phenomenon	difference, irregularity, deviation, abnormal phenomenon
Source	different or other group, culture	different or other culture, group
Motivation	national or universal ideas and beliefs	presence and absence of national or universal ideas and beliefs
Goal	to build contact; to keep peace/escape conflict; to construct a dialogue; to win a friend; to obtain benefit	to prove superiority; to protect the United States, to build a limit, etc

Tolerance is framed in the address delivered by a president, which activates our knowledge of presidential speeches. In particular, the speeches delivered by American presidents and political systems. Further speculation can bring to a four-year term, division of parties and that every term there is a representative of each party, presidential campaigns, etc. (Table 2).

Table 2

Discourse elements

Type of Cohesion	Utterance A	Utterance B	Utterance C	Utterance D
Reference	Demonstrative: This Definite article: the; that	Demonstrative: these	–	Demonstrative: These Demonstrative: That
Ellipsis and Substitution	–	–	–	–
Conjunction	Extension: alternative (or); Extension: replacive (Instead)	Extension, varying: alternative (*or*); Enhancement, matter: positive (*There*); Extension, additive: positive (*and*); Enhancement, spatio-temporal: simple, preceding, internal (*now*)	Clarifying: verificative (Surely)	Extensive: positive (and)
Lexical cohesion	Hyponym tolerance that results from respect from all human beings	Collocations: adjective + noun (political opposition, religious sects, public space, great faith); verb + noun (sought legitimacy); verb + preposition (resorting to)	Collocation: Adjective + noun (young people; religious traditions)	Collocation: Adjective + noun (young people)

The beginning of the passage starts with the explicit change from the previous topic which was realized by a demonstrative reference: *"So, I recognize a traditional society may value unity and cohesion more than a diverse country like my own, which was founded upon what, at the time, was a radical idea – the idea of the liberty of individual human beings endowed with certain God-given rights... And if any of you doubt the universality of that desire, listen to the voices of young people everywhere who call out for freedom, and dignity, and the opportunity to control their own lives"* [Obama, 2016a].

The mention of tolerance is introduced into a discourse by reference (definite article) to an abstract conception or an idea that tolerance was and is one of America's core values promulgated along/under human rights and beliefs in freedom. Another feature of reference is (the tolerance that) the specification of a particular type of tolerance resulting from another human virtue, i.e., respect. In this utterance conjunctions of extension: two types of variation: alternative (or) and replacive (instead) conjunctions are used. The following groups of synonyms are distinguished: "patience", "forbearance", "admittance" categories, etc.; hyponyms are arranged as "superior" ("bearing; emotions; feelings, attitudes & actions") and "inferior" ("patience"; "admittance"; "acquiescence"; "wisdom") components. In componential analysis, respect is in inferior relation to tolerance. However, in current utterances, respect is in superior relation to tolerance [Obama, 2016b; Alpysbayeva, 2018].

Another form of tolerance concept in the current discourse is the verb tolerate, used in participle, passive voice: were tolerated. The processes (so much of the collapse in order has been fueled; by resorting to persecuting political opposition; demonizing other religious sects, etc.) that brought negative tendencies and phenomena (perversions of a great faith) are objects of toleration act. The named tolerated tendencies are further mentioned in the discourse by reference (these), which caused major issues (Syria's tragic civil war and the mindless, medieval menace of ISIL). There are two types of conjunction:

- extension type uses varying: alternative (or) conjunctions;
- enhancement type uses matter (respectively): positive (There) in the selected utterance which is continued by extension, additive: positive (and) and enhancement, spatio-temporal: simple, preceding, internal (now) conjunctions [Obama, 2016b].

The construction of were tolerated is realized by predication: auxiliary verb in the past and participle form of verb tolerate. The objects tolerated, the process, and phenomena consist of segments, that are adjective + noun (political opposition, religious sects, public space, great faith), verb + noun (sought legitimacy), and verb + preposition (resorting to) collocations [Obama, 2016b].

The next utterance employs elaborative, clarifying: verificative (surely) conjunctions. The comparative degree (rather than) contrasts two possible ways of development: one favours inclusion and equality (teaching young people science and math; further introduced by the same verificative conjunction (surely) in the following utterances: unique traditions, solidarity, etc.) as opposed to exclusion and opposition (a notion of identity that leads to diminishing others), entitled as intolerance [Obama, 2016b].

The utterance with the adjective tolerant applies demonstrative references such as these (these eight years) and that (that spirit in our young people) which relate to the texts and experiences outside the given utterance. The last reference (that) is realized with the help of the substitution of a previous utterance: *"And during the course of these eight years, as I've travelled to many of your nations, I have seen that spirit in our young people, who are more educated and more tolerant, and more inclusive and more diverse, and more creative than our generation; who are more empathetic and compassionate towards their fellow human beings than previous generations"* [Obama, 2016b].

The conjunctions (and) mark extensive: positive relations in the discourse. Comparative degree (more… than) contrast young people around the world (I've travelled to many of your nations) to our generation, who are presumably intolerant. In the utterance the evaluated subject who is called tolerant is given in the adjective + noun young people) collocation. Adjective: tolerant comes on the same line with other adjectives: educate, inclusive, diverse, and creative [Obama, 2016b].

In the utterances (A–D) the modals need (A) and can (C) express modalities of necessity and possibility. In A, the subject, person (we) sees a necessity (need), relying on the previous and current situations (instead), in tolerance, as a kind of solution which is a result of respect. In C, subject, abstract notion: potential phenomena or ideas (religious traditions) is a possible tendency to occur (can be honoured) if proper ways are undertaken. The subject is not to be upheld if intolerance takes place. In A, the actor (we) is given active whereas in C the abstract ideas to be honoured (religious traditions) and their proper ways (while teaching young people science and math, etc.) are contrasted with intolerance and emphasized by passive construction [Obama, 2016a].

In this address, a locutionary act is performed by the actual utterances comprised of their language constituents. Illocutionary force is given in the speech acts of Execrative act (A), showing the influence, and verdictive (D), demonstrating a finding. Both types are somewhat implicit: the first type is given by promoting values and concepts with the help of discourse elements as a response to the existing conflicts and crises, which is transformed as a necessity (need); the second one by illustrating finding (I have seen …) proclaims young people around the world to be tolerant. Perlocutionary acts are influencing, demonstrating, finding, and proclaiming [Obama, 2016a].

In the utterances concept of tolerance, i.e., its linguistic forms are framed in the specific context (here UN address) and delivered by the specific actor (Obama). The pragmatic aspect of tolerance makes contextual meaning as opposed to coded meaning encompassing all the language elements. The acts delivered by the actor in the specific context overlay the specific intentions and are transformed into actions. These mentioned acts possess certain power with the help of conditions namely content, preparatory and sincerity, and are thus felicitous [Obama, 2016a].

It is seen from the context and other related information that the speaker, i.e., the actor has certain goals and intentions under the duties laid by his position and situation. The analysis

of the semantics of the frame in relation to its text semantics elucidates intended connotations. The words and other text segments activated indicate intended actions. Textual analysis of discourse and pragmatic elements opens up discussion beyond text information. This regards our initial position of building broader pictures of the world from smaller pictures, i.e., frames [Obama, 2016a].

In the utterance of A, "we" refers to "majestic" we and refers to "institutional power" [Duszak, 2002] of Obama that represents group membership: American government, American nation, multicultural society, and the members of the United Nations, in particular allied partners and friends who work and fight in the name of progress and protection of values offered by liberal democracy (incorporating tolerance) [Obama, 2016b]. The frames of tolerance, tolerated, intolerance, and tolerant identify certain lexical and grammatical patterns that are either undermined or enhanced. For example, 1) in one of the utterances (B) agents perform actions that create a certain space, which is more emphasized than its creators, agents. Such a space favours negative tendencies as given in the context (B) (perversions of great faith). The second emphasis lies in the acceptance of such a negative tendency (were tolerated). Passive construction of the toleration releases the responsibilities of its subjects. Plus, it enhances the latter inert action (were tolerated) over the previous active actions with known subjects. It is implied that not only those in power but also ordinary people have responsibility for such tendencies [Obama, 2016b].

The modal verb need shows the necessity of the action embrace. The construction "instead we need to embrace tolerance" creates a certain scene that helps to picture a critical, conflicting situation where tolerance is seen as a way out of that conceived situation. The utterance C demonstrates a situation where religion is a privilege bestowed by freedom. Religious freedom that American Founding Fathers have fought for and American people have undergone through with the price of people's lives, wars, and crises. The importance of religious traditions is the dissemination of respect, dignity, equality, tolerance, and other core human values. Teachings of tolerance can be a solution to opposite tendencies, as given in sentence (C): intolerance. Other meanings incurred in this utterance relate to the scenes evoked by the previous utterance (B). Those negative tendencies (B) create a space (B) for the acts of intolerance (C) [Obama, 2016b].

B. Obama gives an assessment by defining young people as tolerant based on his prior knowledge and experience as in utterance D. The part gives some facts to build several pictures of Obama's election, presidency, his policy, political and public actions. Next, activate Obama's trip to other countries; activate Obama's meetings with young people; and the part including Obama's evaluation of those young is done in comparison with the elder citizens of visiting countries. Such knowledge about young people worldwide being tolerant comes from their "multicultural and multi-faith diversity and tolerance" [Obama, 2014a]. B. Obama discovers young people "encourage religious tolerance and interfaith dialogue" and despite all the violence in media the "world … is more tolerant" in his visit to Malaysia [Obama, 2014b] and "is more tolerant of differences than it's ever been" [Obama, 2016c] in Argentina, and the UK [Obama, 2016d], just to cite a few. The latter part revitalizes those scenes where that generation was assessed to be intolerant by doing intolerable actions [Obama, 2016b].

Thus, the frame analysis of the discourse of tolerance showed that this concept is used in different contexts: political, social, religious, and acquires a variety of linguistic colours: from the use of synonymous rows associated with the pivotal word "tolerance" to the introduction of rhetorical figures and grammatical devices.

Discussion

The semantics of words has been of great concern for many scholars. C.J. Fillmore and C. Baker [2010] believe that understanding word meanings can help to understand the whole knowledge, experience, and facts around the word. To understand a single concept, it is necessary to have linguistic and non-linguistic knowledge about "the structure in which it fits". Frames are cognitive representations of knowledge, like "packages" that contain a set of related words and concepts. Semantically organized linguistic items have one key element around which other elements are grouped. The elements reveal a number of facts and knowledge of culture and society. A specific context reveals a specific vision of a phenomenon. Frames encode that specific

information. Relying on Fillmore's view, framing a word will help to clarify specific perspectives that are activated by a word [Fillmore & Baker, 2010].

R. Forst [2013] notes that toleration is a "normatively dependent concept" and its study should be carried out with consideration of "relevant contexts". W. Brown [2006] shares a similar idea: tolerance can correlate with different objects, based on the national context [Brown, 2006]. R. Forst [2013] structures toleration from two angles: conceptual structure and contextual sense. On a conceptual level, the concept of toleration has several components: "objection", "acceptance" and "rejection". On a contextual level, from R. Forst's [2013] regard it is significant to specify the context of toleration such as interpersonal, institutional or governmental which determines special modes of toleration. On the basis of the interrelation of subject and object there are:

- permission;
- coexistence;
- respect;
- esteem conceptions [Forst, 2013].

W. Brown [2006] regards all the wording of tolerance such as tolerance being as a transcendental or universal concept to confirm its "historically and politically discursive" nature. Hence, the role of power is of great concern to Brown for its indirect participation in those positioning and constructing functions that are distributed through the tolerance discourse. Tolerance has undergone significant changes after the 9/11 Terror Attacks which radically "reframed" what Brown originally focused on considering, "a domestic tolerance talk". This changed the whole vision of tolerance worldwide and drew concealed constructions of Western policy in earlier periods. Tolerance has taken the status of civilizational discourse which created an opposition between the "cosmopolitan West", "tolerant", "tolerable" on one side, and the "fundamentalist Other", "intolerant" and "barbaric" on the other [Brown, 2006].

Text refers to any written piece and discourse to oral text. Text is "the product of the process" and is manifested in either talking and writing or any other forms. M.A.K. Halliday and C.M. Matthiessen [2013] approached text as something rather dynamical and "as an ongoing process of meaning" or the "process of instantiation" rather than as "structural notion". Textual elements such as discourse markers help to interpret properly discourse coherence and authors' intentions. According to M.A.K. Halliday and C.M. Matthiessen [2013], cohesion is a set of lexico-grammatical systems that go beyond the clausal level. Hence, M.A.K. Halliday and C.M. Matthiessen [2013] interest lies in the system of cohesion mainly and its relation to semantics. Cohesive devices are grouped into conjunction, reference, ellipsis and lexical organization. Conjunctions function beyond the sentence and relate to a global level, therefore they can relate to rhetorical information.

The linguist S. Loebne considers the main mechanism of frameology – a compositional one, which is based on unification, built on semantic theory and its practical application. The author points out that when semantic and world knowledge interact, a frame is modelled, the composition of which makes provision for the structuring of knowledge about the world. He also developed the hyperframes of dynamic verbs, the introduction of an action categorization model with a multi-level composition [Loebne, 2021, pp. 261–284]. The study of the frame structure of "tolerance" on the example of B. Obama's address [Obama, 2016b] showed the interaction of a whole group of synonymous frames: "patience", "indulgence", "acceptance", "compliance", and "wisdom". These frames were investigated using not only lexical but also grammatical and stylistic means.

The scientist S. Borchmann [2022], proceeding from pragmatic research and the metacommunicative concept of framing, develops an analysis model that actively includes contextual factors of influence:

- the measurement of social action (illocutionary impact);
- measurement of a sociocognitive nature (information, labelling, implications);
- measurement of interaction (discourse area, intertexts, type of interaction).

When studying the political rhetoric of B. Obama [Obama, 2009; Obama, 2014a; 2014b; Obama, 2016a; 2016b; 2016c; 2016d], the parameters of implicitness and explicitness of speech, the nature of the appeal to the audience and the artistic features of speech were also consid-

ered. The concept of tolerance, according to M. Verkuyten and R. Kollar, is considered a mechanism that allows regulating the functioning of societies that are vastly different from each other culturally. The authors examine the links between the concepts of tolerance and intolerance, positive and negative connotations [Verkuyten, Kollar, 2021, pp. 172–186]. In his research, the frame structure of tolerance and intolerance in lexicographic sources was considered, as well as in the final political speech of B. Obama at the UN [Obama, 2016a].

Linguists S. Lai *et al*. [2022, pp. 22–31] introduce the concept of media framing as a technique for investigating a specific issue in the news to further analyse and interpret the results. The authors developed a strategy for automatically searching for information and determining frames using the example of news articles. This approach will further allow not only keeping track of the news, but also obtaining characteristics on the communicative parameters of interaction between the speaker and their audience.

Research by M. Xu and R.E. Petty [2021, pp. 1151–1166] has shown that "two-sided and one-sided counter-attitudinal messages" can help people with certain moral attitudes be more open to opposing opinions. In B. Obama's political speech (Obama, 2016a), tolerance is investigated through the following components: subject, object, factor, source, motivation, goal, then linguistic means are studied through communicative parameters. According to M. Sufanti, A. Nurvatin, F. Rohman, and H. Walyuo [2021, pp. 112–123], the educational process must necessarily include the education of tolerance on the example of concise stories, and implicit symbols of tolerance were introduced into 86% of the curricula. Thus, tolerance must be nurtured from an early age, since society is diverse in religious, cultural, social, and political terms.

A study of the rhetoric of 20 heads of missions from around the world showed that the main topics of political speeches were as follows: economics and finance, social problems, responsibility, nationalism, and emotional appeals [Dada, Ashworth, Bewa, Dhatt, 2021]. The results of the study of B. Obama's [2016a] speech in his final address at the UN General Assembly showed that the vector of speech was aimed at religious and political tolerance, and the use of various linguistic devices (conjunctions, comparative degrees) helped implement communicative tasks.

Thus, modern research is focused on frame analysis in the context of creating innovative technologies that allow the automatic processing of news texts and media texts, semantic processing of linguistic knowledge, determining the characteristics of political speeches, and investigating the rhetoric of world political leaders. These areas are promising in terms of improving text processing technologies.

Conclusion

The primary objective of this research was to explore the lexical and grammatical tools employed to convey the idea of tolerance in the context of political discourse. Employing frame and contextual analysis, the study was specifically geared towards identifying both explicit and implicit instances where the concept of tolerance emerges, encompassing its various forms and the linguistic mechanisms deployed. The findings illuminated the intricate nature of the discourse of tolerance, unveiling its multifaceted expression through diverse linguistic components. Tolerance frame is realized with its different linguistic lexemic forms (tolerance, tolerate, intolerance, tolerant) and other elements in its context that revitalize certain scenes and knowledge inside and outside the utterance. Tolerance frame activates the scenes regarding the internal and external conflicts or crises. It functions as a solution or replacement, offered as an appropriate choice over negative tendencies, breeding the acts of intolerance. Tolerance frame reveals the following topics:

- American values and religious beliefs;
- human rights, rights of minorities;
- diversity and equality;
- American political system;
- military actions, security and development.

The act of tolerance is unselective and flexible; inert and passive; accepts negative processes and phenomena.

The investigation pinpointed distinct linguistic manifestations of the tolerance concept, encompassing its abstract noun portrayal (tolerance), instances of negativity (intolerance), utilization as a verb (tolerate), passive voice and past participle construction (were tolerated), as well as its adjectival usage (tolerant). The research underscored the strategic framing of tolerance as a countermeasure or antidote to adverse trends, often stemming from factors such as religious discord and societal inequities. The analysis vividly portrayed how the concept of tolerance is strategically enmeshed within political addresses, evoking principles of respect, diversity, equity, and human rights.

Priority tasks in the further linguistic perspective are as follows:

- the study of rhetorical devices and speech of various politicians or particular countries;
- formation of a verbal portrait using frame and discursive analysis;
- consideration of political texts from the standpoint of implicit meanings;
- study of the concept and discourse of tolerance on the examples of different communities: political associations, ethnic groups, and religious communities;
- development of programs for the implementation of the methodology of contextual analysis and semantic prototyping.

The task of these scientific areas is to continue the implementation of the decoding of political texts using modern technologies and to expand the theoretical and experimental base on the discourse of tolerance.

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DISCOURSE OF TOLERANCE: FRAME ANALYSIS IN BARACK OBAMA'S SPEECHES

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The knowledge of lexical, grammatical, stylistic, and syntactic can help with political speeches allowing deconstructing the principal messages originally laid down in the address. The right uses of tolerance help to create an idea of a political leader, including based on their verbal manifestations. The use of frame analysis is relevant in modern linguistics since the world is undergoing considerable transformations. The formation of an idea of the discourse of tolerance in the modern world is necessary for every member of society, since through political texts and the introduction of implicit meanings in them, one can achieve a considerable influence on the audience.

Framing analysis is the young method in the world of mass information that helps to form framing with public opinions. With this method there is the opportunity to manipulate people, when there is a potential threat or important information. The decoding of linguistic mechanisms allowed forming the main semantic, grammatical, and stylistic guidelines for the identification and interpretation of symbols, images, and meanings in a political context.

The purpose of this study was to investigate the meaning of tolerance evoked by frames in particular contexts, to form the principal semantic prototypes within the political text and their structural implementation. The subject of the study was the final address of B. Obama (2016a) at the United Nations (UN) General Assembly, on September 20, 2016, considered from the standpoint of the discourse of tolerance. To understand the genealogy of the discourse of tolerance there were used other political speeches of B. Obama. For the research were used such *methods* as discursive (for evaluation of final address of the B. Obama speeches), linguistic (analyse of verbal constructions), contextual and frame analysis, which include such stages as content analysis to quantify tolerance, framing each form of tolerance and context analysis. Semantic elements of tolerance with practices and knowledge became the main problem of this research. In the basis of the article lie Fillmore's views that frames activate background knowledge containing scenes and situations; scenes are related to texts; word semantics is connected with text semantics. The research is designed systematically to locate tolerance and its forms quantitatively, contextually to textual interpretation which incorporates analysis of linguistic, discursive, pragmatic, and rhetorical elements. Also, it was defined that in the speeches B. Obama used four concepts of tolerance: in positive (A) (is a product of other human value) and negative (B) (emphasizes to tolerate) meanings, verbs in passive voice (C) (direct object) and adjective (D) (describe object founded around the world). Another feature of reference is the specification of a particular type of tolerance resulting from another human virtue, i.e., respect. In this utterance conjunctions of extension: two types of variation: alternative and replacive conjunctions are used. The following groups of synonyms are distinguished: "patience", "forbearance", "admittance" categories, etc.; hyponyms are arranged as "superior" and "inferior" components. In componential analysis, respect is in inferior relation to tolerance. However, in current utterance, respect is in superior relation to tolerance.

The complex nature of tolerance discourse, showcasing its multifaceted linguistic expression, was investigated. Through various linguistic forms and contextual cues, the tolerance frame activates scenarios of conflict and crisis, offering itself as a solution against negative trends like intolerance. The research outlined how tolerance is strategically implemented into political addresses, invoking principles of respect, diversity, equity, and human rights to address challenges, including religious conflicts and societal disparities. The results of the research further can be used to create programs for semantic prototyping, placing frame markers in automatic mode, and developing language patterns.

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POLITICAL CORRECTNESS IN POLITICAL DISCOURSE: THEORY OF IDEOLOGICAL ASPECT

Стаття має на *меті* висвітлити ідеологічний аспект функціонування політкоректної лексики в сучасному політичному дискурсі. Реалізація поставленої мети вимагала вирішення таких завдань: 1) розширити наукові уявлення про трактування лінгвістичного феномену політичної коректності як соціокультурної та мовно-поведінкової ідеології в політичному дискурсі; 2) на основі введення поняття «ідеологема» розглянути класифікацію політкоректних лексичних одиниць, що вживаються в політичному дискурсі сьогодення.

У дослідженні використано загальнонаукові *методи* (аналіз, узагальнення, систематизація наукової літератури з проблеми, що розглядається) та спеціальні лінгвістичні методи (метод дистрибутивного аналізу – для виділення основних семантичних груп політкоректної лексики; елементи компонентного аналізу – для виявлення компонентів значення політкоректної лексики; метод лінгвостилістичного аналізу – для вивчення функціональних особливостей політкоректної лексики на ідеологічній основі).

Зазначено, що феномен політкоректності можна розглядати як сукупність лінгвістичних та дискурсивних компонентів організації ідеологічного життя сучасного суспільства. Він здатний забезпечити створення системи цінностей, світогляду і в цілому передбачає конструювання реальності. Це також сприяє поширенню та нав'язуванню суспільству думки з того чи іншого питання, наприклад, у межах політичного дискурсу.

Виокремлено дві основні групи політкоректної лексики, які виконують якісно різні ролі: 1) політкоректна лексика, що включає загальноприйнятні назви соціокультурних явищ; 2) політкоректні ідеологеми, які слугують для формування політкоректного світогляду. Ідеологеми як результат взаємодії мови та ідеології слугують оптимальними засобами утвердження панівного світогляду в тій чи іншій країні, впливають на трансформацію вже існуючого політичного світогляду адресата, явно чи приховано репрезентують основні ідейно-ціннісні установки суспільства. Наголошено, що політично коректні ідеологеми встановлюють стандарти оцінки різнорідних соціокультурних явищ. Стверджено, що ідеологема є характерним елементом глобального політичного контексту, оскільки стосується певної епохи. Адекватне розуміння ідеологеми можливе лише в контексті відповідної ідеології та контексті певного історичного періоду.

Ключові слова: аксіологічний аспект, ідеологема, ідеологія, політкоректна лексика, політична комунікація, політичний дискурс.

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Introduction

Today, research into the process of communication between participants in political activity is of great linguistic interest, which is associated with the challenges of modern society regarding the peculiarities of thinking of certain social groups and individuals, the characteristics of national cultures, and unstable sociocultural events in different countries throughout the world. And under these conditions, political discourse, oriented towards serving the sphere of political communication, is a complex system of signs. Their semantics reflects the reality of the political world, interpreted by a given society [Fairclough, Wodak, 1997]. Political discourse serves simultaneously as the creator and relay of the semantic structures of society – its values, different ideas, opinions, and concepts. It is a political discourse that essentially expresses the entire complex of relationships between an individual and society, and thus, this phenomenon is functionally aimed at forming in recipients a certain fragment of a worldview.

Furthermore, modern political discourse acts as an influential resource of power through which any state and various public institutions represent, legitimize, construct and promote certain images of reality, and identify positions of social subjects in society [Newman, 2004]. In general, political discourse is viewed as meaning and action, correlated with reality, and also as an essential "link", subjectively correlated with a certain group or groups of people.

The challenges of the political situation in the world have transformed political discourse into a subject for extensive interdisciplinary research. Namely, it has been studied by P. Bayley and D.R. Miller [1993], N. Chomsky [2004], A. Davis [1994]; N. Fairclough and R. Wodak [1997], M. Foucault [1995; 2000], J. Gastil [1992], R.T. Lakoff [1990], F. Randour, J. Perrez and M. Reuchamps [2020], R. Szymula [2018], T.A. Van Dijk [2004], R. Wodak [1989] and others. As S. Fedorenko and O. Bezkletna note, "the study of political discourse in terms of linguistics makes it possible to understand which political system is behind this discourse. Linguistic analysis also makes it possible to increase the effectiveness of political practice, to deepen the impact of political speeches on people's ways of thinking. Political discourse itself is aimed at future contexts (while literary one refers to the past, and the mass media – to the present), which are rather favorable: they are difficult to deny, and impossible to verify at present" [Fedorenko, Bezkletna, 2022, p. 359].

Additionally, the growing scholarly interest in political discourse can be considered a social request, aimed at studying not only the specifics of political thought and activities, but also those linguistic and rhetoric means that politicians exploit to affect and change public opinion [Elder, Cobb, 1983; Graber, 1981; Hahn, 1998; Klein, 1998]. And although the vocabulary used in political discourse, in connection with active changes in social and political life, has been the object of attention of many researchers, a number of issues still raise doubts and are the subject of debate. In particular, this relates to politically correct language and its typology, which still provides grounds for studying.

Consequently, the topicality of the study is substantiated, on the one hand, by the growing interest of researchers in modern political discourse, which is deeply ideological by its nature, and, on the other hand, by the insufficient knowledge and complexity of the typology of its politically correct language, depending on certain ideologies.

Aims and objectives

The article aims to highlight the ideological aspect of functioning politically correct vocabulary in today's political discourse. Realization of the set goal requires solving the following objectives: 1) to expand scholarly ideas about the interpretation of the linguistic phenomenon of political correctness as sociocultural and linguistic-behavioral ideology in political discourse; 2) based on the introduction of the concept "ideologeme", to consider the classification of politically correct lexical units, used in political discourse.

Methodology

The study employs general scientific methods (analysis, generalization, systematization of scholarly literature on the issue under consideration), and special linguistic methods (method of distributional analysis, used to highlight the main semantic groups of politically correct vocabulary; elements of the component analysis, necessary to identify components of the

meaning of politically correct vocabulary; method of linguostylistic analysis, used to study the functional features of politically correct vocabulary based on ideology).

Literature overview

Today, there is no consensus on what definition the term "political correctness" should have, just as it is difficult to determine the exact time of its origin. According to R. Longley, the term "politically correct" was first used in 1793 in the U.S. Supreme Court in its decision concerning the case on the rights of state citizens. In the 1920s, it was exploited in political debates between the U.S. communists and socialists regarding the newly formed Soviet Union's Communist Party code of beliefs, which American socialists found to be "correct". And in the late 1970s and early 1980s the U.S. moderate-to-liberal politicians employed the term "politically correct" sarcastically to indicate the position of extreme left liberals on certain issues that moderates consider frivolous or of little importance for their purposes. In the early 1990s, conservatives began using the term "political correctness" in a derogatory manner, criticizing the teaching and promotion of what they considered left-liberal ideology "out of control" in American higher education institutions and the liberal media [Longley, 2021].

In turn, W. Safire believes that the prerequisite for the emergence of the term "political correctness" was the expression "correct thinking", which was used by Mao Zedong, a Chinese statesman of the 20th century [Safire, 1993, p. 590].

The term "political correctness" itself is a phenomenon, the study of which cannot be based only on a one-sided approach, since the factors that influenced its development were, for example, political, social, and cultural in nature. Linguists and political scientists are attracted by the phenomenon of political correctness due to its multifaceted and complex nature. Initially, political correctness was introduced to ensure successful communication, which required the selection of special linguistic means in a specific speech situation [Phumsiri, Tangkiengsirisin, 2018, p. 447]. The ideologists of political correctness argue that it is associated with the desire to respect the feelings and dignity of people and is aimed at respecting their rights in all spheres of life, including language. Lexical units that discriminate against people in one way or another have to be replaced, in accordance with the requirements of political correctness [Phumsiri, Tangkiengsirisin, 2018].

Political correctness correlates with politeness, in contrast to which it implies a change in the optics of the view, offering a different, alternative vision of reality [Brown, Levinson, 1987]. It also correlates with tolerance, however, at the same time, its main task is to consolidate in the human mind a tolerant attitude only towards those whom the ideologists of political correctness consider "theirs". Within the phenomenon of political correctness, tolerance presupposes an attitude towards another person as an equally worthy person and expresses the conscious suppression of feelings of rejection caused by everything that signifies something different in another (appearance, manner of speech, tastes, lifestyle, beliefs, sexual orientation, etc.). Tolerance presupposes a disposition towards understanding and dialogue with others, recognition and respect for their right to be different [Allport, 1954]. Being to a certain extent correlated with this concept, political correctness, however, is fundamentally different from it. Political correctness, unlike tolerance, does not promote a tolerant attitude towards any other person. Political correctness sets as its main task the consolidation in the human mind of a tolerant attitude only towards those whom the ideologists of political correctness consider "their own".

The term "tolerance" is subordinate to political correctness. It is confirmed by Eco [2002], who, pointing out the negative aspects of political correctness, has emphasized that political correctness intends to inculcate tolerance and recognition of any otherness, religious, racial and sexual, and in all then it becomes a new form of fundamentalism, which canonizes the language of everyday communication to the degree of ritual.

Based on the analysis of scholarly literature, we can assert that the phenomenon of political correctness has been viewed by many researchers (E. Andrews [1996], P. Brown and S.C. Levinson [1987], A. Davis [1994], F. Ellis [2002], N. Fairclough [2003], R.W. Holder [2003], J. Izavčuk [2013], E. *Knowles* and J. Elliott [1997], T. Lylo [2017], N. Phumsiri and S. Tangkiengsirisin [2018], J.K. Wilson [1995]) as the "correct" version of vocabulary, which eliminates or minimizes

discrimination against social groups that are disadvantaged in this or that way. This makes the language of political correctness a special political language, which, due to its linguistic characteristics, stands apart from the majority of existing "political dialects" created by various political forces.

The European Union has declared its values to be respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values, according to the adopted treaty, are common to the totality of member states, which recognize as basic values such as pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men [European Union, 2010]. It should be emphasized that one of such values is political correctness, which emphasizes intolerance of discrimination against minorities.

Holder characterizes political correctness, inherent in modern Western political culture, as a relative phenomenon and "behavioral or linguistic submission to views that are considered an immutable truth" [Holder, 2003, p. 306]. The author points out that political correctness can turn into fascism if it goes beyond the bounds of reason. He points out the difficulty of determining what is correct and notes that it all depends on the rule makers [Holder, 2003]. A similar idea can be traced in the Oxford Dictionary of New Wordsand [*Knowles*, Elliott, 1997] and the Random House Webster's Dictionary [Flexner, Hauck, 1993]. Its authors of the former emphasize that the goal of political correctness is to avoid discriminatory, offensive language or behavior [*Knowles*, Elliott, 1997]. This phenomenon is defined in the Oxford Dictionary of New Words as submission to liberal or radical beliefs regarding social issues, characterized by the promotion of accepted ideas and the rejection of language and behavior that is considered discriminatory or offensive [*Knowles*, Elliott, 1997].

However, the phenomenon of political correctness cannot be narrowed only to the concept of a ban on infringing on the dignity of representatives of certain minorities. It seems that political correctness in political discourse concerns all those areas where the interests of different groups of society collide on the issue of what is considered true or false, and who is considered "friend" or "stranger". In other words, political correctness is the binary oppositions "friend/foe", "true/false".

Admittedly, the areas of application of political correctness are rather diverse. And the problem of classification of the linguistic phenomenon under study lies mainly in distinguishing groups of politically correct lexis according to these areas, depending on semantic fields (races and ethnic groups, religious denominations, issues on gender, sexual orientation, age, class segregation, etc.) [Izavčuk, 2013; Phumsiri, Tangkiengsirisin, 2018].

The trend towards political correctness is obviously becoming pervasive, drawing into this new "politically correct" space a variety of social categories that require the use of more acceptable and non-oppressive language. All this, of course, has a great influence both on the culture and behavioral models in society, and on the development of the political language as a certain ideological tool, which always serves as a "mirror" of those social events that take place in the society at a certain historic stage, while acting as a certain ideological tool [Zinken, 2003]. In this regard, the findings of Polish philosopher A. Kolakowska are of certain academic interest. She highlights the main characteristics of political correctness as an ideology. She comes to the conclusion that political correctness is: an ideology hostile to culture; dogmatic, although proclaiming tolerance; totalitarian, because it strives to subordinate thinking in all areas of life to its demands; based on abstract principles that override common sense; dividing society into groups with their own, separate interests [Kolakowska, 2012]. Political correctness deals with a situation in society where implicit rules of decency direct the ways of behavior in intercultural interactions, that is, interactions between people of different races, genders, religions, and other potentially charged groups of social identity [Ely, Meyerson, Davidson, 2006, p. 1], based on certain ideologies.

Given the aforementioned, it can be observed that today, politically correct language as one of the requirements in political discourse serves as a tool of social manipulation and ideologization in society. And from the above-mentioned literature review we can draw the conclusion that, although there are many studies on linguistic aspects of politically correct lexis, the ideological manifestation of this type of lexis is still little researched.

Results and discussions

According to the most popular classification of politically correct lexical units based on semantic fields, all these words are subdivided into racial, gender, social and commercial political correctness [Izavčuk, 2013; Phumsiri, Tangkiengsirisin, 2018]. Racial political correctness aims to eliminate racial discrimination and discrimination based on nationality. Gender-neutral and gender-marked lexical units belong to gender political correctness. Social political correctness euphemizes social and everyday phenomena, as well as the physical and mental qualities of a person. Commercial politically correct lexical units mostly fulfil an elevative function, i.e., they illuminate everything from a positive point of view and hyperbolize low or average standards.

Admittedly, the structure of the language of political correctness is not as homogeneous as it is commonly believed. Taking into account previous studies on political correctness (e.g., [Ellis, 2002; Izavčuk, 2013; Lukhanina, 2020; Phumsiri, Tangkiengsirisin, 2018]), we distinguish two broad layers of politically correct vocabulary that perform qualitatively different functions. They are as follows:

1) politically correct vocabulary, which includes the "acceptable" names of sociocultural phenomena. This layer of politically correct vocabulary has been studied according to semantic fields (races and ethnic groups, religious denominations, issues on gender, sexual orientation, age, class segregation, etc.) in great detail;

2) politically correct ideologemes that are used to directly form a politically correct worldview. This lexical group captures the basic values of political correctness, as well as the "evil" that is opposed to these values because it does not correspond to them. In this case, "the ideologeme is described as the key and communicative unit of social and political discourse, as a means of ideological and political influence on sociocultural activities of the public and as a uniting factor of society around the category of the public good. … "Ideologemes also play the role of a substitute for historical facts that are disadvantageous from the point of view of ideological interpretations of a reality" [Lylo, 2017, p. 18].

The difference between the latter layer of politically correct vocabulary and the former one is that the latter one sets and reinforces attitudes and principles, and the former layer presupposes the semantic principle of breaking politically correct vocabulary down into corresponding groups. Let us consider the latter of the above-mentioned groups of politically correct vocabulary.

Ideologemes, being a reflection of linguistic and communication factors, are studied from the position of influence on society and its life activity. They are responsible for the formation and reshaping of meanings, and also act as "representatives", "carriers" of meaning. Ideologemes are considered as tools for identifying social processes and expressing ideology in language. According to T. Lylo, the key functions of ideologemes as "the smallest intelligible units of the essentially antagonistic collective discourse of the social classes" [Jameson, 2002, p. 61] are as follows:

1) "the language presentation of ideology or ideological concepts and, consequently, ideologization of public consciousness";

2) "stabilisation and consolidation of the ideological priorities of society";

3) serving as "a mediator between ideology and the attitude towards ideology" [Lylo, 2017, p. 18].

Political correctness as a discursive cultural and behavioral category contains an ideological and behavioral attitude to overcome social conflicts and contradictions, which is implemented through language. The definition states that political correctness includes a set of normative attitudes. Therefore, political correctness assumes the same mechanisms of action for the implementation of these attitudes, which are also characteristic of ideology [Nekhaienko, 2018, p. 86].

J.D. Margulies [2018], referring to the findings of Louis Althusser, considers ideology as a representation of the imaginary attitude of people to their real conditions of existence. In other words, it is an imaginary worldview, a system of illusions about this world. Ideology exists materially, it is always embodied in specific sociocultural practices and corresponding language as well.

Regarding the concept of idiologeme in terms of politically correct language, its main function is not so much to categorize reality (i.e., to identify a special group of phenomena), but to express evaluation and, more broadly, to affirm values.

In the most general ontological sense, value is a universal multidisciplinary concept that has sociocultural significance in defining objects and phenomena. And this general concept of value has a close connection with the ideologeme, which, due to its nature, is characterized by increased axiology. As values are interpreted as culturally generated invariants of social life in all its diversity; they systematize the environment of human life in the temporal aspect (from past to present and future) and in the axiological aspect, allowing a person to navigate through accepted evaluation criteria, through a system of norms and methods of social recognition. social space, justify meanings. In addition, both ideologeme and value are socially mediated and perform an important function in different spheres of society. In addition to the social and axiological aspects, the concepts of value and ideologeme are similar in that both of them can be attributed to the mental sphere. It is a well-known fact that values allow people to construct their own reality, to build a system of value relations in society. Likewise, ideologemes, being mental constructs, contribute to modeling the way of life in general, and most importantly, the way of people's thinking.

All of the above-mentioned aspects (social, axiological, cognitive) make it possible to build a symbolic triad: value – ideologeme – ideology – in which the last one can act as a generic concept in relation to the first two. T.A. Van Dijk emphasizes evaluativeness as an essential feature of ideology. According to the scholar: "ideologies are systems of social cognition that are essentially evaluative: they provide the basis for judgements about what is good or bad, right or wrong, and thus also provide basic guidelines for social perception and interaction" [van Dijk, 1995, p. 248]. It indicates that the values constituting the ideology of a particular social group may be universal, but in each specific ideology, members of the social group will make their own choice in favor of certain values that will be built into a hierarchical system, meeting the goals and demands of the social group. At its core, for example, the ideologeme "democratic values" in modern media belongs to the category of basic ontological ideologemes that have their own specific ethnospecific content. The use of the ideologeme "democratic values", which is mainly distinguished by its positive connotation, emphasizes its axiological status. Therefore, it can be argued that today, Americans, as pioneers and bearers of the ideas of democratic ideology, are ready to defend, defend and promote their values. However, despite its universal nature, the ideologeme "democratic values" is bipolar, that is, the perception of the democratic values of civilization by different social and ethnic groups is located at opposite poles on the assessment scale. Thus, representatives of other countries (not the United States) often demonstrate a negative attitude towards American democratic intervention, which is expressed in different ways, from sound scepticism to hostile and belligerent sentiments.

Categorization in this context also takes place, but it is pushed to the periphery. In general, politically correct language is characterized by a predominance of evaluation over information content [Lylo, 2017]. This is due to the fact that ideologeme is primarily a means of influence and manipulation. Since political discourse is characterized by the intention to persuade people and direct their actions in the desired direction, the predominance of evaluativeness contributes to achieving this goal.

The function of an ideologeme is not only to categorize reality, but also to express an assessment of a certain phenomenon. For example, the term political correctness is an ideologeme in itself, being part of the lexical field "political correctness", while correctness prevails over information content. The ideologemes themselves not only form the lexical field, but also serve as a theoretical basis for the ideas of political correctness. Today, the substantive principles of political correctness include the ideas of tolerance and multiculturalism. These phenomena are aimed at preventing discrimination and manifestations of intolerance (zero tolerance policy) [Lukhanina, 2020].

An interesting example of an ideologeme, thanks to the U.S. media, is the phrase "deep state". On February 16, 2017, an analytical article entitled "As Leaks Multiply, Fears of a "Deep State" in America" [Taub, Fisher, 2017] appeared on the pages of the leading U.S. newspaper "The New York Times". Almost for the first time, the term "deep state" appeared in the headline of a central newspaper in relation to the specifics of government in the United States. Previously, leading publications had not written so openly about parallel secret structures that actually govern the state without any control from society. Then supporters of Donald Trump began to

use the term “deep state” to refer to intelligence and executive branch officials and officials who make policy through leaks to various media outlets. Suspicions of attempts at manipulation especially intensified after information was leaked from government officials to the Washington Post and the New York Times.And today this trend can be widely seen in the American media [Jacobsen, 2021].

Given the above, it can be noted that ideologemes have a “mass character”, that is, they are perceived by an equally large group of people, representatives of the same nationality, residents of the same country, people sharing the same political views. An ideologeme is “limited” in time since the understanding and perception of a particular ideologeme can change dramatically over time.

Political correctness as an ideology offers a polar view on social life, highlighting in it “good” (“right”) and “evil” (“bad”). Consequently, at the most abstract level, we have concepts that define the basic values of political correctness, as well as their “antipodes,” i.e., undesirable, unacceptable phenomena and attitudes that must be eradicated from social life (e.g., tolerant / intolerant, inclusive / exclusive). In general, it can be presented as a “good – evil” model of social life, which works and effectively serves the ideology of political correctness.

As an example, let us turn to the notion “inclusive”. Its essence suggests that, firstly, “an inclusive group or organization tries to include many different types of people and treat them all fairly and equally” [Woodford, 2013]; and secondly, an individual should not exclude various social and cultural phenomena as “alien”, but, on the contrary, strive to accept them as “one’s own”. In particular, the idea of inclusive educational curricula is that, firstly, they present the achievements of other cultures (this avoids asserting the dominance of one culture), and secondly, the student is ideally provided with diverse information that is devoid of e evaluation.

The ideologemes form the core of the linguistic representation of the ideology of political correctness. The worldview will remain incomplete if we do not take into account the lexical units that name the varieties of “evil”. This layer includes, for example, names of types of discrimination formed using the suffix -ism:

- ableism (policies, behaviours, rules, etc. That results in unfair or harmful treatment of disabled people (= people who have an illness, injury, or condition that makes it difficult for them to do things that most other people can do) and in a continued unfair advantage to people who are not disabled);
- sexism (actions based on) the belief that the members of one sex are less intelligent, able, skilful, etc. than the members of the other sex, especially that women are less able than men);
- ageism (unfair treatment of people because of their age);
- lookism (prejudice or discrimination based on physical appearance and especially physical appearance believed to fall short of societal notions of beauty);
- cakeism (the wish to have or do two good things at the same time when this is impossible);
- elitism (the belief that some things are only for a few people who have special qualities or abilities);
- classism (unfair treatment of or negative opinions about someone based on their social class (= economic and social position), especially because they are thought to be from a low social class) [Woodford, 2013].

It is also worth pointing out that the aforementioned word-formation model in itself does not impose evaluations. In particular, in the English language, there is the term multiculturalism, which, from the point of view of the ideology of political correctness, affirms positive values. In the same manner, compound nouns with the -phobia part should be mentioned, e.g.:

- xenophobia (extreme dislike or fear of foreigners, their customs, their religions, etc.);
- homophobia (harmful or unfair things a person does based on fear or dislike of gay people or queer people (= people who do not fit a society’s traditional ideas about gender or sexuality);
- glossophobia (fear of public speaking (= speaking to a group of people) [Woodford, 2013].

In addition, the ideologeme “bias’ is used to denote bias and discrimination (gender bias, biased judgment, biased opinion). Along with this ideologeme, the term “sensitivity” is exploited

(cultural sensitivity – understanding the characteristics of other cultures, sensitivity rules – rules for combating discrimination) [Lukhanina, 2020].

Finally, a similar function is performed by compound words with the -free component, which indicate freedom from certain prejudices, e.g.:

- guilt-free (allowing you to enjoy something without feeling unhappy that you are doing something bad);
- penalty-free (used in financial arrangements to describe something that has no cost or other disadvantage);
- gluten-free (containing no gluten (= a protein contained in wheat and some other grains) [Woodford, 2013]. The semantic model underlying these complex words presupposes a statement "from the opposite": they indicate the type of "evil" from which a particular subject is free. The negative component in this case is denied, although it is contained in the semantics of the word.

Conclusions

The study concludes that the phenomenon of political correctness can be considered as a set of linguistic and discursive components of the organization of the ideological life of modern society. It is able to ensure the creation of a system of values, the worldview, and in general, it involves the construction of reality. It also contributes to the dissemination and imposition of an opinion on one or another issue in society, mostly within the framework of political discourse. Political correctness deals with a situation in society where implicit rules of decency direct the ways of behavior in interactions between people of different races, genders, religions, and other potentially charged groups. It seems that political correctness in political discourse concerns all those areas where the interests of different groups of society collide on the issue of what is considered true or false, and who is considered "friend" or "stranger".

Political correctness as an ideology offers a polar view on social life, highlighting in it "good" ("right") and "evil" ("bad"). Consequently, at the most abstract level, there are concepts that define the basic values of political correctness, as well as their "antipodes," i.e., undesirable, unacceptable phenomena and attitudes that must be eradicated from social life (e.g., tolerant / intolerant, inclusive / exclusive). In general, it can be presented as a "good – evil" model of social life, which works and effectively serves the ideology of political correctness.

Admittedly, the structure of the language of political correctness is not as homogeneous as it is commonly believed. Two broad layers of politically correct lexis that perform qualitatively different roles are considered: politically correct vocabulary, which includes the "acceptable" names of sociocultural phenomena, and politically correct ideologemes that are used to directly form a politically correct worldview. Ideologemes, as a result of the interaction of language and ideology, represent the optimal means for establishing the dominant worldview in the country, influence the transformation of the addressee's already existing political worldview, explicitly or implicitly represent the basic ideological and value attitudes of a society. If politically correct vocabulary itself is an example of the "acceptable" language concerning different matters of life, then the ideologemes of political correctness set standards for assessing heterogeneous sociocultural phenomena. In turn, the attitudes and principles embedded in the ideologemes are implemented in the creation of politically correct vocabulary.

Thus, ideologemes form the core of the linguistic representation of the ideology of political correctness. Their most common word-formation models involve exploiting the suffix -ism, the -free and -phobia components, the words "bias" and "sensitivity".

It can be argued that the ideologeme is a characteristic element of the global political context, since it is a kind of reference to a particular era, its meaning is detached from the direct meanings of the lexical units that make it up. An adequate understanding of the ideologeme is possible only in the context of the corresponding ideology and the context of a certain period of history.

This article provides the scope for further study within the framework of the corpus-based analysis of politically correct ideologemes in political discourse. As corpus research is of particular importance in linguistics, since corpus data often allows resolving issues of the validity of a theory, and also makes it possible to obtain new scientific data.

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POLITICAL CORRECTNESS IN POLITICAL DISCOURSE: THEORY OF IDEOLOGICAL ASPECT

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The article *aims* to highlight the ideological aspect of functioning politically correct vocabulary in today's political discourse. Realization of the set goal requires solving the following objectives: 1) to expand scholarly ideas about the interpretation of the linguistic phenomenon of political correctness as sociocultural and linguistic-behavioral ideology in political discourse; 2) based on the introduction of the concept "ideologeme", to consider the classification of politically correct lexical units, used in political discourse.

The study employs general scientific *methods* (analysis, generalization, systematization of scholarly literature on the issue under consideration), and special linguistic methods (method of distributional analysis, used to highlight the main semantic groups of politically correct vocabulary; elements of the component analysis, necessary to identify components of the meaning of politically correct vocabulary; method of linguostylistic analysis, used to study the functional features of politically correct vocabulary based on ideology).

The study emphesizes that the phenomenon of political correctness can be considered as a set of linguistic and discursive components of the organization of the ideological life of modern society. It is able to

ensure the creation of a system of values, the worldview, and in general, it involves the construction of reality. It also contributes to the dissemination and imposition of an opinion on one or another issue in society, mostly within the framework of political discourse. Political correctness deals with a situation in society where implicit rules of decency direct the ways of behavior in interactions between people of different races, genders, religions, and other potentially charged groups. It seems that political correctness in political discourse concerns all those areas where the interests of different groups of society collide on the issue of what is considered true or false, and who is considered "friend" or "stranger".

Political correctness as an ideology offers a polar view on social life, highlighting in it "good" ("right") and "evil" ("bad"). Consequently, at the most abstract level, there are concepts that define the basic values of political correctness, as well as their "antipodes," i.e., undesirable, unacceptable phenomena and attitudes that must be eradicated from social life (e.g., tolerant / intolerant, inclusive / exclusive). In general, it can be presented as a "good – evil" model of social life, which works and effectively serves the ideology of political correctness.

Admittedly, the structure of the language of political correctness is not as homogeneous as it is commonly believed. Two broad layers of politically correct lexis that perform qualitatively different roles are considered: politically correct vocabulary, which includes the "acceptable" names of sociocultural phenomena, and politically correct ideologemes that are used to directly form a politically correct worldview. Ideologemes, as a result of the interaction of language and ideology, represent the optimal means for establishing the dominant worldview in the country, influence the transformation of the addressee's already existing political worldview, explicitly or implicitly represent the basic ideological and value attitudes of a society. If politically correct vocabulary itself is an example of the "acceptable" language concerning different matters of life, then the ideologemes of political correctness set standards for assessing heterogeneous sociocultural phenomena. In turn, the attitudes and principles embedded in the ideologemes are implemented in the creation of politically correct vocabulary.

Thus, ideologemes form the core of the linguistic representation of the ideology of political correctness. Their most common word-formation models involve exploiting the suffix -ism, the -free and -phobia components, the words "bias" and "sensitivity".

It can be argued that the ideologeme is a characteristic element of the global political context, since it is a kind of reference to a particular era, its meaning is detached from the direct meanings of the lexical units that make it up. An adequate understanding of the ideologeme is possible only in the context of the corresponding ideology and the context of a certain period of history.

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PRAGMATIC DEVIATIONS IN TRANSLATION OF LEXICAL BLENDS WITHIN SOCIO-POLITICAL DISCOURSE

У статті аналізуються нові тенденції та процеси у словотворенні, роль аналогії та внутрішньомовних запозичень як значущих джерел і шляхів поповнення словникового складу англійської мови, що впроваджуються наразі майже в усі мови світу та суттєво впливають на їх розвиток. Серед найпродуктивніших засобів словотворення останнім часом все більшого поширення набуває блендинг. Бленди як номінативні одиниці, що складаються з двох або більше слів, із скороченням принаймні одного з них у місці з'єднання, є невід'ємною рисою англійської мови загалом і сучасного англійського політичного дискурсу, зокрема. Лексичні бленди потрібні для позначення нових понять та явищ і часто є одним із виявів словотворчої майстерності автора; вони стають популярними завдяки своїй виразності та новизні форми і змісту. *Метою* статті є дослідження функціональних особливостей блендингу як засобу посилення прагматичної складової політичного дискурсу, а також стратегій та прийомів їх перекладу. Використання прагмалінгвістичних елементів (англ.: blends у нашому випадку) передбачає дослідження зв'язків між мовними одиницями та умовами комунікативно-прагматичного простору, відстеження зв'язку між інтенційним компонентом адресата та вибором мовних засобів при перекладі досліджуваних одиниць в межах політичного дискурсу іншою мовою, українською зокрема. *Методологія* дослідження поєднує традиційні наукові методи з новими лінгвістичними системно-функціональними прийомами. Значення роботи полягає в тому, що систематизовано теоретичний матеріал з проблеми дослідження, проаналізовано функціональні та перекладацькі труднощі блендів, зокрема запропоновано аналогічні моделі передачі українською мовою англомовних політичних блендів. *Результати* доводять актуальність дослідження, яке дозволило отримати нові дані щодо технік, ефективних для іншомовної передачі смислів блендингових одиниць, що виникли останнім часом у соціо-політичному дискурсі. Принципи цих прийомів можуть бути універсальними і використовуватись для подальших досліджень, зокрема перекладу англомовних лексичних блендів, спонукаючи до інноваційних засобів вербокреації, наприклад, у флективних мовах, де зазначене явище є нетиповим. Цей процес гіпотетично свідчить, що наразі відбувається перерозподіл складових у межах структур та систем різних мов і активується здатність їх до реорганізації.

Ключові слова: політичний дискурс, блендинг, бленд, словотвірний елемент, перекладацькі техніки, прагматичні девіації.

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Introduction

The lexical level of language is the most flexible among other levels and responds instantly to changes in people's lives. Moreover, the renewal of the lexical structure has become rapid in the modern era of information technology when language is the primary tool for manipulating mass consciousness. A clear example of such manipulation is the contemporary socio-political discourse in which politicians' speeches are the leading source of their influence on voters. Many expressions and lexemes used lately in the socio-political discourse have become popular and serve as a basis for deriving new words.

Blending has been growing recently among the most productive ways of word formation. Blends, as nominative units consisting of two or more words with a contraction of at least one of them at the place of the junction, are an integral feature of the English language in general and modern English socio-political discourse in particular. Such lexemes are stylistically marked, have an interesting structure, and attract society's attention. At the same time, blends effectively convey the meanings of modern phenomena that arise in society. They extend their structure, combining not only two but three and even more words at a time, thus, having a more extensive range of expression possibilities than words formed using other traditional word-formation techniques.

The issue of word formation and blending as a type of word formation in English was studied by G. Wentworth [1934], N. Chomsky [1970], J. Algeo [1977, 1978], R. Quirk [1985], G. Cannon [1986], L. Bauer [2001], D. Crystal [2003], O. Bat-El [2005], S.Th. Gries [2006], A. Enarson [2007], G. Fauconnier and M. Turner [2008] and other foreign scientists. Ukrainian linguists T.R. Tymoshenko [1975], L.F. Omelchenko [1980], Yu.A. Zhluktenko, V.P. Berezinsky, I.I. Borisenko [1983], A.P. Prokopets [2005], O.O. Selivanova [2008], I.M. Savchyn [2012], O.V. Tkachyk [2013], Yu.A. Zatsny [2013], S.O. Shvachko [2017], S.M. Yenikeieva [2007, 2011], O.L. Harmash [2017], L.M. Chumak [2018], and others are also interested in this phenomenon.

In particular, the peculiarities of the creation and functioning of blending units in Ukrainian, as a language of the Slavic branch, which has become a dynamic pragma-stylistic phenomenon of the Ukrainian language discourse in recent decades, were studied by linguists O.A. Styshov [2005], N.F. Klymenko [2000, 2008], S.S. Lukyanenko [2009], N.V. Stratulat [2011], O.M. Turchak [2013], A.M. Nelyuba [2014], Zh.V. Kolois [2015], I.O. Korobova [2016], O.O. Taranenko [2015], V.P. Oleksenko [2021], Ye.A. Karpilovska [2022], and others. A lot of our research is devoted to the peculiarities of the linguopragmatic organization of socio-political discourse, including its translation aspect, which is studied by I.S. Shevchenko [2008], O.M. Medvid [2012], S.M. Yenikeieva [2017], O.V. Popova [2017], A.P. Martynyuk [2022], etc. Still, the issue of blending as a linguistic means of strengthening the socio-political discourse pragmatic component needs to be investigated more, especially from the point of view of lexical blend interpretation while being translated into other languages considering their specifics both at the structural level and semantic one, which determines the relevance of the study of the 21-st century socio-political discourse innovative vocabulary.

The **article`s relevanc**e is determined firstly by the need to study blends, the specific layer of vocabulary, as the number of new lexical units is constantly increasing, particularly within the socio-political discourse. It is due to some reasons, including, on the one hand, the growing public interest in the latest socio-political phenomena and their nominations; on the other hand, the appeal of politicians to the new forms of communication with voters, in particular, which makes them popular among various categories of society. Consequently, new concepts and realities emerge that require language units to nominate them. Despite the considerable scholarly interest, these lexical items have yet to be the subject of a comprehensive systematic linguistic and translation analysis within socio-political discourse.

The *goal* of the study is to analyze the functional features of blends as a means of strengthening the pragmatic component of the socio-political discourse, as well as the strategy and techniques of their translation.

The **study`s empirical material** is blended lexical units from Op-Ed texts of articles on socio-political problems in English and Ukrainian language Internet publications selected by graduate students of the Germanic Languages Department while working in the LinguaStar translation center of the Sumy State University.

Methodology

The use of pragmalinguistic elements (English/Ukrainian blends, in our case) involves the investigation of relationships between language units and the conditions of the communicative-pragmatic space, tracing the relationship between the addressee's intentional component and the choice of language means when translating the studied units within the socio-political discourse in another language.

The general and special *methods* **t**o achieve the goal and objectives of the study were used: information retrieval method – to select research material and process basic theoretical knowledge; generalization method – to highlight the most critical academic positions; deduction and induction – to clarify the theoretical foundations, generalize data and formulate conclusions; discourse analysis – to identify specific communicative and pragmatic features of political communication; contextual and functional methods – to actualize the linguopragmatic meaning of the lexical units under the study, i.e., blends; the vocabulary definitions analysis – to examine their linguopragmatic peculiarities; structural-semantic and component analysis – to determine the ways of blend formation and their main structural elements – all this is necessary for the implementation of translation analysis, which needs in addition the aspects of conceptual analysis, while rendering blending lexical units from one language to another, taking into account social, cultural, historical, communicative, and other extra-linguistic factors of the discourse.

Theoretical issues: Linguistic essence of blending

Along with traditional types of word formation, such as affixation, compounding, clipping, conversion, or abbreviation, etc., words formed by merging morphemes and their parts due to the process called *blending* increasingly appear (not only in English as a source of this phenomenon). Thus, the significance of different word-forming types in the system is redistributed due to language evolution. If, in the first half of the 20th century, lexical blends were few in English, and therefore this method of word formation was exotic, by the end of the century, the number of words formed by merging increased so much that they became common in English, and appeared in other linguistic structures, different from English [Green, 1991; Thurner, 1993; Зацний, 2008; Algeo, J., 2010; Нелюба, 2014; Тараненко, 2015; Гармаш, 2017; Єнікєєва, 2017, etc.].

The development of *blending* as a type of word formation occurred under intensive use within such language styles as scientific, advertising, and journalistic, actively observed in the 20th – 21st centuries. This evolution also postulated specific requirements for the language units, such as brevity in the transfer of information, ease of pronunciation, the ability to participate in word-changing processes, etc.

Linguists interpret the analyzed word-forming process and the units of this word-forming type, called blends, differently. As indicated yet by G. Wentworth [1933], none of the classes of words, processes, and phenomena in the language has as many designations as blends (English variants: *contamination, portmanteau-word, portmanteau, blend, blend-word, amalgam, amalgam-word, amalgam-form, fusion, fusion-word, composite, composite-word, overlapping-word, conflation, coalesced-word, coalescence-form, telescope-word, telescoped-word, hybrid, analogical-neologism, brunch-word, counter-word, cross-form, word-blending* [Algeo, 1977], as well as humorous nominations: *suitcase-word*, *timanteau word* (blending of two stems – *time* + *portmanteau*), *blund* (*blunder + blend)* [Onions, 1966]). As we can see, even some of the terms used to denote blends are blends themselves. The reason for the appearance of numerous terms is the lack of clear criteria for the definitions of extraordinary, structurally, and semantically telescoping units and the lack of research on the mentioned phenomenon.

Despite the voluminous history of the research done by scientists *blending* is still an ambiguous notion starting with its nomination. Our analysis of allonym definitions of the recently popular terms for blending lexical units of the English language proves that "contamination" and "telescope" are very generalized and do not have evident linguistic characteristics; instead, the terms "blend" and "hybrid" (in addition, the English term "hybrid" itself is the result of two words fusion "half" and "bred" (past participle from the verb "breed" – "to give birth", "generate") have relevant linguistic meanings and can be considered as metasigns of the phenomenon under study. The calculation of the semantic distance coefficient of the metasigns definitions of the specified phenomenon under study (according to S. G. Berezhan`s formula) shows that

the most appropriate terminological nominations are “blend” and “hybrid” [Швачко, Медвідь, 2013]. In foreign linguistics, scientists prefer the term nomination “blend words” for lexical units of such telescopic word-formation type [Hockett, 1968; Dufva, 1992; Enarson, 2006; Gries, 2006; Lehrer, 2007; etc.]

Ukrainian linguists do not stay away from studying this extraordinary phenomenon in the lexicology of the English language, which, under the influence of many socio-political factors, began to spread very quickly throughout the world in the second half of the 20th century. There is still a debate about the place of blending non-standard lexical units that do not obey any rules of grammar in the derivational system of the modern English language: *blending* needs to be clearly distinguished from other paradigms within word formation processes. There are as many points of view as there are authors in the field. Yu.A. Zhluktenko (back in the 80s of the 20th cent.) notes that blending nominations, like compound words, reflect the tendency to *univerbalize* and rationalize the language and demonstrate a different degree of dissection and motivation. Due to the hidden clipped components, the degree of their dissection and motivation is lower than in compound words. The linguist concludes that blending is an independent word-formation type found between compounding and abbreviation [Жлуктенко, Березинский, Борисенко, 1983]. We assume (following Zhluktenko) that it is impossible to attribute the specified type of word formation to any of the traditional means because such lexical units do not have a prototype in the language; they are initially generated in the minds of native speakers, and then enter the language as full-fledged units. Although they often have an occasional character, their life is limited not only by the pragmatics of discourse but also by a specific speech situation, which does not limit their right to exist in another context and discourse under other socio-pragmatic conditions, depending on formal syntagmatic (morphological, grammatical, syntactic) requirements of a particular language. L. Chumak [2018] notes that two processes occur during the formation of blends: the truncation of the derivative words or at least one of them and the merging of these “splinters” or the truncated word with the complete one. Blending words differ from compound words because their structural components (“splinters”) are dependent forms and cannot function freely in the language [Чумак, 2018].

The Ukrainian school of researchers of this non-traditional type of word formation in the system of English lexical units, which flooded the vocabulary of various languages of the world, including Ukrainian, was initially based on the well-known foreign linguists’ works (see above), which mainly considered the mechanisms of innovative word formation under analysis from the structural-semantic point of view, taking into account the internal potential of the English language analytical structure [Prokopets, 2005; Selivanova, 2008; Tkachyk, 2013; etc.]. The impulse for studying the process of extrapolation of pro-English methods of word formation in the Ukrainian language, considering the “bifunctionality” of linguistic signs (their representation in the language both in the form of lexemes and in the form of word-formation elements), was made by Yu.A. Zatsny (since the 70s of the 20th century). He highlighted the potential possibilities of generating new methods of word formation, in particular blending, in other languages of the world (Ukrainian including), carefully analyzing its translation capabilities from the English language. Furthermore, the scientist showed the lacunae for new research paradigms of studying the essence of blending functioning and creation [Зацный, Янков, 2013]. Recently, much attention has been given to the cognitive and synergetic nature of linguistic *blending*.

In this study, following Yu. Zatsny, we also support S. Yenikeieva’s approach, which singles out *blending* as an independent way of word formation regarding the fact that the formation of blends involves both “mechanisms of contraction of derivative stems (which are leading in word formation) and mechanisms of shortening and fragmentation of words (which is typical for form formation)” [Єнікєєва, 2007, p. 268]. Moreover, our interest is caused by the wide use of synergistic ideas in S. Yenikeieva`s research, from the linguosynergetics point of view, which is defined as “an applied field of synergistic description of linguistic phenomena” [Селіванова, 2008]. She investigates the phenomenon of *blending* through *synergoderivatology* [Єнікєєва, 2011], the extrapolation of ideas and principles of synergy to a word formation, in particular blending, which contributes to the identification of self-regulation and self-organization mechanisms of the mentioned process. The reasons for this are the diversity of constituents of word formation, cross-level relations with other language endosystems, and the dynamism of functioning and evolu-

tion. Many aspects related to the word-formation structural organization, the dynamics of verb-creative processes, and the ways and means of its development have not been adequately covered due to the limitations of traditional approaches. Synergetics, with its principles of disequilibrium, emergence, non-linearity, and autopoetics, as noted by S. Yenikeieva, opens up new opportunities for establishing the principles of this transsystem structure, identifying the principles of its development through self-organization and determining the scenarios of its evolution [Єнікєєва, 2011].

J. Algeo, in his research, mentions Lewis Carroll, a prominent writer who created many occasional blends in his books and considered blends to be the words contained two meanings in one word [Algeo, 2010], regarding the fact that the form of a word follows its meaning, that is concept goes first. This idea attracts the attention of scientists studying the cognitive paradigm in linguistics. The results of comprehending the world are fixed not only at the cognitive level through the lexicalization of concepts but also, as O.L. Garmash [2017] claims, at the metacognitive level through morpholized metaconcepts. The phenomena of lexicalization of morpholized metaconcepts, morpholization of lexicalized concepts, paraphraseologizing, and telescoping can be illustrative examples of the transition of randomness into regularity. It should be noted that the lexicalization of morpholized metaconcepts is a mental mechanism for the formation of lexicalized concepts based on morpholized metaconcepts. Because of this process, we can get a bifunctional concept, based on the original mental unit, with a new function realized [Гармаш, 2018 p. 105], which is typical for lexical blends in particular. The constant movement of the components within the system leads to the changeability of specific components within the concept itself. The changes concern not only and not so much the fact of producing a new word as a completely new sign (semantically and structurally) [Gries, 2006]. Hence, we can observe a change in the verbal explication of the concept, changes in the semantic spectrum of the concept, the visual image of the concept, and the establishment of new correlations in the concept system as a whole.

Thus, several questions relating to the nature of *blending* are still to be discussed: whether it is more cognitive or more affective, congruent or incongruent, automatic or controlled, spontaneous or systemic. We assume that studying within cognitive and synergetic linguistics should be used in the new interdisciplinary path of blending research, which describes how language interacts with cognition, its dynamics, and self-organizing properties, to fill the lacunae in different branches of linguistic and extra-linguistic studies.

Furthermore, the analysis of the corpora under our research proves that the use of blends is widespread now in not only languages with analytical structure, but this trend towards language economy and increasing the semantic capacity of lexical units is becoming popular also in Slavic languages (whose grammatical structure is synthetic, that is not so flexible for blending). Though there are fewer examples of blends in the dictionaries of these languages, the search for empirical material for analysis led us to different Internet websites, which are full of innovation samples, including Ukrainian lexical blends.

Ukrainian linguists face the issue of studying lexical blending on Ukrainian-speaking soil, the first attempts to analyze the word-forming models of Ukrainian blending appear, and the dynamics of its development create new lacunae for study [Styshov, 2005]; Klymenko, 2000; Nelyuba, 2014; Kolois, 2015; Taranenko, 2015; Korobova, 2016; and others]. The author of lexical and word-forming innovations dictionaries, A.M. Nelyuba [2014], states the fact that at the beginning of the 21st century, "regarding the rapid development of Internet media, in which word-forming possibilities are becoming extremely dynamic, causing the diversity of the innovative structure, the number of derivatives of blended origin has increased significantly" [Нелюба, 2014, p.113], which requires their careful analysis. As part of the study of internal borrowings, the word-forming potential of the language is studied by O.O. Taranenko. From our point of view, the research by O.O. Taranenko, which considers prognostic problems in linguistics to be a priority, is worthy of attention. His attempts to build a research concept for the analysis of changes in the derivational system of the Ukrainian language, turning to both typical forms and atypical structural-semantic models of word formation (yet in 2015), as we can see, find actualization today. The author does not simply present a picture of the relevant dynamic fragments of modern Ukrainian word formation but brings the scientific search into the existence of the lan-

guage — the social context that motivates and implements the intentions of the language society [Тараненко, 2015]. Our research encompasses a comprehensive consideration of this thesis.

Recently, the socio-political content of the Ukrainian Internet discourse has been filled with new vocabulary, increasing the lexicon of the modern Ukrainian language at the expense of structurally and semantically innovative lexical units, emotionally charged, often having pejorative pragmatics. The socio-political processes taking place in Ukraine, starting from November 2013, have undergone a broad linguistic expression caused by the psychophysiological reactions of people to the observed events. The number of occasional word formations that instantly gain popularity as independent lexemes and corresponding hashtags indicate that these linguistic units should become the object of basic research. Such lexemes and lexicalized compounds represent innovative processes in the Ukrainian language`s lexical-semantic system and demonstrate various word formation methods.

Special attention is paid in our study to translating texts of socio-political discourse, particularly to nominative units in the texts that perform a socio-pragmatic function of communicative influence on the audience; such linguistic units often may be of blended forms and blended concepts [Медвідь, 2012] (both in English and Ukrainian). The principles of the blend unit creation proposed by the representatives of cognitive linguistics, in our opinion, should be taken into account when translating lexical blends into foreign language discourse, which may cause their structural and semantic deviations. Synchronization of the metacognitive level of the linguistic-mental environment is determined by changes occurring at the cognitive level [Гармаш, 2018]. In particular, it is activated through the effect of analogy: lexical blends formed by analogy cause mental processing and generalization of the subsequent model. Naturally, linguistic innovations are based mainly on our previous linguistic experience.

Discussion and results

Blends as pragmatic components in the socio-political discourse

From the viewpoint of pragmalinguistics, discourse is an activity of the participants of communication aimed at establishing and maintaining contact, emotional and information exchange, creating communication strategies, and influencing each other. Speech influence is one of the types of socio-psychological influence and, in a broad sense, means speech communication in terms of its purposefulness [Медвідь, 2012]. Speech influence, according to I. Shevchenko, is a way to change the intentional sphere of a person`s inner world by modifying individual fragments of his/her knowledge structure (IKS – individual cognitive space). She defines speech influence as the influence on a person by means of speech, which aims to persuade him/her to take a particular point of view or decide to take some action consciously, transfer information through CCS – collective cognitive space [Шевченко, Морозова, 2003]. O.V. Popova notes that the communicative influence is a speech act of an addresser, which is guided by the communication intention and the discourse practice of a particular communication sphere, aimed at changing thinking, mental state of the addressee, and his/her assessment of any phenomenon regardless of the communicative interaction type [Попова, 2017].

The political discourse texts aim to implement speech influence on the audience (voters) and have a solid pragmatic orientation. Political discourse reflects the political situation, and its nature depends on the existing state and social system. K. Reiß [1976] calls texts that can influence the recipient’s behavior and contain explicit or implicit impulses of such behavior operative. Regarding this definition of the operative type of texts, we consider the texts of political discourse operative because one of their primary functions is influence.

Various language and speech means are used to implement this function, that is, the communicative influence of the political text on the message recipient. Having analyzed different aspects of the communicative influence, the scientists consider the following speech influence levels: phonological, prosodic, somatic, morpho-syntactic, lexico-semantic, and pragmalinguistic.

In this study, we are interested in the lexico-semantic and pragmalinguistic levels, where lexical units are the primary means. Due to the variety of linguistic semantics, the choice of words is a universal tool through which various influences are implemented. Although any lexical unit, depending on the context and intentions of the author, can have the potential for in-

fluence, stylistic means and figures are of particular importance in terms of influence power: idioms, phraseological units, metaphors, comparisons, irony, hyperbole, lexical repetitions, and other tropes.

S. Yenikeieva considers blends as lexical, stylistic, and pragmalinguistic means of speech influence and refers blending to the ways of realizing the play of words in a political text. The researcher believes that the game revolves around the struggle of ideologies in political discourse. It has such properties of communication as theatricality and drama, used by an individual to exploit the inherent language opportunities to present human needs [Єникєева, Єнікєєв, 2017]. According to I. Shevchenko [2017], since the masses perceive politics through the mass media, theatricality is one of the constitutive characteristics of political discourse. Politicians always seek to impress the public by developing language strategies and tactics to create an attractive image for the people. The presentation function of the blending type of words used in speeches is manifested in its ability to the vivid emotional reflection of reality and the development of a dramatic (or theatrical) component of political discourse.

The ability to produce the most expressive lexical units is implemented by blending derivation at the cognitive level. As O. Harmash notes, this happens due to the development of the cognitive ability of native speakers to create new cognitive models through the linguistic arrangement of knowledge [Гармаш, 2018], and therefore, the new conceptual material encourages people to reproduce non-standard linguistic mechanisms for the formation or transformation of linguistic units to achieve the effect of expressiveness in communication due to the structural and semantic possibilities of a language.

Consider in more detail the role of blends in strengthening the pragmatic value of socio-political discourse. Thus, blending is often used to convey new realia that has caused a resonance in society, which arises at the intersection of political, economic, and social spheres of life. Such lexemes include the following blends, which are found in the texts of English-language publications: *meritocracy* < *merit + aristocracy* = knowledgeable people, *chavalanche* < *chav + avalanche* = gang of teenagers, *stagflation* < *stagnation + inflation* = period of economic stagnation with simultaneous inflation, *corporatocracy* < *corporate + democracy* = power of corporations, etc.

For example, the blend word *meritocracy* is commonly used in socio-political discourse as part of the theory that power should belong to people distinguished by their achievements, abilities, and professional competence rather than by social background or status. Accordingly, such a blend is used to nominate talented politicians. It can be used in political discourse texts to implement a politician`s self-presentation strategy, creating a positive image of a politician or political party as a whole.

The blend *chavalanche* is a realia of the UK social life. It refers to white teenagers or young people from the working class characterized by antisocial and aggressive behavior. Usually, this social group has a stable image of uneducated people who have unskilled jobs or live on social payments, wear clothes with bright logos (traditionally with the symbols of the British company "Burberry"), and massive jewelry. An abbreviated version of the blend *chavalanche* is *chav*, often used in the texts of periodicals on political and social issues.

Another political blend realia is the name of a political phenomenon when a politician seeks complete information on some subject. Such behavior of a politician is nominated as *fact-trip* = *fact + trip*.

Corporatocracy is used in the media to denote the trend of power concentration over society's political and economic life in the hands of large corporations, which determine the further vector of social development guided by corporate interests and the principles of enrichment. This concept is used concerning the most economically and politically developed countries, especially the United States.

Other uses of blends in socio-political texts may include the names of various political organizations, such as the *Daughters of American Revolution*, which operates in the United States and is abbreviated *DAR*, combined with the word *darling* forms the blend *DARling*. In addition to the names of organizations, other proper names may be involved in the blend formation in political discourse, such as the names of politicians, as in the case of *Billary* = *Bill + Hillary* – a married couple of Bill and Hillary Clinton.

The highly active blending word-formation process in the US socio-political discourse can be considered the election campaign of 2015–2016 when a fierce political struggle was waged between D. Trump and H. Clinton. The US election campaign generated many neologisms, created by politicians and voters, thus representing a means of moral influence and a response to it, to some extent. It was the period when the English vocabulary was replenished with such blend words associated with the name of presidential candidate Donald Trump as "*trumponomics*" – Trump`s economic policy, "*trumpflation*", etc. It is characteristic that the use of these blends in the candidates` speech is most ironic and generally serves as one of the stylistic means of implementing the strategy of discrediting the opponent. For example, in criticizing Clinton's political campaign, Trump uses occasionalism *Hillarycare* by analogy with the previously formed neologism *Obamacare*, associated with a critical US health care reform bill that President Obama sought to implement. The use of the occasional blend *Hillarycare* thus criticizes Clinton's actions. This criticism directly indicates that Hillary Clinton is a successor in her political views to the previous president.

One of the most exciting examples of occasional blends related to the US election campaign in 2015–2016 was the appearance of the negative nomination *Killary*, a blend of the verb *kill* and the name of the presidential candidate Hillary Clinton. In this case, the negative connotation of the new way of nominating a politician is obvious; the contexts in which the word *Killary* appears tend to reinforce the authors` negative attitudes toward Clinton.

Blending acquires the status of a productive word-formation type in English socio-political discourse because some components of blend units are becoming popular and are serial by their nature. In such cases, the clipped "splinter" is no longer correlated only with the source lexical unit but is perceived as a structural element with a specific function and semantics. It becomes a real lexeme, such as *-verse* (world, union), *-rati* (noble society). In socio-political media discourse, there are examples of the use of such elements: the word *Googleverse* < *Google + universe* = products, services, and technologies owned by Google, as well as any web pages, groups, images, etc., i.e., everything that is possible to find through Google search engine; the blend with the use of the element *-rati*, such as *Twitterati* < *Twitter + literati*, which means representatives of the elite, celebrities, politicians who actively use the social network Twitter and attract the attention of many fans, is also gaining popularity.

Therefore, the concept of "blending" is relevant to the sphere of English-language socio-political discourse. It vividly reflects changes in society's political life, revealing the need to denote new realities and concepts. Often, new phenomena are complex concepts for the representation of which blending is best suited. Due to their expressiveness and informative capacity, blends exert the most significant influence on the message recipients.

Challenges in translating English blends within the socio-political discourse

Structural and semantic features of English blends and their role in socio-political discourse (blends are used to nominate complex concepts and socio-cultural realities) cause difficulties in their translation into Ukrainian as an inflectional language (opposed to analytical English); blending is structurally alien to the Ukrainian language.

When translating socio-political discourse, a translator often comes across unusual lexemes to which blends also belong, and therefore he/she should know how to interpret these units. But although blending as a way of generating structurally and semantically extraordinary lexemes is recognized as a peripheral way of word formation in English, it is gaining popularity in many world languages, creating some difficulties for a translator. In the pair "English – Ukrainian", the number of units of this type prevails in the English language, and the search for translation matches of English blends in the Ukrainian language is significantly complicated and limited.

When we consider the peculiarities of translating blends as an element of the pragmatic component, it should be noted that in socio-political discourse, the concept of value is predominant, and the translator must reproduce it in the target text regarding the value hierarchy of different cultures. Moral and ethnic values, closely related to the peculiarities of the national mentality and temperament, play a unique role in political argumentation [Белова, 2003, p. 37]. When the conceptual pictures of the world do not match, such features as national mentality, consciousness, character, and the degree and adequacy of the reality reflected in the language can become a significant obstacle to communication [Reiß, 1976].

A difference in the conceptual and linguistic pictures of the world of communicators makes a translator's task extremely difficult. The purpose of translating socio-political discourse is to achieve the reaction from a foreign-language addressee that is similar to the response of a source text addressee (sometimes the translator has to look for some other values using which the pragmatics of the source discourse unit preserved). In general, values do not exist in culture isolated but form a value picture of the world. Linguistically, they can be described as cultural concepts that are multidimensional and culturally significant socio-psychological formations in the collective consciousness [Мартинюк, Ахмедова 2022]. This kind of ethnic concept provokes the most considerable translation challenges, requiring deep background knowledge of the translator. At the same time, there is rarely a situation of the complete absence of a concept in a particular linguistic culture; this phenomenon occurs less often than the absence of a one-word nomination for a specific concept. It means that any concept can be translated from one language into another, possibly reducing/expanding the text or another verbal form representation. Differences between cultures, in general, can be manifested in the quantitative and combinatorial variability of the choice of features in the world conceptualization. To explain the peculiarities of such a choice of features, the translator must refer to the language and other people`s extralingual aspects like history, psychology, philosophy, and culture. Difficulties in translating socio-political discourse are often caused by the use of specific terms depending on the relevant ideological concepts [Шевченко, 2008]. For instance, the widespread use of names and titles in political speeches presupposes considerable prior (background) knowledge of the translator, which allows him/her to correlate the name with the named object. A political text, especially if it is a prepared politician's speech, involves the clever use of specific expressive lexical units (including blends), the goal of which is to enhance the text's emotional perception, win the addressee's sympathy, and force him/her to empathize, perceive, adopt and share the desired for the addresser emotional state [Таценко, 2017, p. 259]. Emotional information is more accessible, perceived, and better remembered by the audience; it is a more natural and effective way to influence the recipient.

Therefore, the political blend *prebituary (preliminary + obituary)* is a big challenge for translation due to its structural, semantic, pragmatic, and lingua-cultural aspects that the translator should consider to translate this unit adequately while maintaining its functions in the political text. The linguistic component of this blend does not contain international words, which are often part of political terms and make translation easier. The literal translation of the blend *prebituary* is "*попередній некролог*" (poperedniy nekroloh – "previous obituary"). This lexeme reflects the worldview peculiarities of the English culture because such a phenomenon is absent in the Ukrainian one. In addition, this blend has a vivid pragmatic component. It enhances the pragmatic influence of the political text, giving a sharply pessimistic forecast for a politician, sometimes with an element of irony and traditional English "black humor".

To convey the pragmatic potential of a blend in a translation of a socio-political text, a translator can resort to various translation methods and techniques. We analyze them and their potential in translating socio-political blends under consideration.

Translation techniques of blends within English socio-political discourse

When conveying socio-political blends, a translator must use a number of his/her professional competencies, skills, and abilities to identify the given in the text units, perform their structural and semantic analysis, identify their pragmatic and stylistic features, interpret the underlying national realities and creatively reproduce the identified characteristics in the relevant units of the translation language, preserving the communicative intentions of the author. The combination of these factors gives grounds to assert that the activity of a translator`s linguistic personality, his/her thinking, mind, and creative potential are fully involved in the translation of non-standard lexical units, which are blends. The translator perhaps has the most significant influence on how the recipient will perceive the information presented in the text.

In our research, we analyzed the possible variants of blend translation within political discourse to identify fundamental translation techniques used for blending words. Regarding the study results, the main methods of blend conveying are transcription, transliteration, tracing, descriptive translation, selection of correspondence, and translation using an analogical model. We consider each of them in more detail, involving examples in the research's corpus.

Due to the complexity of blend translation, translators rarely resort to creative translation methods and forming analogical blend models; translation requires much effort and is challenging. Therefore, transliteration (or transcription) is often used, and sometimes even borrowing, when the blend word is taken from the original English text without changes and transferred to the translated text, maintaining its graphic characteristics. We see examples of such translations when sharing the blend *Obamacare* in the Ukrainian media. Thus, there is a translation variant of this lexeme through transcription, where an attempt is made to convey the pronunciation of the English word using the Ukrainian language:

(1) Трамп закликав республіканців не припиняти спроби скасувати ***Обамакер*** ([Obamaker] – Ukrainian transcription of *Obamacare*) [Час-Time, 2017].
'Trump urged Republicans not to stop trying to repeal **Obamacare**'.

It preserves the blending structure of the source word (proper name *Obama* and noun *care*) and the national, cultural, and pragmatic components of the lexeme.

The term *Obamacare* is used as a short name for the Patient Protection and Affordable Care Act, and lately, its use has been so widespread that it has become almost official and known quite by everybody. It includes the reform author`s name and the keyword of the common name, thus providing the most concise information about the project, performing an expressive function through its non-standard structure, and simultaneously revealing the tendency of the English language to brevity and blending. The proposed translation options reproduce these functions but may be incomprehensible to the recipient without background knowledge about the bill. Even more difficult to understand may be the translated version in the form of a graphic borrowing:

(2) Президент США Дональд Трамп у четвер підписав указ про зменшення впливу програми ***Obamacare*** [Трамп наказав послабити дію Obamacare, 2017].
'On Thursday US President Donald Trump signed a decree to reduce the impact of the **Obamacare** program'.

In addition to the socio-cultural barrier, there may also be a language barrier: such a translation unit is not adapted for perception by a Ukrainian-speaking reader. However, compared to the previous versions, in the context of this sentence, the lexeme "*програма*" (prohrama – "program") is provided, which carries some background information about the realia referred to in the text. We consider it more rational to combine the above methods of translation with descriptive translation, e.g.:

(3) The US House of Representatives voted to close ***Obamacare,*** *the state compulsory health insurance program'* [Obamacare: Has Trump managed, 2019].
'Американська Палата представників проголосувала за згортання **Obamacare** – державної програми обов'язкового медичного страхування (state program of compulsory health insurance)' (authors' translation).

This version of the translation provides additional information that explains the essence of the realia, and at the same time, the blend itself is preserved.

The translator's neologism is an exciting technique for translating non-standard formations, including blends. This translation technique is rightly considered the most difficult. We suggest our translation of *Obamacare* within the political discourse by creating neologism *Обамастрахування* [Obamastrakhuvannia] (*ObamaInsurance* – the element *Insurance* clears up the essence of the Patient Protection and Affordable Care Act promoted by Obama), for example, in the following discourse fragment:

(4) However, since the implementation of ***Obamacare****, jobs in the health care sector rose by 9%* [Clinton: ObamaCare was originally 'HillaryCare', 2016].
'Проте з часу реалізації **Обамастрахування** [Obamastrakhuvannia] кількість робочих місць у сфері охорони здоров'я збільшилась на 9%' (authors' translation).

Transcription or borrowing can also be applied to *Hillarycare* that was derived from *Obamacare* – *Гіларікер* ([Hilariker] – Ukrainian transcription of *Hillarycare*), for example:

(5) "*It was called **Hillarycare** before it was called **Obamacare***", *Clinton told a crowd of supporters at a country club in Vinton, Iowa* [Clinton: ObamaCare was originally 'HillaryCare', 2016].
"Її було названо **Гіларікер** [Hilariker] ще до того, як її почали називати **Обамакер** [Obamaker]", Клінтон сказала натовпу своїх прихильників у заміському клубі у Вінтоні, штат Айова' (authors' translation).

It should be noted that if *Obamacare* is a neologism relatively standard in US politics, *Hillarycare* is occasional, and therefore often in the context of a journalistic or political text, the meaning and essence of this phenomenon is revealed to the recipient by the author himself/ herself. This lexeme is most often used in the text next to *Obamacare*. The translator should consider this when translating and deciding whether providing a translational explanatory comment or any additional descriptive element is appropriate.

We use transcoding techniques (transcription/transliteration) also for the translation of the following political blends:

- *Euroshima* = *Europe* + *Hiroshima* – Євросима ([Yevrosyma] Ukr.) – this blend is a political term that emerged during the demonstrations against the deployment of a nuclear weapon in European countries and elimination of the threat of a new war that could turn Europe into a giant Hiroshima;
- *Fritalux* = *France* + *Italy* + *Benelux* – Фріталюкс ([Fritaluks] Ukr.) is a blend that combines in its structure the names of European countries to denote their union.

In general, the method of transcription/transliteration is not often used in the translation of blends. That may be due to the structural characteristics of the analyzed lexical units, which are often misunderstandable when translated by transcription or transliteration.

One of the ways to translate blends is tracing: translation by parts with their subsequent assembly into a single whole. This technique is sometimes used due to linguistic purism to avoid borrowing a foreign lexeme or its element. Blend tracing is an equal translation of the correlates of each blend component, then combining them into a semantically integral unit. The use of this translation technique is illustrated by the example of the following blends that occur in socio-political discourse: *femaleader = female + leader* – жінка-лідер [zhinka-lider] (leader woman); *headministrator = head + administrator* – головний адміністратор [holovnyi administrator] (chief administrator); *polifluential = politically + influential* – політично впливовий [politychno vplyvovyi] (politically influential), etc. The resulting translation version, however, does not give a complete and objective idea of the structure of an original lexeme, and therefore such a translation can not be considered a maximum equivalent.

In some cases, blends may be accompanied by a double version of the translation, which indicates the lack of strict rules for the use of techniques and the possibility of their choice by the translator to achieve specific goals. Thus, blends can be translated not only by tracing but also by descriptive translation: *genopolitics – генополітика* [genopolityka] / *вивчення генетичної основи політичних поглядів* [vyvchennia genetychnoi osnovy politychnykh pohladiv] (a study of the genetic basis of political views), *Palintologist – Пейлінтолог* [Peilintolog] / *зацікавлений у особистості колишнього губернатора Аляски Сари Пейлін* [zatsikavlenyi v osobystosti kolyshn'ogo gubernatora Alasky Sary Peilin] (the one who is interested in the personality of the former governor of Alaska Sarah Palin), etc.

The descriptive, or explicative, translation technique is the most universal and can help the translator in the most challenging situations. It is vital if, in the translation language, there is no corresponding concept for various social, geographical, or national reasons [Зацний, 2008, p. 12]. If the above examples of socio-political blends can be translated both by tracing and descriptively, some lexemes can be translated only descriptively. For instance, *prebituary = preliminary + obituary* can only be translated in descriptive translation, considering the pragmatic, linguistic, cultural, structural, and semantic difficulties analyzed above. Using the descriptive translation, we have the variant *прогнозований провал кандидата на виборах* [prohnozovanyi proval kandydata na vyborakh] (a predicted election failure of the candidate). Some other examples of the descriptive translation of blends are: *politickle = policy + tickle*,

which due to structural and semantic peculiarities can be translated only as *політична дискусія / політичні дебати, спрямовані на критику і підпорядкування політичних позицій опонента власній позиці, шляхом спекуляції на його непрактичності та виставленні його ідей в гумористичному світлі* [politychni debaty, spriamovani na krytyku i pidporiadkuvannia politychnykh pozytsiy oponenta vlasniy pozytsii shlakhom spekulatsii na yogo nepraktychnosti ta vystavlenni yogo idei v humorystychnomu svitli] (a political discussion / political debate aimed at criticizing and subordinating the opponent's political positions to one`s own, by speculating on his/her impracticality and presenting his/her ideas in a humorous light); *guesstimate = guess + estimate – надання політичної оцінки, не спираючись на повну чи чітко висвітлену інформацію, таким чином переносячи її результат на рівень інтуїції та суб'єктивного досвіду; інтуїтивний розрахунок, політична здогадка* [nadannia politychnoi otsinky, ne spyraiuchys' na povnu informatsiiu, perenosiachy ii rezultat na riven' intuitsii ta subiektyvnogo dosvidu; politychna zdogadka] (providing a political assessment not based on complete or clearly covered information, thus transferring its result to the level of intuition and subjective experience; intuitive surmise; political conjecture), *adhocracy = ad hoc + bureaucracy – гнучка організаційна система* [hnuchka orhanizatsiyna systema](a flexible organizational system).

However, despite the widespread use of descriptive translation to convey blends of English socio-political discourse in the Ukrainian text, this translation method should not be used often. We explain our point of view by the verbiage of the definitions obtained due to this technique. The positive moment of this method is its potential to provide an accurate idea of the translated blend meaning, giving a detailed interpretation of its content. It contributes to a better understanding of the innovation by recipients of the translated text. Still, it reduces or even nullifies the pragmatic communicative value of such a blend in the political text. In our opinion, descriptive translation should be used if translation by other techniques that could preserve the pragmatic, linguistic, and cultural characteristics of a blend is not possible.

A very popular blend translation technique is the translation using an analogical model, which tends to preserve the original structure of the blend. The analogical model means reproducing the language unit's original structure in translation. The analogy is a similarity caused by the influence of some language elements, which form a more productive and widespread model, on other correlated elements, which occurs rarer [Зацний, 2008, p. 19]. A typical example of blend translation using an analogical model is *Franglais*, based on correlates *French* and *Anglais*. In Ukrainian, such a lexeme is translated by the form of an analogical word-forming type unit – *франглійський* ([frangliis'kyi] – Ukrainian transcoding, taking into account inflections in the Ukrainian language).

We consider the translation of political blends by an analogical model the most appropriate, as it provides an opportunity to preserve both the structural properties of these lexical items and more accurately convey their pragmatic political component. We suggest our analogical model versions of some political blends:

*1) Manufactroversy = **manufact**ured + con**troversy*** (used to denote an unnatural, non-existent conflict fabricated by politicians who deceive and use false arguments to achieve their goals) – *полемікація (polemikatsia) = **полемік**а (**polemik**a – "polemic") + фальсифі**кація** (falsyfi**katsia** – "falsification")*;

*2) politainer = **politi**cian + enter**tainer*** (a politician who was or is a show business person, former athlete, etc., or participates in entertainment programs, especially during the election campaign) – *шоулітик (shoulityk) = **шоу** (**shou** –"show") + по**літик** (po**lityk** –"politician")*;

*3) Chindia = **Chin**a + In**dia*** (China and India united by economic or market relations) – *Киндія (Kyndia) = **Ки**май (**Ky**tai –"China") + І**ндія** (I**ndiia** – "India")*;

*4) politainment = **polit**ician + enter**tainment*** (a concept that means the tendency to broadcast political news and events in the media by using elements of show business and pop culture to simplify political information and reduce tensions when broadcasting unpleasant political topics) – *шоулітика = **шоу** (**shou** –"show") + по**літика** (po**lityka** – "politics")*;

*5) politicianaire = **politician** + millio**naire*** (a politician who enters politics for enrichment, as well as a politician who has entered politics due to wealth and the status of an influential businessman) – *політарх = **пол**ітик (**poli**tyk –"politician") + **олігарх** (oliharh – "**oligarch**")*;

*6) regonomics = **reg**ion + ec**onomics*** (the concept to denote focus on a particular economic region development) – *регіономіка (regionomika) = регіон (**region**) + економіка (ек**onomika** – "economics")*;

*7) slowflation = **slow** + in**flation*** (a concept that means slow growth or even stagnation in the country`s economy together with high inflation rates) – *інфлесія (inflesia) = **інфл**яція (inflatsia – "inflation") + економічна регр**есія** (ekonomichna regressia –"economic regression"); інфлиза (inflyza) = інфляція (inflatsia – "inflation") + криза (kryza – "crisis").*

It is known that translators of socio-political journalistic texts rarely use such a method of conveying blends. It is due to the need to involve considerable effort from the translator, who, in this case, should use creative and analytical skills to decode the original structure, analyze its components, and reproduce the appropriate word-formation model in the translation language. However, in many cases (as mentioned above), translators manage to generate translation language units that produce the original model of the source language.

The influence of blending on the derivational possibilities of the Ukrainian language

The metacognitive needs of society contribute to the dynamic development of the language system, affecting changes in linguistic means of explication and the creation of new forms within the structural and semantic capabilities of the language. Blending, as a way of forming new lexical units to denote the latest artifacts and phenomena by means of the English language as an analytical system, which overflooded the Internet, where socio-political discourse occupies one of the primary places thanks to the media, could not but affect other language structures of the world, Slavic including, despite the synthetic, flexible nature of their structure. The Ukrainian language has also undergone such changes, both as a need to translate English-language blends (which we encountered when analyzing the empirical research material in the previous section) and as a reaction to the needs of 21st-century new nominations, particularly socio-political concepts.

The process of updating the Ukrainian language vocabulary at the expense of non-standard lexical units, not typical for the system of Ukrainian word formation, has become the subject of research by domestic linguists. Conceptually and structurally, the features of derivational neologisms are discussed in the works by N.V. Stratulat [2011], word-forming innovations in Ukrainian socio-political naming are analysed in the works by S.S. Lukyanenko [2009], innovations in the language of the press are studied by O.M. Turchak (2013), etc.

The Internet texts most actively respond to social changes with new words and concepts appearing. The blogosphere systematically gives rise to new occasional entities, which over time, acquire mass use. The political confrontation of the last decade has its linguistic explanation. In the socio-political discourse of modern Ukrainian-language media, we observed innovations recently introduced into the vocabulary of Ukrainians (*кримнашівці* – [krymnashivtsi]*, Путлер* – [Putler]*, Луганд*он – [Lugandon]*, Домбабве* – [Dombabve]*, алкомайдан* – [alkomaidan], etc.). Such derivational innovations should be considered according to their structural and semantical features, especially under the translation process into an English-speaking environment (without such concepts).

The lexicalization process of a single concept through combining several meanings is structurally diverse. For example, due to agglutination:

within the limits of lexical-syntactic derivation, names are formed by combining the components of word phrases into a complete lexical unit. For example, "noun + pronoun": *Krymnash* – formed from the phrase "our Crimea" – means a sarcastic name for financial reforms in Russia after the annexation of Crimea (the new tax introduced by Russia was called "Krymnash" by Internet users). In this case, the appellation is also characteristic, since the onym *Krym* loses the features of its name and is used as a structural component of a neologism-appellation, which further leads to the creation of blending units by analogy. For example: *Namkrysh* (formed from the expression "nam kryshka" – "it`s our end") is used to explain the situation of the "Crimeans" after the introduction of sanctions and the beginning of the anti-terrorist operation.

Nowadays, in Ukrainian socio-political discourse, we can find many conceptual derivations formed through the structural blending of different union types with varying segments of words:

*Луганд*о*н – [Lugandon]* – the name is formed by a combination of the initial segments of the toponyms *Luhan*-sk + *Don*-etsk (used ironically to refer the so-called "Donetsk and Luhansk People`s Republics"; *Укроп – [Ukrop]* (homophone to "dill" in Ukr., but means *Ukr*-ainskyi *Op*-ir – "Ukrainian national defense organization"), *кацапульта – [katsapulta] – kats-ap* (pejorative nomination of Russians) + cat-*ap*-*ult*-a); *олімпіард* – [olympiard] (*olympia*-da + milia-*rd*) dollars, *Гейропа – [Geyropa]* (*gay*-s + Eu-*ropa*), *окупендум – [occupendum]* (*occup*-ation + refer-*endum*), *Домбабве – [Dombabwe]* (*Do*-netsk + Zi-*mbabwe*) composition of the truncated initial segment of one word with the final segment of another.

In some cases, there is an overlap between words, which consists in the fact that a part of the stem of another word is superimposed on the end of the stem of one word. A vivid example is:

Путлер – [Putler] (*Pu*-*t*-in + Gi-*t*-*ler*) (It is noteworthy that such a nickname for the Russian president first appeared in Russia itself, where a poster with the inscription "Putler kaput!" was unfurled during a rally in Vladivostok in 2009. As a result of a linguistic examination conducted by the Ministry of Justice of the Russian Federation, the word was recognized as having a "clearly expressed emotional assessment of the personality or activities of V.V. Putin as a representative of state power and has an offensive character") [Кирилюк, 2020];

as well as: *майдауни – [maidaun]* (*mai*-*da*-n (square) + *da*-*un* (patient with Down`s disease), *КРИМіналітет – [KRYMinalitet]* (*Crim*-ea+ *Crim*-(ean)-*inalit*-y), *Кримль – [Kryml]* (*Crim*-ea + *Kr*-(e)-*ml*) – used in the sense of "Crimea occupied by Russia"; *Дондурас – [Donduras]* (*D*-*on*-etsk + G-*on*-*duras*), *Луганда – [Luganda]* (*Lu*-*han*-sk + *U*-*gan*-*da*).

The explosive wave of linguistic creativity observed in today`s Ukrainian media discourse, especially in social networks, should be considered a reaction to the full-scale military invasion of the Russian Federation into Ukraine on February 24, 2022. In this regard, the desire to resist Russia`s information war gives rise to pejorative pragmatics in the verbalization of the emotional and psychological state of the society:

могилізація – [mogilizatsia] (*mo(g)il*-a (grave) + *mo(b)ilizat*-ion);

Госдура – [Gosdura] (*Gos*-*du*-ma (Parlament of the Russian Federation) + *du*-*ra* (stupid));

путриот – [putriot] (*Put*-in + pat-*riot*);

Бомбас – [Bombas] (to *b*-*omb* + D-*ombas*-s);

дегенерал(ы) – [degeneral] (*de*-*gener*-ate (someone who deviates in his behavior and mental qualities) + *general*);

бомжахед – [bomjahed] (bom-*zh* (homeless person) + mu-*jahed*-din);

зомбиленд – [zombilend] (*zombi*-e + Disney-*land*)

A large number of innovations with a negative evaluation, which nominates events, phenomena, and individuals, anyway connected with military events in Ukraine, indicates the axiological orientation of the creative efforts of speakers and requires a separate analysis of the Ukrainian language word-forming potential, which determines the relevance of further research.

As the structural-semantic variety of examples of Ukrainian-language socio-political discourse shows, in addition to typical cases of telescopic derivation/blending (a careful study of which structure is presented by J. Algeo (English blends), Ye.O. Redko (Ukrainian blends), etc.), there are atypical (deviant) cases of innovative word-creation. For example, word combinations sometimes become the basis for the formation of lexical blends, in particular in the Ukrainian language, considering its inflectional system. In such cases, the process of blending metacognitive models is correlated with the operations of conceptual fragmentation (according to Garmash [2018]), being especially important in translation, in our opinion. Hence, conceptual fragmentation – the mental operation of extracting fragments from the verbal content of concepts, which are further included in the processes of conceptual derivation – becomes the basis of the translation from Ukrainian to English, particularly as the language of international media. The difference in the structural system of these two languages causes the most incredible difficulty in translation and the impossibility of finding an equivalent in the target language, particularly in English. Therefore, the method of transcoding, which is often used when translating blends from English to Ukrainian, taking into account the worldwide popularity of English, does not work in this case and mostly requires additional explanations.

Moreover, one of the main advantages of lexical blending in the original language, the economy of form and sense, not speaking of stylistic and expressive loads, turns, on the contrary, into burdensome redundancy. In this case, translation requires an in-depth linguistic-mental process of the perception adequacy and decoding the implication of different blending lexical components regarding its semantic, contextual, stylistic, pragma-discursive, and extralingual aspects[1].

Conclusions

The socio-political discourse is an integral part of contemporary society, the development of which constantly continues, particularly the sphere of politics always retains its relevance. Thus, it is a phenomenon functionally aimed at forming in recipients (voters, as a fact) a specific fragment of their worldview or even the whole picture of the world. Accordingly, a new linguistic and mental environment is created, conditioned by qualitative changes at the cognitive level, which requires the latest nominations, but considering the structural and semantic capabilities of the language for the representation of innovative metacognitive models. Therefore, we can observe a change in the verbal explication of new concepts, changes in the semantic spectrum of the concept, the visual image of the concept, and the establishment of new correlations in the concept system as a whole.

Hence, a significant part of non-standard cases of the lexical unit formation in a language, represented by innovative metacognitive models, in mainly, conceptual telescopic / blending derivation, considering the structural and semantic capabilities of the language, are the result of qualitative changes at the cognitive level of the corresponding linguistic environment.

Thus, semantic derivatives are formed under regular word-forming mechanisms of verb creation at the synchronic level of the language, which contributes to generating units of secondary nomination. At the same time, extralinguistic and linguistic factors are mutually determined by the immanent structure. The essence of lexical blending lies not only in word-forming but in pragmatic functions. The analysis of the socio-political English-language discourse, regarding the pragmatically colored blending units, shows, that the language system`s organization principles are closely correlated with the dynamics of the development of the society itself.

As pragmastylistic means, lexical blends are typical for English socio-political discourse, and their use, especially in recent years, has been growing. It is explained by the fact that such lexical units vividly reflect changes in the political sphere of society and reveal the lack of equivalent means to denote new realities and concepts. An important factor is the adaptation of blends to modern socio-political discourse: complex concepts that exist in contemporary politics can be conveniently expressed through blends, which combine several words and have the potential to enhance the pragmatic significance of the text. Due to their expressiveness and informative capacity, blends exert the most significant influence on the message's recipient.

Taking into account the focus of socio-political discourse on speech influence, the conveying of blend stylistics and the transfer of linguistic and cultural realia that form the basis of the blend implication and strengthen the socio-pragmatics of the given text cause difficulties both in the comprehension of the English original and translation variants. The study of the translation aspect of blends within socio-political discourse revealed a lot of challenges, such as the need for a definite means for conveying blend semantics in the translation language, the complex nature of blend explication, and the problem of their interpretation.

Among the translation techniques that are most effective in overcoming the outlined translation difficulties of socio-political blends, such ones should be mentioned first: transcription, transliteration, tracing, and creating an analogical model. We consider the descriptive translation method inappropriate when translating socio-political blends because such a technique does not allow conveying pragmatics of blends and implement them in the translation language as expressive lexical and stylistic units

[1] This, for example, is currently being tested by student translators at the LinguaStar Translation Center of Sumy State University through work with Op-Ed articles of Internet publications.

that are components of speech influence on the addressee, that is, society as a whole. *The principles of the techniques studied in the article can be used for further research as being universal for translating English blends in inflectional languages, where such a phenomenon is non-typical; hence, promoting the creation of lexical blended innovations in such languages for nominations of everyday-born concepts within socio-political discourse.*

The translation of blending vocabulary (in our case, from English into Ukrainian and vice versa) in many cases is a process of lexicalization of the newest units in the absence of equivalents within the translation language, which involves a mandatory method of step-by-step decoding of the constituent blends at both the structural and semantic levels, up to the lexicalization of the whole of the concept through the deverbalization of the combination of meanings within the original unit (source language), thereby filling the linguistic-mental gaps through the creation of lexical blending innovations (translation language), through "conceptual derivations". This process is currently being actualized in the socio-political discourse within the Internet mass media, which requires significant interpretive knowledge and skills on the part of translators (both in translation from English to Ukrainian and vice versa, which is currently urgent due to geopolitical aspects).

The conducted research provides grounds for further studies: modern media texts demonstrate the extraordinary activity of innovative blends as an informational weapon during the Russian-Ukrainian war. The variety of structural and semantic models of the analyzed blending derivatives testifies to the high creative potential of speakers and the productivity of word-forming methods, particularly in the Ukrainian language. As evidenced by the results of our previous observation studies, the dynamic nature of the system of the Ukrainian-speaking linguistic and mental environment is based on the principal general provisions of synergy since the potential of the self-organization of the language system (Ukrainian including) is at the center of its attention. It should be emphasized that intrasystem deviant phenomena do not reduce the internal balance of the language system but only indicate flexibility and ability to self-organize.

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PRAGMATIC DEVIATIONS IN TRANSLATION OF LEXICAL BLENDS WITHIN POLITICAL DISCOURSE

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Key words: *political discourse, blending, blend innovation, word-forming element, translation technique, pragmatic deviations.*

The research touches upon the innovations in the English word formation processes, i.e., the role of analogy and intralingual borrowings as significant sources and ways of replenishing English vocabulary, interfering entirely with all the languages in the world and greatly influencing their development. Nominative units consisting of two or more words with a contraction of at least one of them at the place of a junction, i.e., blends, are an integral feature of the English language in general and modern English socio-political discourse in particular. *Blending* has been growing recently among the most productive means of word formation. Blends are needed to denote new concepts and phenomena and are often used to manifest the author's word-formation skills; they become popular due to their expressiveness and novelty of form and content. The *goal* of the article is to study the functional features of blends as a means of strengthening the pragmatic component of the socio-political discourse, as well as the strategy and techniques of their translation.

The general and special *methods* were used to achieve the goal and objectives of the study: information retrieval method – to select research material and process basic theoretical knowledge; generalization method – to highlight the most critical academic positions; deduction and induction – to clarify the theoretical foundations, generalize data and formulate conclusions; discourse analysis – to identify specific communicative and pragmatic features of socio-political communication; contextual and functional methods – to actualize the linguopragmatic meaning of the lexical units under the study, i.e., blends; the vocabulary definitions analysis – to examine their linguopragmatic peculiarities; structural-semantic and component analysis – to determine the ways of blend formation and their main structural elements – all this is necessary for the implementation of translation analysis.

The use of pragmalinguistic elements (blends, in our case) involves investigating relationships between language units and the conditions of the communicative-pragmatic space, tracing the relationship between the addressee's intentional component and the choice of language means when translating the studied units within the socio-political discourse into another language.

Conclusions. Regarding the focus of socio-political discourse on speech influence, the conveying of blend stylistics and the transfer of speech realia that form the basis of the blend implication and strengthen the socio-pragmatics of the given text cause difficulties in comprehending the English original and translation variants. The study of the translation aspect of blends within socio-political discourse revealed a lot of challenges, such as the need for a unique means for conveying blend semantics in the translation language, the complex nature of blend explication, and the problem of their interpretation.

Among the translation techniques that are most effective in overcoming the outlined translation difficulties of socio-political blends, such ones should be mentioned first: transcription, transliteration, tracing, and creating an analogical model. The descriptive translation method is considered inappropriate when translating political blends (under research) because such a technique does not allow conveying pragmatics of blends and implement them in the translation language as expressive lexical and stylistic units that are components of speech influence on the addressee, and the society as a whole. The principles of the techniques studied in the article can be used for further research as being universal for translating English blends in inflectional languages (Ukrainian including), where such a phenomenon is non-typical. *The process of blending hypothetically proves the activation of the redistribution of components within the different language structures and systems and their ability to self-reorganize.*

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“PEOPLE MATTER. FREEDOM MATTERS. PEACE MATTERS”: CONCEPTUAL METAPHOR ANALYSIS OF VOLODYMYR ZELENSKYY’S SPEECHES

У статті розглядаються лінгвістичні особливості побудови промов Володимира Зеленського, проголошених на початку російського вторгнення на територію України, а саме впродовж лютого та березня 2022 р. Теоретичне підґрунтя дослідження базується на теорії концептуальної метафори та теорії концептуальної інтеграції. Окрім цього, теорія концептуальної метафори слугує для розробки схеми концептуального аналізу, котра вбудована в інтерфейс UAM Corpus Tool. UAM Corpus Tool — це зручне у використанні програмне забезпечення, за допомогою якого можливо здійснити ручну та автоматичну анотацію великих за обсягом текстових корпусів будь-якого типу. Для того, щоб проаналізувати процес формування значення в публічному дискурсі, у ході цієї роботи розглядаються лише лінгвістичні та аудіальні модуси, зокрема виступи Володимира Зеленського та їх письмові варіанти тексту. Варто зазначити, що, хоча це дослідження не включає в себе візуальні, жестові та просторові модуси, вони можуть бути враховані під час подальших наукових розвідок мотиваційних виступів і потенційно покращити отримані результати. До того ж, у ході дослідження було виявлено, що Володимир Зеленський використовує у промовах широкий спектр концептуальних метафор, зокрема структурних, онтологічних та будівельних. З огляду на це, онтологічні метафори є найчастотнішими, оскільки вони яскраво відображають здобутий “фізичний досвід” мовця протягом певного періоду часу. Використання теорії концептуальної інтеграції значно підсилює отримані дані та уможливлює побудову мереж ментальних просторів України та Росії, які відображені у промовах Президента України. У випадку з Росією, ментальний простір концепту COUNTRY накладається на ментальний простір, котрий складається з двох концептів TERRORISM та AGGRESSION. Володимир Зеленський достатньо чітко зображує позицію України у ході повномасштабного вторгнення, з огляду на це він об’єднує ментальний простір COUNTRY з ментальним простором, що базується на концептах FREEDOM та LIFE.

Ключові слова: метафора, аналіз концептуальної метафори (CMA), вихідний домен, цільовий домен, концептуальна інтеграція, корпусна лінгвістика, UAM Corpus Tool, мультимодальність.

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Introduction

The metaphor study occupies a significant place among the sciences concerning the investigation of language peculiarities and formation of speech such as pragmatics, semantics, and discourse analysis. However, due to its versatile structure and a great number of different properties, metaphors have become the central topic to discover among adjacent sciences such as psychology, philosophy, terminology, and lexicology [Ritchie, 2013, p. 1]. As a result, the metaphors are investigated by a considerable range of the following prominent scholars: G. Lakoff & M. Johnson [1980]; L.D. Ritchie [2013]; Z. Kövecses [2000, 2002]; D. Chiappe & J. Kennedy [2001]; E. Semino [2008]; K. Burke [1969]; R. Carston [2010]; R. Carston & C. Wearing [2011]; D. Davidson [1978]; P. Rubio Fernandez [2007]; D. Gentner & B. Bowdle [2001]; P. Grice [1989]; A. Goatly [1997]; A. Deignan [2005]; J. Humbley [2017, 2018], and S. Lucek [2017]. Meanwhile, the development of metaphor studies has acquired another pace of progression after the representation of the Conceptual Metaphor Theory (CMT) to the general scientific audience. CMT was established by G. Lakoff & M. Johnson [1980] who enhanced the idea that metaphors are embodied in our mind in their revolutionary book "Metaphors We Live By". Similarly, their ideas have provoked the development of a new approach toward metaphor examination as well as transformed the vision of the metaphors' role in human life and cognition.

In terms of public discourse, the effectiveness of the usage of metaphors depends on the speaker's aim and the factual manner of delivering the speeches to the audience. Considering the fact that metaphors are deeply related to the production of knowledge, they could underline problematic issues, pay attention to the most crucial aspects, and even influence understanding within the speech [Lakoff, Johnson, 1980; Peraldi, 2011]. Obviously, the content of that type could not be excessively overwhelmed by the conceptual metaphors because of the strict and rigid structure influencing the clarity and comprehensiveness.

This article addresses the question of how Volodymyr Zelenskyy presents his public discourse, especially in terms of the conceptual metaphor analysis that he uses in order to portray Ukraine and Russia. Accordingly, the main objectives of this research are the delineated examination of Volodymyr Zelenskyy's speeches by means of the UAM Corpus Tool and the development of the Conceptual Blending schemes on the representation of Russia and Ukraine's images embodied in the layout of the two verbal performances.

To reach the aforementioned aims the following research questions were elaborated on and intruded into the article layout: whether the conceptual metaphors may be observed as the essential tool for construing successful public discourse in wartime; what type of conceptual metaphors is predominant in Volodymyr Zelenskyy's discourse; which axiology of the used conceptual metaphors is prevailing and in which way it could affect the general rhetoric; and what are the four-space models of Russia and Ukraine in the alignment with the processed empirical material.

Backgrounds

The multifaceted plane of conceptual metaphor has provoked active engagement of the adjacent sciences for further and deeper investigation of its peculiarities such as cognitive grammar [Langacker, 1987], sociolinguistics [Wierzbicka, 1997], cognitive linguistics [Lakoff, Turner 1989; Lucek 2017], philosophy [Mahon, 1999], discourse studies [Steen, 1999], psycholinguistics [Kövecses, 2000], terminology [Humbley 2017, 2018; Peraldi, 2011] and corpus linguistics [Deignan, 2005].

Designing this study requires the comprehension of Conceptual Metaphor Theory (CMT) as the most prominent area of cognitive linguistics. Consequently, the various approaches toward metaphor studies will be described in order to reconsider various adjacent aspects of CMT as well as metaphor definition and typology.

Metaphor as an essential linguistic unit

The most common definition of metaphor is offered by L.D. Ritchie [2013] who is convinced that this phenomenon is a form of figurative language in the framework of which something is defined in terms of something else. Similarly, Z. Kövecses defines metaphor as a special figure of speech that identifies one object in terms of another one. This traditional point of

view represents a metaphor as an independent unit that is fundamentally used for rhetorical and aesthetic objectives and formed on the basis of similar characteristics applying to the two elements that may be contrasted and determined. For example, the metaphor could be equated to a simile which is another figure of speech containing the comparison element "like" in its foundation, for example, "brave like a lion". However, the aspect of comparison in metaphor is repeatedly omitted and mostly formed with regard to subjects, objects, and predicates mostly formed by means of the verb "to be", for instance, "Achilles was a lion in the fight" [Kövecses, 2002, p. 7].

D. Chiappe and J. Kennedy claim that simile and metaphor possess the property to enhance the momentary salience of a particular characteristic that is already known to the specific subject, thus certifying that they adhere to the moment of speaking. The interesting fact is that these traits may be recognised and meaningfully attached to the aborded topic, or they could portray totally different connotations [Chiappe and Kennedy, 2001, pp. 250–253].

In reality, metaphor constitutes a much wider and multilayered concept leading to a large number of definitions. For instance, E. Semino states that metaphor is an indispensable component construing the fluency of our language that is served to understand one thing in terms of another [Semino, 2008, p. 1]. Accordingly, Yanow [2008] identifies metaphor as the proximity of two improbable notions existing in a common contextual situation, where their acknowledged meanings interrelate in order to convey a completely new metaphor meaning.

Consequently, metaphor is regarded as an "online pragmatic adjustment" of the encoded lexical meaning that is formed as the consequence of a particular concept. Meanwhile, the literal connotation of the metaphorically utilised language is sustained by metaphoric meaning. In this case, that particular kind of language is affected by a multifaceted pragmatic process that provokes and enhances the appearance of affective and imagistic effects. Nevertheless, because of the great variation of the literary or novel metaphors, there are a significant number of "unexplored paths" in terms of their investigation [Carston, 2010; Carston, Wearing, 2011]. For instance:

Conceptual metaphor: **DEMOCRACY IS FRAGILITY:** …destroy our democracy [Zelenskyy, 2022b].
Novel metaphor: **A LIVING BEING IS CLOTHES:** And if we do anything less, we will tear apart the fabric [Rice, 2012].

On the contrary, D. Davidson claims that the vivid peculiarities of metaphor may only emerge in the framework of literature. Thus, according to him, the metaphor could possess exclusively a literal meaning. The essential and primordial purpose of metaphor is to convey a covert imagistic effect by demonstrating the unique sides of the analysed notion without its clear justification and determination [Davidson, 1978, p. 46].

Meanwhile, the literal interpretation of the structural components of a metaphorical expression is approached before the figurative interpretation of the utterance is derived at a local lexical level. Nevertheless, it is worthwhile pointing out that the literal meaning construing the novel metaphor may be suppressed, while figurative meaning may be reached only after the process of understanding the complexity of utterance [Sperber, Wilson, 2002].

D. Gentner and B. Bowdle outline that metaphor could be understood as a "species of analogy". Since it constructs the solid connections in the framework of the conceptual system's structural elements that are target and base domains. In these linkages, relational correspondence is predominant and more structurally united compared to other correspondence built on the basis of isolated object attributes. The structure-mapping theory represents the postulate that metaphor definition should commence with the joint depiction of the topic and corresponding elements in a "one-to-one mapping" by means of "parallel connectivity" [Gentner, Bowdle, 2001, p. 226].

According to P. Grice, due to the usage of metaphor, it is possible to decode and better understand a speaker's intentions in various communicative situations, to provoke the appearance of different conversational implicatures while adhering to the Principle of Cooperation, and, finally, to indicate the distinctive features of the non-literal meaning in terms of linguistically encoded connotation in the particular utterances [Grice, 1989, p. 27].

The classification of metaphors

The central works concerning metaphor classification were developed by G. Lakoff [1987] and A. Goatly [1997] who tried to divide various stages of conventionality. To begin, Lakoff does not adhere to the opinion that the usage of the word ***"dead"*** is appropriate in the context of non-innovative metaphors [Lakoff, 1987, pp. 143–147]. R.W. Gibbs [1994] states that almost all dead metaphors lose their compositional qualities, however, their factual forms are preserved and remained without any change. For instance, according to him, the expression "fall in love" is viewed to be a "dead" metaphor.

According to G. Lakoff, all metaphors are possibly subdivided into four groups. The first group may be identified by the word ***"pedigree"*** which comes from the French language and signifies "crane's foot". He named it "firstly linguistically dead" due to the absence of original literal meaning, image, and the evanescence of mental mapping [Lakoff, 1987, p. 143]. The second group may be characterised with regard to the word ***"comprehend"*** (with the meaning "take hold") where the linguistic use and linguistic mapping are eliminated but conceptual mapping is preserved. The third group is represented by the American-English word ***"dunk"*** depicting the process of playing in football, which particularly means "the special move". It preserves the metaphorical linkages that are comprehensible for the interlocutor. Moreover, all former literal senses of the word are present in this category of metaphor and are probably used in all contextual situations. Next, G. Lakoff denotes the third type of metaphors as ***"dead"*** because they are "one-shot metaphors" where the one domain does not coincide and embodies the key structure into other domain in various perspectives [Lakoff, 1987, p. 144]. Finally, the fourth group is schematised by the word ***"grasp"*** denoting "live" and conventional metaphors. Indeed, in this specific group, all literal and conceptual senses of the word are conservated and common to the users whilst linguistic mapping is present and systematically conveyed [Lakoff, 1987, p. 145].

A. Goatly's approach [1997] toward metaphor classification is drawn upon texts naturally exposed and narrowed in different written sources and are widely available to society. He constructed a more extensively wider classification which identified five categories of metaphors as grades of conventionality: Active, Tired, Sleeping, Buried, and Dead. Correspondingly, inactive metaphors comprise tired and sleeping metaphors.

Dead metaphors are typically represented by the homonyms formed as the result of the former literal senses barely used in real life or in the case of deprivation of solid linkages between several senses not perceived by the user of language during a prolonged period of time. For instance, "germ" meant "a seed", however, nowadays it is understood as "a microbe" [Goatly, 1997, p. 32].

Buried metaphors involve analogous principles of structuring, particularly when a set of senses acquire the formal discrepancy. For example, "clew" was "a ball of thread", but at this moment "clue" is regarded in terms of "a piece of evidence" [Goatly, 1997, pp. 32–33]. Given that, the lexical form of the word underwent changes and was modified in accordance with the current trend in language exploitation.

In ***sleeping metaphors***, the two senses of the words are built on the principle of polysemy, particularly the coexistence of various linguistic interpretations. Within their structure, the metaphorical meaning sporadically conditions the appearance of the literal meaning that may be preserved and exploited in modern life. However, in this case, metaphorical meaning is regarded as conventional. As an example, according to the contextual situation, the word "vice" could change its meaning into "gripping tool" and "depravity" [Goatly, 1997, p. 33].

Originally, the fourth category of metaphors named **"*tired metaphors*"** is polysemous as well and in alignment with its nature is almost equivalent to the sleeping ones. Nevertheless, the outstanding difference between both of them concerns the frequency of stimulating the literal sense by the metaphorical meaning. For instance, considering the equivocal word "fox" it is possible to admit that its first sense "dog-like mammal" applies to a kind of animal as a natural inhabitant, and another one "cunning person" is used in terms of description of human characters in a slightly negative way [Goatly, 1997, p. 33].

Active metaphors comprise the last group of Goatly's classification. The lexical linkages between metaphorical and literal senses are not constituted. The literal meaning is completely

vivid and provokes the appearance of the metaphorical meaning on its foundation. To cite an instance, the word "icicles" has two senses "rod-like ice formations" and "fingers" [Goatly, 1997, p. 34].

A. Deignan combined Layoff and A. Goatly's approaches and created a specific categorisation in order to trace distinctive features of metaphorically-motivated linguistic expressions regardless of their characteristics by using corpus data. Given that, Deignan has designed four predominant genres of metaphors that are possible to examine in the miscellaneous subtypes of a corpus such as innovative, conventionalized, dead, and historical [Deignan, 2005, p. 39]. The following examples demonstrate the nature of living metaphors:

1. Innovative metaphors: …the lollipop trees [Cameron, 2003]
2. Conventionalized metaphors: There is no barrier to our understanding [Halliday, 1994]
3. Dead metaphors: crane [Goatly, 1997]
4. Historical metaphors: comprehend, pedigree [Lakoff, 1997]

On these grounds, then, the investigation of ***innovative*** or so-called ***"author" metaphors*** is viewed to be focal in the literature research because of their unique structure and factual elements that ultimately convey an absolutely new and exclusive meaning of the linguistic utterance. Following this, there are two reasons influencing the formation of blurred boundaries between conventionalised and innovative metaphors. Firstly, it is worthwhile pointing out that a plethora of individual linguistic expressions traverses these boundaries over time, thus, it allows thinking that almost all conventionalised metaphorical expressions were innovative at a particular period of time. Secondly, the subsequent argument concerns the disagreement about the "ingenious" characteristics of the innovative metaphors from the side of individuals. When examining the corpus/data, the most convenient way to detect innovative metaphors is to analyse the word frequency: if one word occurs less than one time per thousand words, it can be regarded as innovative or rare. The next type of metaphor is a historical metaphor. The meaning of ***historical metaphors*** refers to the metaphorical extension from a literal sense which is obsolete and incomprehensible nowadays because of historical shifts in society. They can also be identified through word frequency or by carrying out a semantic analysis. Meanwhile, in the case when it is impossible to relate different metaphorical expressions with literal sense or similar parts of speech, they may be categorised as historical metaphors [Deignan, 2005, p. 40].

The last subcategories are ***conventionalized*** and ***"dead" metaphors*** that are viewed to be substantially frequent in use, but in some cases, it is extremely difficult to differentiate them in particular contexts. A. Pawelec defines a "dead" metaphor as a lexical item with a conventional meaning dissimilar from its original meaning [Pawelec, 2006, p. 118]. Nevertheless, A. Goatly [1997, pp. 32–34] names the dead metaphors "sleeping" and conventionalised nominates as "tired". The description of all these classifications is given at the beginning of this subsection. However, Goatly is persuaded that these two types of metaphors are probably to be differentiated according to the speaker's cognitive intention and usage of literal meaning [Deignan, 2005, p. 41].

The most significant type of metaphor is the ***conceptual metaphor.*** G. Lakoff and M. Johnson [1980] differentiate three primordial types of conceptual metaphors: structural, orientational, and ontological. Following this, Z. Kövecses is persuaded that metaphor is designed to denote and define one conceptual domain through another in terms of cognitive linguistics. To put it succinctly, the structure of the conceptual metaphor may be schematised such as "conceptual domain A is equal to the conceptual domain B" [Kövecses, 2002, pp. 25–26]. Hence, it could be stated that the conceptual metaphor comprises the source and target domain. Theoretically, the target domain frequently consists of metaphorical expressions, while the source domain includes the linguistic units deeply rooted in the daily aspects of our life [Kövecses, 2002, pp. 25–28].

It should be noted that conceptual metaphors reflect human experience and cultural peculiarities, thus, the source domain occasionally depicts the categories of the basic level that clearly demonstrate the world synergy [Stockwell, 2002, p. 109].

In accordance with the latter, the conceptual metaphor categorisation is observed to be the most appropriate for the analysis of Volodymyr Zelenskyy's speeches since it is possible to investigate the mental organisation of the President's experience by its means. Meanwhile, the

previous classifications developed by A. Goatly, G. Lakoff, and A. Deignan do not portray the full range of the speaker's obtained experience and are limited in their sphere of realisation, which is, in our opinion narrowed to the literature use.

Conceptual Metaphor Theory

Conceptual Metaphor Theory (CMT) is regarded as the complex approach toward cognitive studies underlying the outstanding role of metaphor in human cognition. Furthermore, it depicts the multimodal and complex structure of conceptual metaphors diversifying speech not only in the literary domain but in the everyday sphere of our life.

According to CMT, there are three principal types of conceptual metaphors such as structural, ontological, and orientational. Firstly, *orientational metaphors* are deeply related to the natural motion of particular entities and their physical surrounding. Moreover, they are based on the "spatial orientation" of the living being or other objects and phenomena [Lakoff, Johnson, 1980, pp. 14–21]. The spatial orientation is represented by the following directions: central-peripheral, up-down, deep-swallow, in-out, front-back, and on-off. For instance:

VIRTUE IS UP: If you are worried about the rise of China [Rice, 2012].

Secondly, structural metaphors are metaphors that consist of two complex concepts that are understood in terms of one another. Furthermore, they are observed to be the most frequent and common for construing speech. In its framework, one concept metaphorically echoes, conveys, or transmits via another one. Additionally, the general knowledge of the national heritage and important cultural phenomena may assist to interpret correctly the meaning of structural metaphors [Lakoff, Johnson, 1980, pp. 7–9]. For example:

LIFE IS SCIENCE: You will be tested [Obama, 2006].

Finally, *ontological metaphors* are metaphors that are built upon one abstract and one concrete domain. Consequently, ontological metaphors are designed to portray reality or various aims and to depict a part of the received experience. Additionally, their structural domains evoke cognition and mind functioning. With this in mind, ontological metaphors are perceived as "self-evidence" or demonstration of a specific mental phenomenon through the personal spectrum [Lakoff, Johnson, 1980, pp. 25–29]. As an example:

WAR IS MACHINE: Russia launched a full-scale war [Zelenskyy, 2022b].

Two other subtypes of ontological metaphors are distinguished by G. Lakoff and M. Johnson such as container and personification. *Container* metaphors are frequently used by individuals since they possess the aspect of estimating human beings as "containers" with particular mental and emotional attributes. Moreover, the aspect of spatial orientation of physical objects *in* and *out* is also available in this subtype of metaphor as well as the accurate size measurement of objects. However, besides the human being, there might be other material, and abstract phenomena in their layout. Finally, *Personification* is observed as the most vivid metaphorical unit because of explicitness structure. The key components of personification may be any type of material or living objects reflecting the broad spectrum of received experience [Lakoff, Johnson, 1980, pp. 29–31].

In conclusion, according to Lakoff and Johnson's theoretical postulates, each metaphorical unit draws upon the experiential truth assisting us to construe "coherent systems" by means of which a human being "conceptualises experience" [Lakoff, Johnson, 2003, p. 29].

Hence, conceptual metaphors are viewed to be essential units construing our experience, and speakers can conceptualise their knowledge by their application within the speech. In terms of the analysis of public discourse, it is viewed as a crucial tool for discovering the way of conveying the speaker's thoughts that actually form the layout of his public performance. In the alignment with Lakoff and Johnson's Conceptual Metaphor Theory, there are three crucial types of conceptual metaphors such as structural, ontological, and orientation.

Methodology: a combined approach

The empirical material of the article is composed of two transcribed speeches delivered by Volodymyr Zelenskyy at two specific moments: a few days after Russia's invasion and one month after it. Accordingly, the first speech named "The war of Russia is not only the war against Ukraine" and the second is called "Ukraine needs heavy weapons".

To specify, these two speeches are selected for the research analysis due to relatively similar characteristics of the foundations, particularly length, text complexity, lexical density, and reference density which is defined with regard to % of tokens. In addition, as it was mentioned before one of the most primordial criteria for making that choice is conditioned by a close period of their announcement which is fluctuating in the timeframe of up to one month. Then, due to the short length of the speech structures, it may be concluded that these properties of texts stand for accurate qualitative analysis.

From a methodological approach, the author has applied a twofold approach by combining a corpus-led approach, especially in terms of data annotation, and the conceptual-based approach described in the literature review.

On these grounds, it is worthwhile to highlight the authors' contributions to this article. Dr. S. Peraldi, for instance, has provided the necessary tools for fostering a corpus-led approach during the initial stages of analysis, ensuring the acquisition of accurate data. Considering the multifaceted interface of the UAM Corpus Tool, the working framework for Conceptual Metaphor Analysis is developed under the guidance of Dr. S. Lucek. He has introduced a robust theoretical foundation that is complemented by an effective scientific approach to examining conceptual metaphors within public discourse. Finally, with the guidance and methodology received, conceptualization, visualization, and formal analysis were held.

The corpus-led approach allows this research to align with the most recent data-centered trends applied in language studies as outlined by J. Tummers, K. Heylen, and D. Geeraerts [2005]. However, most importantly, the crucial feature of corpus-led studies is that real-life data is placed in a central position, allowing for representativeness and unbiased/objective analysis, thanks to its statistical and quantitative approach.

The conceptual-based approach allows for a discourse-based examination, particularly fitted, for smaller samples of the language under scrutiny. The latter will be applied by means of the theoretical postulates forming CMT.

It should also be specified that the corpus approach will allow the author to potentially uncover linguistic features that were not described/formulated in the CMT, making these two approaches perfectly complimentary.

Corpus-based approach

The corpus-based approach is implemented in the view of the toolkits represented and embodied in the UAM Corpus Tool. The development of the UAM Corpus Tool software program was partially funded by the Spanish Ministry of Education and Science (MEC) under grant number HUM2005-01728/FILO (the WOSLAC project) [O'Donnell, 2008a, p. 15].

With this in mind, the UAM Corpus Tool has a vast range of additional options that could extend the boundaries and framework of the factual research project such as "inter-coder reliability statistics, visualisation of the tagged corpus, production of statistical reports from the corpus, semi-automatic tagging, and cross-layer searching" [O'Donnell, 2008b, p. 1435]. All these functionalities are used during the final stage of the research analysis when the semantic manual annotation is accomplished on all layers of the speeches developed at the beginning. In addition to this, these options undeniably facilitate the procedure of processing the data and the format of the storage of outcomes.

During the interpretation stage, the Chi-Squared method will be used to allow for the detection of the statistical significance, is used. With this in mind, the UAM CorpusTool has this incorporated processing method that is widely used for each comparison of the data files and the level of significance that is interrelated with it [O'Donnell, 2012, p. 35].

From methodological and theoretical perspectives, the significant development of computational tools and corpus-based approaches toward linguistic studies is viewed as a

scientific breakthrough providing the opportunity to process a large amount of corpora data and to receive accurate research analysis. According to J. Pearson and L. Bowker, these tremendous improvements facilitate the process of approaching the "naturally occurring data". Furthermore, linguists have obtained a chance to investigate what people have actually said, rather than hypothesising about what they might or should say [Bowker, Pearson, 2002, p. 9].

Peraldi states that the combination of machine-readable data and the advent of computers enable researchers to examine factual information coming far beyond the text level and that was quite complicated to cope with by using intuition. Consequently, it is possible to outline that corpora are viewed as an "objective frame reference providing lexical, semantic, syntactic and statistical evidence of language use" [Peraldi, 2019, p. 267]. In terms of this research, conceptual metaphors except for being linguistic devices, are deeply connected to individual knowledge obtained through the lifespan. Hence, the corpus analysis of the speeches goes beyond the text boundaries and could assist in investigating the speaker's experience influencing the content of the statement. Furthermore, CMT is the most relevant approach for the analysis of such kind because it allows detecting all crucial traits of Volodymyr Zelenskyy's speeches by means of the structural categories embodied in its core, namely classification, structure, and axiology of metaphors.

CMT-induced approach and annotation

The UAM Corpus Tool is viewed as a tool for making manual annotation since by its means is possible to entail the tags to the specific text fragments, expressions, or words. Furthermore, it allows creating the schemes for analysis by evolving the multilayer structure according to the research aim. For example, the text analysis could contain the integral text type, lexical or semantic-pragmatic levels [O'Donnell, 2008b, p. 1434].

Accordingly, manual semantic annotation is viewed to be common in the framework of corpus linguistics and the most appropriate to apply to all corpus data within the framework of this research study. According to P. Rayson and M. Stevenson [2008], semantic annotation allows determining the realisation of senses of word forms in texts, which is particularly related to word sense disambiguation. On these grounds, then, the accurate detections of the conceptual metaphors and their properties are implemented in the view of manual semantic annotation.

With this in mind, the involvement of the conceptual-based approach toward the investigation of conceptual metaphors is regarded to be the most reliable and accurate. J. Tummers, K. Heylen, and D. Geeraerts outline that the corpus-based method is aimed at underlining the ongoing trends in combination with the specific-oriented research aim in language use across the data. Furthermore, the distinctive feature of the corpus-based approach is that the empirical materials are placed in the central position in its layout which is based on three crucial components: quantification, statistics, and putting forward the hypotheses. Hence, the corpus-based approach allows examining multiple complex phenomena by using the most effective means of analysis [Tummers, Heylen, Geeraerts, 2005, p. 235].

The self-created scheme for the manual annotation in the UAM Corpus Tool was developed by means of CMT and the additional approaches to receive accurate metaphor analysis. Thus, the scheme consists of five layers: conceptual metaphor, novel metaphor, target domain, source domain, and axiology. The layer itself is called "motivation" because it is strongly believed that the usage of conceptual metaphors influences and motivates the audience to a particular decision-making process. It is worthwhile pointing out, that the main target of Volodymyr Zelenskyy's appeal to the international audience is to search for worldwide support, standing, and understanding. Thus, conceptual metaphors play a significant role on the way of achieving this principal communicative goal. The following image represents the scheme for the analysis of the conceptual metaphors within Volodymyr Zelenskyy's public discourse.

he conceptual layer comprises five types of metaphors elaborated by G. Lakoff and M. Johnson [1980], M. Reddy [1979], and Z. Kövecses [2020], particularly: orientational, structural, ontological, conduit, and building. The ontological metaphors are expanded by supplementary sub-types: ontological, container, and personification. Meanwhile, the decision was taken to broaden this classification by conduit and building metaphors [Lakoff & Johnson, 1980]. Meanwhile, the decision was taken to broaden this classification by conduit and building metaphors.

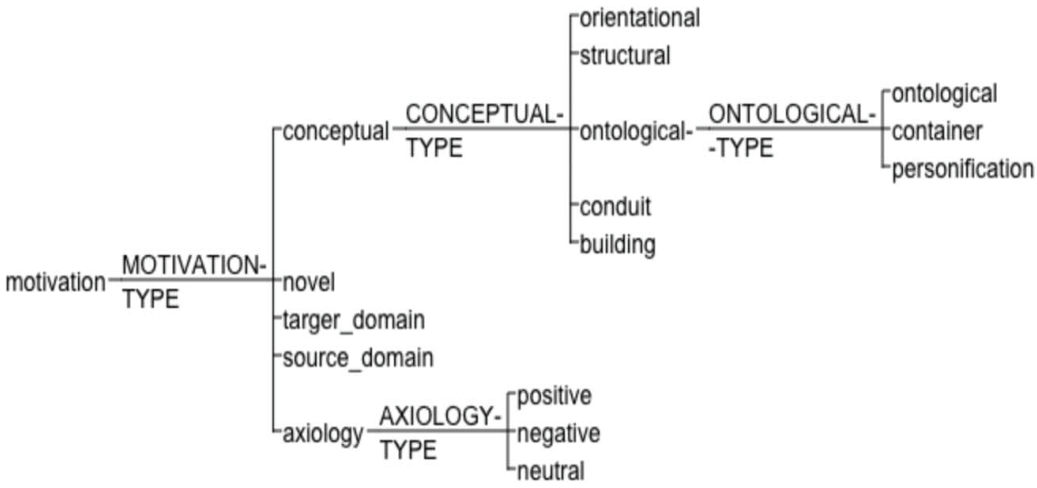

Image 1. The self-created scheme for the metaphor analysis

TThe founder of the conduit metaphor is M. Reddy [1979], who states that speakers tend to enclose feelings, inner thoughts, and emotions in their words transmitting or transporting them from one channel to another one. Consequently, the genuine distinctive feature of the conduit metaphor is the process of movement of ideas. In terms of Volodymyr Zelenskyy's speeches, it is presumed that this type of metaphor may be frequent since his second speech aimed at seeking international assistance during wartime. However, the results have shown that the President does not substantially apply them in his verbal performances.

The fifth subclass included in the classification is building metaphors. They were derived from Z. Kövecses's theory describing the metaphor THEORIES ARE BUILDINGS as enough subsequent variation, additionally with the distinct dependable and autonomous structures. In accordance with his explanations, grammar, and metaphor could "cross-fertilize each other" [Kövecses, 2020, p. 9]. Analysing thoroughly the content of the research's illustrative material, it is admitted that there are a significant number of building metaphors that could be distinguished and affiliated into a separate category.

Additionally, the most primordial layers of the self-created scheme are target and source domains, which allow tracing the peculiarities of involvement crucial phenomenon influencing the text content and audience understanding in general. These layers are believed to produce the most effective information about the corpora plot [Kövecses, 2002].

Finally, the last layer is axiology which is obligatory to be involved, since it portrays the tone of all mentioned and embodied conceptual metaphors in the speeches reproduced by Volodymyr Zelenskyy. By means of the manual semantic annotation which is implemented in a view of the UAM Corpus Tool, it is possible to define all the structural nuances of the texts embodied by the speaker.

Results and Discussion

In this section, the results from the manual annotation in the UAM Corpus Tool of two speeches delivered by Volodymyr Zelenskyy are discussed and illustrated. Statistics are also provided to illustrate their level of frequency and representativeness in the public discourse.

Motivation layer

The first classification concerns a specific type of metaphors: that of conceptual and novel metaphors. As already mentioned, novel metaphors are considered to be rare. But they might still appear in Volodymyr Zelenskyy's speeches.

As illustrated in the following table, conceptual metaphors largely prevail whilst while novel metaphors are absent from the data.

Table 1.

Statistical results in the Motivation category

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
MOTIVATION-TYPE	N=27		N=16			
conceptual	27	100.00%	16	100.00%	0.00	

For example:

COUNTRY IS A LIVING BEING: Russia didn't know how much we cherished our freedom [Zelenskyy, 2022b].
A LIVING BEING IS A BUILDING MATERIAL: …everything else that makes us people [Zelenskyy, 2022a].

Conceptual layer

At the conceptual level, it appears that Volodymyr Zelenskyy does not employ orientational or conduit metaphors. This tendency could be explained by the President's initial communicative aim: asking for international and then military support respectively in the first and second speeches. It is conditioned by their properties since orientational metaphors are more related to the spatial orientation and conduit metaphors are designed to transfer the ideas or verbal means of communication from one object to another. Consequently, these features are contextually absent in the President's speeches.

Table 2.

Statistical results at the conceptual level

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
CONCEPTUAL-TYPE	N=27		N=16			
structural	9	33.33%	4	25.00%	0.33	
ontological	13	48.15%	11	68.75%	1.73	
building_	5	18.52%	1	6.25%	1.26	

As illustrated in Table 2, it is worth noting that each metaphorical categories are ranked similarly in both speeches in terms of frequency, although their percentages differ from one speech to another.

Indeed, ontological metaphors largely prevail with a total of 48.15 % in the first speech and 68.75 % in the second speech. Structural metaphors constitute the second most frequent metaphorical units with respectively 33.33 % and 25 %. For instance:

LIFE IS WAR: All as one together who wants to stop the war [Zelenskyy, 2022a].
DEMOCRACY IS FRAGILITY: destroy our democracy [Zelenskyy, 2022b].

As already mentioned, ontological metaphors are divided into three other subcategories which are ontological, container, and personification. Table 3 reveals the results received on the ontological level.

Table 3.

Statistical results for the ontological layer

	invasion		later			
eature	N	Percent	N	Percent	Chisqu	Signif.
ONTOLOGICAL-TYPE	N=27		N=16			
ontological_	1	3.70%	6	37.50%	8.42	+++
container-	2	7.41%	0	0.00%	1.24	
personification	10	37.04%	5	31.25%	0.15	

The *Significance* table identifies the highly crucial outcomes exported from the manual annotation, in this case, it demonstrates that ontological metaphors in the second speech marked as *later* are most recurrent than in the first speech. Besides that, container metaphors are not exploited in the second speech, while in the first speech, they are used but in small proportions. The last subtype of the ontological metaphor is personification which should be described as quite numeral in both speeches due to the statistical results. In terms of the public discourse, the tendency to reunite the representative bodies by naming only the country is viewed to be a frequent occasion. In alignment with Volodymyr Zelenskyy's speeches, he tends to generalise all political figures who stand under the Russian political regime in the context of war by using the word "Russia" throughout the speeches. In addition, it is observed the same pattern in the case of Ukraine. From our viewpoint, by means of personification, it is easier to trace the dynamics of actions in the framework of the content and to assess a particular situation represented by the speaker. Thus, then, personification as a subtype of ontological metaphors plays one of the crucial roles in construing eloquent public discourse with multifaceted structural components during wartime. For example:

WAR IS MACHINE: Russia launched a full-scale war… [Zelenskyy, 2022b].
RUSSIA IS A LIVING BEING: Russia still has the capacity… [Zelenskyy, 2022b].

Finally, the third place is divided into building metaphors, according to Table 2 they comprise 18.25 % of the used metaphorical expression in the first speech and 6.25 % in the second. For instance:

FREEDOM IS FRAGILITY: Poland, Moldova, Romania, and the Baltic states will become the next targets if the freedom of Ukraine falls [Zelenskyy, 2022b].
A LIVING BEING IS FRAGILITY: It breaks…hearts of Ukrainians… [Zelenskyy, 2022a].

Hence, the most reiterated conceptual metaphors applied by Volodymyr Zelenskyy in his speeches are structural, ontological, and building. Meanwhile, it was revealed that the most frequent subtype of the ontological metaphor used by the President is personification. In accordance with the statistics and scientific significance, exclusively ontological metaphors prevail in the second speech rather than in the first one. To conclude, these characteristics of the speeches may be viewed as the distinctive features of Volodymyr Zelenskiyy's public discourse in the context of wartime.

Target and source layer

The analysis of the target and source layer allows for revealing the most frequent concepts used by the President. The target domain of both speeches is represented by the following phenomenon such as ATTRIBUTES, CHANGES, LIFE, TIME, LIVING BEING, COGNITION, COUNTRY, WAR, FREEDOM, WORLD, and CONSCIOUSNESS, which are essential in an abstract nature. The succeeding Table 4 shows the obtained outcomes from the manual annotation of two speeches in the UAM Corpus Tool.

Table 4.

The outcomes on the target layer

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
TARGET-TYPE	N=27		N=16			
attributes	0	0.00%	2	12.50%	3.54	+
changes	2	7.41%	0	0.00%	1.24	
life	6	22.22%	2	12.50%	0.63	
time	0	0.00%	1	6.25%	1.73	
a-living-being	5	18.52%	0	0.00%	3.35	+
cognition	1	3.70%	0	0.00%	0.61	
country	7	25.93%	5	31.25%	0.14	
war-	2	7.41%	1	6.25%	0.02	
freedom-	1	3.70%	5	31.25%	6.35	+++
world	2	7.41%	0	0.00%	1.24	
conscious	1	3.70%	0	0.00%	0.61	

According to Table 2, the most distinctive changes concern the ATTRIBUTES, A LIVING BEING, and FREEDOM domains. In the speech "The war of Russia is not only the war against Ukraine" dated 1 March 2022, the LIVING BEING metaphorical category is twice as frequent as in the second one. Meanwhile, in the second speech entitled "Ukraine needs heavy weapons" dated 13 April 2023, Volodymyr Zelenskyy is substantially appealing to the aspect of FREEDOM as a key notion. Moreover, the ATTRIBUTES category is reappeared and employed more often compared to the first speech.

The source domain is viewed as the broadest and extended which is represented by the subsequent elements such as POSSESSIONS, MOVEMENTS, MATERIAL OBJECT, JOURNEY, WAR, MONEY, VALUABLE THING, BUILDING MATERIAL, CONTAINER, FRAGILITY, LENGHT, A LIVING BEING, MACHINE, and TARGET. Consequently, Table 4 demonstrates the range of elements construing the source domain and their numeral indicators within the empirical material. As shown in Table 5, the only category that displays statistical significance is that of POSSESSIONS. This phenomenon is conditioned by the fact that in the second speech, the notion of material objects is viewed as central in Volodymyr Zelenskyy's rhetoric.

Table 5.

The results on the source layer

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
SOURCE-TYPE	N=27		N=16			
possessions	0	0.00%	2	12.50%	3.54	+
movements	2	7.41%	0	0.00%	1.24	
material-object	0	0.00%	1	6.25%	1.73	
journey	1	3.70%	0	0.00%	0.61	
war	3	11.11%	2	12.50%	0.02	
money	0	0.00%	1	6.25%	1.73	
valuable-thing	0	0.00%	1	6.25%	1.73	

End of table 5.

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
SOURCE-TYPE	N=27		N=16			
building-material	2	7.41%	1	6.25%	0.02	
container-1	2	7.41%	0	0.00%	1.24	
fragility	3	11.11%	1	6.25%	0.28	
measure	2	7.41%	0	0.00%	1.24	
a-living_being-2	10	37.04%	5	31.25%	0.15	
machine	2	7.41%	1	6.25%	0.02	
target	0	0.00%	1	6.25%	1.73	

The source domain of the conceptual metaphors used in both speeches is represented by a wide spectrum of abstract and material phenomena. If we examine the contextual meaning of conceptual metaphors, the target domain reflects through abstract phenomenon, while the source domain realises through the material and physical concepts [Kövecses, 2002, pp. 25–28].

The content of the first speech dated 1 March 2022 draws upon the following aspects MOVEMENTS, JOURNEY, WAR, BUILDING MATERIAL, CONTAINER, FRAGILITY, LENGTH, A LIVING BEING, and MACHINE. Objectively, the source domain of that kind is deeply grounded in the sequence and consequences of the war because the President tends to emphasize the importance of Ukrainian lives and the urgent need for international support and standing. Consequently, A LIVING BEING is the most persuasive category within the speech layout with 37.04 %. FRAGILITY and WAR both rank second as human beings compared with tangible materials and the key topicality of the delivered speech. When combined, they amount to constitute 11.11% of the first speech.

Overall, multiple instances of personification are conveyed by means of two warring countries, particularly Russia and Ukraine. In terms of cognitive linguistics, the mapping technique is logically justified. To explain, the foundation of personification is based on the process of equation the country to a human using the process of overlapping. The remaining elements of the source domain such as MOVEMENTS, BUILDING MATERIAL, CONTAINER, LENGHT, and MACHINE consist of 7.41 % of the used constituencies of metaphors. Last but not least, JOURNEY is reflected less and only represents 3.70% of the overall number.

The source domain of the second speech dated 13 April 2022 is represented by the succeeding elements such as POSSESSIONS, MATERIAL OBJECT, WAR, MONEY, VALUABLE THING, BUILDING MATERIAL, FRAGILITY, A LIVING BEING, MACHINE, and TARGET. Statistics have revealed the use of the LIVING BEING category is central in many verbal performances and comprises almost 31.25 % of the applied target domain. POSSESSIONS and WAR rank in the second position with a percentage of 12.50%. Finally, the remaining categories represent 6.25 %: MATERIAL OBJECT, MONEY, VALUABLE THING, BUILDING MATERIAL, FRAGILITY, MACHINE, and TARGET. Examples of target and source domains are shown below:

COGNITION IS MEASURE: It's meaning is much wider [Zelenskyy, 2022a].
A COUNTY IS A LIVING BEING:
Russia started a war.… [Zelenskyy, 2022a].
Russia is trying to defeat… [Zelenskyy, 2022a].
LIFE IS JOURNEY: This is only the beginning… [Zelenskyy, 2022a].
COUNTRY IS CONTAINER: …freedom of all people in Europe [Zelenskyy, 2022a].
WORLD IS CONTAINER: …all people in the world [Zelenskyy, 2022a].
A LIVING BEING IS BUILDING MATERIAL: …that makes us people [Zelenskyy, 2022a].
CHANGES ARE MOVEMENTS: …acts in support of Ukraine [Zelenskyy, 2022a].

LIFE IS WAR: But the war continues [Zelenskyy, 2022a].
LIFE IS LENGTH: The acts of terror go on. One month already. That long [Zelenskyy, 2022a].
LIVING BEING IS FRAGILITY: It breaks my heart… [Zelenskyy, 2022a].
CONSCIOUSNESS IS A LIVING BEING: …your standing comes from your offices [Zelenskyy, 2022a].
WAR IS MACHINE: …launched a full-scale war… [Zelenskyy, 2022b].
FREEDOM IS FRAGILITY: …destroying our democracy… [Zelenskyy, 2022b].
ATTRIBUTES ARE POSSESSION: …had no idea… [Zelenskyy, 2022b].
COUNTRY IS TARGET: Baltic states will become the next target [Zelenskyy, 2022b].
FREEDOM IS BUILDING MATERIAL: …freedom of Ukraine falls [Zelenskyy, 2022b].
FREEDOM IS A LIVING BEING: Freedom must be armed [Zelenskyy, 2022b].

In conclusion, three phenomena were deemed statistically significant in the first speech: ATTRIBUTES, A HUMAN BEING, and FREEDOM – whilst only one was highlighted as such in the second speech and that is POSSESSION.

Axiology layer

According to Collins Dictionary, axiology is regarded to be derived from the philosophical plane and deals with the theory of values, morals, and aesthetics. R.L. Boyd, S.R. Wilson, J.W. Pennebaker and D. Stillwell states that the phenomenon of values reflects the actual way of human thinking in a particular situation [Boyd et al., 2015, p. 31].

It seems that discourse axiology could play a crucial role in the audience's understanding of such speeches, therefore determining how to build successful communicative messages. Hence, it may be said that axiology is directly related to the emotional spectrum and feelings and in some way depicts the speaker's mood and attitude towards a particular situation.

Obviously, in the context of war, axiology cannot be positive or neutral. It is worth mentioning that both speeches were selected at the very beginning of Russia's invasion of Ukraine's territory. Thus, emotional evaluation is regarded to be at its peak and is transmitted in the two of them. Volodymyr Zelenskyy's appeal for international and military support to be able to defend Ukraine's freedom asking for, makes his axiology negative. Table 6 presents the results of the manual annotation in the UAM Corpus Tool.

Table 6.

Axiology distribution

	invasion		later			
Feature	N	Percent	N	Percent	Chisqu	Signif.
AXIOLOGY	N=27		N=16			
positive	10	37.04%	4	25.00%	0.66	
negative	13	48.15%	10	62.50%	0.83	
neutral-	4	14.81%	2	12.50%	0.04	

Finally, we can clearly see a strong negative progression in the second speech compared to the first one.

Conceptual blending

When examining the results of the manual annotation, it was found that Volodymyr Zelenskyy tends to draw parallels between Russia and Ukraine by applying two completely different axes namely *evil* and *good*. For instance, during the description of the activities and actions happening at the war, he appealed to the notions of *tyranny, aggression*, *terrorism, crude, cruelty, and terror* when describing Russia. On the contrary, when referring to Ukraine, he referred to the following concepts: *peace, freedom, life, democracy,* and *victory.*

Consequently, according to G. Fauconnier and M. Turner's conceptual blending theory, it is possible to construe the four-space models of Russia and Ukraine in the context of the Ukrainian president's rhetorics. This theory is viewed to serve as the most efficient tool to trace the way

of conveying new meanings declared by the speaker in speeches that are shaped by various situational contexts. To specify, the four-space model comprises four crucial cornerstones such as *Input 1*, *Input 2*, *Generic Space,* and *Conceptual Blend*.

Conceptual blending is known to be the "basic mental operation that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning" [Fauconnier, Turner, 2003, p. 57]. Moreover, conceptual blending is regarded as an essential tool in forming meaning in various life domains and science. Initially, the key target of conceptual blending is to build "a partial match" among several "input mental spaces" reflecting factual information about concrete notions that ultimately construe a "blended" mental space, namely a completely new meaning that emerged on the input's basis [Fauconnier, Turner, 2003, pp. 56–57].

With this in mind, the approach toward constructing a four-space model of Russia and Ukraine represented by Volodymyr Zelenskyy aims to figure out not only the peculiarities of their policies and strategies in the context of war but to scrutinise the effect that their images impose on the international audience. It is strongly believed that this is an effective method for reaching communicative goals since by its means is possible to define the crucial characteristics of describing notions that enhance a mutual understanding. Since it could label or identify the crucial characteristics of describing notions in such a way as to create much stronger inputs to comprehend the ongoing situation.

Accordingly, the following Image 2 and Image 3 were designed to illustrate how the Ukrainian President progressively depicts and construes the images of Ukraine and Russia in the layout of his speeches for the international audience in order to trace the way of forming the "global insights" by the president during the declaring his public speeches at various venues.

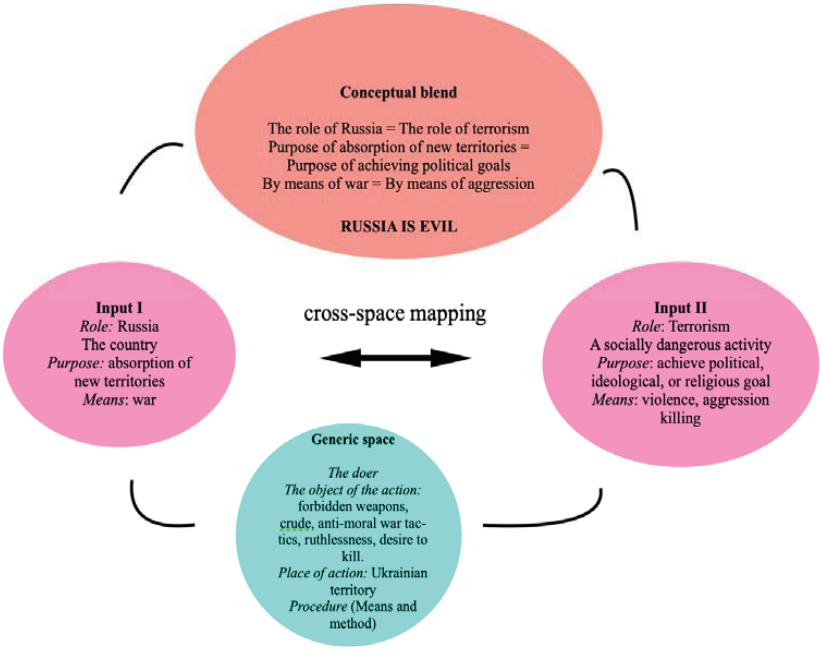

Image 2. The four-space Model of Russia

Accordingly, as it might be seen, in the conceptual blend the role of Russia is identified through the role of terrorism. Additionally, the interesting similarities touch upon purposes, since the purpose of Russia is to absorb the new territories by means of war, crudeness, cruelty, and ruthlessness. Similarly, the purpose of terrorism is to achieve any political, ideological, or religious goal using violence, aggression, and killing.

Moreover, the essential layout for *Russia* and *terrorism* may be defined in terms of "bloodlust", because this phenomenon stands behind the purpose and means indicated in Input I and Input II which are defined by both sides as key notions. Thus, such an interpretation of Russia's role in both speeches provides the full picture of its actions on the Ukrainian lands during wartime. From the stylistic device perspective, such a strong comparison assists in solving all needed "puzzles" in the understanding of the current situation. In order to compare the equation of Russia to Ukraine in the speeches delivered by Volodymyr Zelenskyy, Image 3 is built and structurally organised.

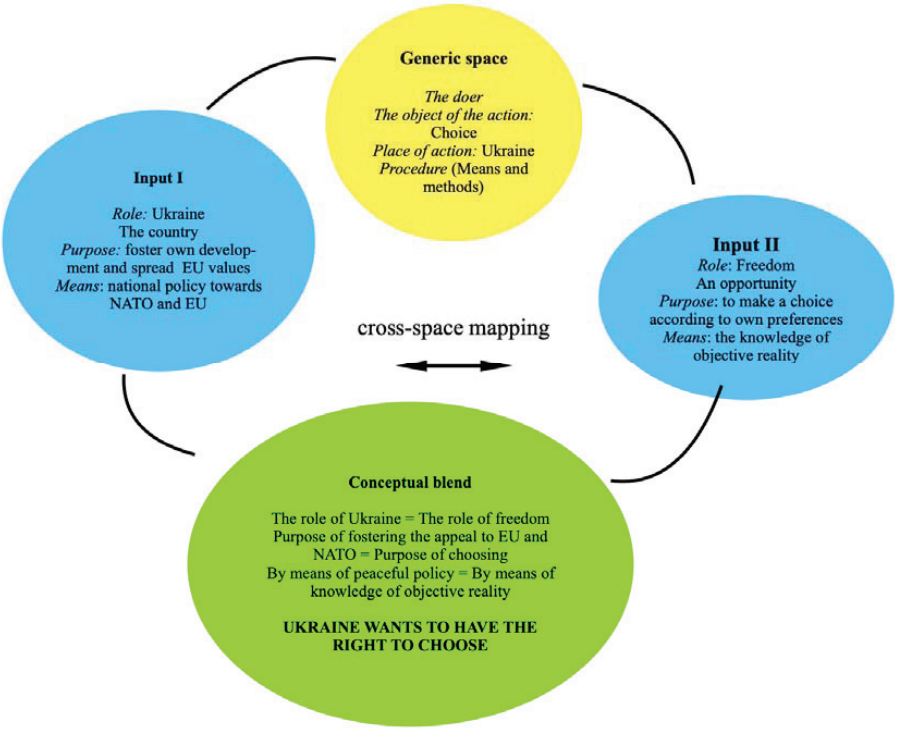

Image 3. The four-space Model of Ukraine

The key cornerstones of Table 3 are *Input I* and *Input II* where the role, purpose, and means of the notions of Ukraine and freedom are described. Initially, according to the content of the speeches delivered by the President, the purpose of Ukraine is to foster its development and spread EU values. Accordingly, the essential means of reaching these aims are the conducting right national policy based on the principles of the rule of law and democracy allowing to be a part of the EU and NATO. It is important to mention that this policy has an absolutely peaceful and non-radical form of implementation on local and international levels.

Considering *Input II*, freedom is regarded as an abstract notion, specifically, opportunity. The purpose of freedom is to choose according to individual preferences and targets in life. Additionally, the main means for that is the acquirement of knowledge existing in the objective reality.

Consequently, in the conceptual blend, the role of Ukraine absolutely coexists with the role of freedom jointly with their purposes and means. Hence, the meaningful idea unframed in the conceptual blend is *"Ukraine wants to have the right to choose"*.

Conclusions

In this research, the conceptual metaphor analysis is implemented by means of the theoretical foundation exposed in Conceptual Metaphor Theory established by G. Lakoff and M. Johnson [1980] that was incorporated in the UAM Corpus Tool for realising the manual

annotation of the texts corpora. The self-created scheme for analysis consists of five layers such as conceptual, novel, target domain, source domain, and axiology.

The empirical material for this case study was gathered in alignment with the following principles: the materials are represented in English and the timeframe fluctuates in timeframe up to one month from the beginning of the war.

According to the received outcomes, Volodymyr Zelenskyy uses exclusively conceptual metaphors such as structural, ontological, and building in two speeches "The war of Russia is not only the war against Ukraine" dated 1 March, and "Ukraine needs heavy weapons" dated 13 April. The target domain of conceptual metaphor comprises various abstract elements such as ATTRIBUTES, CHANGES, LIFE, TIME, A LIVING BEING, COGNITION, COUNTRY, WAR, FREEDOM, WORLD, and CONSCIOUSNESS. The target domain is represented by the following notions POSSESSIONS, MATERIAL OBJECT, WAR, MONEY, VALUABLE THING, BUILDING MATERIAL, FRAGILITY, A LIVING BEING, MACHINE, and TARGET.

In the first speech, he uses more frequent ontological metaphors than container and personification. Furthermore, in the second speech in the target domain, the aspects of ATTRIBUTES and FREEDOM prevail in comparison to the first one where the notion A HUMAN BEING is predominant. Similarly, the element of POSSESSION is of scientific significance in the source domain. Last but not least, negative axiology is considered to be central in the layout of these two speeches.

Conducting the structuring of the four-space models of Russia and Ukraine identification conveyed by Volodymyr Zelenskyy, it was admitted that in the generic space, Russia coexists with the notion *terror*, while Ukraine with the phenomenon of *freedom.*

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"PEOPLE MATTER. FREEDOM MATTERS. PEACE MATTERS": CONCEPTUAL METAPHOR ANALYSIS OF VOLODYMYR ZELENSKYY'S SPEECHES

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Key words: *metaphor, Conceptual metaphor analysis (CMA), source domain, target domain, conceptual blending, corpus linguistics, the UAM Corpus Tool, multimodality.*

This article draws upon the investigation of distinctive features in Volodymyr Zelenskyy's speeches delivered during the period of the Russian invasion that started on 24 February 2022 and one month after it. The focus of the article is on the application of Conceptual Metaphor Theory (CMT) developed by Lakoff & Johnson, and Conceptual Blending invented by Fauconnier & Turner. These two leading approaches have taken a crucial position in cognitive studies and are the central methods used in conducting research in this particular domain. Consequently, in the framework of this article, these theories are regarded as essential resources for scrutinising the peculiarities of the speeches "The war of Russia is not only the war against Ukraine" dated 1 March 2022, and "Ukraine needs heavy weapons" dated 13 April 2022 delivered by the Ukrainian President. Similarly, the data for the study is analysed and processed by means of a corpus-based method and the UAM Corpus Tool, a software program that provides the necessary built-in or self-created layers to implement all-embracing and grounded manual annotation of any type of text corpora.

To examine the effective conveyance of meaning in public discourse, this research primarily centers on linguistic and auditory modes, specifically analyzing the speeches of Volodymyr Zelenskyy and their corresponding transcripts. It is worth noting that while this study does not currently encompass visual, gestural, and spatial modes, they hold the potential for inclusion in future investigations of motivational speeches, which could potentially augment the research outcomes.

In conclusion, the investigation of these data has revealed that Volodymyr Zelenskyy tends to utilise a vast range of conceptual metaphors, specifically structural, ontological, and building. With this in mind, ontological metaphors are the most frequent since they depict the "physical experience" of the speaker. Finally, by applying Conceptual Blending, we can examine how the President makes reference to Russia by overlapping the mental space of COUNTRY with the mental space of TERRORISM, and AGGRESSION. Additionally, in the case of Ukraine, he merges the mental space of COUNTRY with the mental space of FREEDOM, and LIFE.

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MULTIMODAL MEANS REPRESENTING BORIS JOHNSON ON SOCIAL MEDIA AS A CHARISMATIC LEADER

Метою започаткованого дослідження є встановлення особливостей взаємодії мультимодальних засобів, які слугують вираженню харизми політичного лідера, шляхом використання *методів* мультимодального й критичного дискурс-аналізу політичних зображень, опублікованих у соціальних мережах. За результатами виконання дослідження, у статті узагальнено характерні ознаки, притаманні харизматичній особистості, наведено авторське визначення харизми, обґрунтовано теоретико-методологічні засади дослідження комплексної взаємодії мультимодальних засобів, здатних транслювати харизму політичного лідера.

Харизма трактується як складний комунікативно-когнітивний феномен, що відображає уявлення індивіда щодо вроджених, набутих або пропагованих ЗМІ, внутрішніх і зовнішніх сугестивних якостей особистості-лідера, які виникають у свідомості реципієнта під час інтерактивної комунікації на підставі сприйняття ним мети спілкування, його стратегії, тактик, методів, а також декодування ним комплексів лінгвальних і позалінгвальних засобів, що асоціюється зі здатністю мовця як лідера задовольнити потреби або запити громади.

Матеріалом дослідження обрано візуально-графічне представлення в соціальних мережах Бориса Джонсона, політика, визнаного міжнародною аудиторією як харизматичного, який перебуває на передньому плані політичної і дипломатичної підтримки України в російсько-українській війні. Проведений аналіз засвідчив актуалізацію низки вербальних (еліптичні речення, наказовий спосіб, асонанс, алітерація, займенники першої множини *we, our, us*, тощо) та візуально-графічних мультимодальних засобів (шрифт повідомлення, символічна кольорова гама, стиль одягу, зовнішній вигляд, мова тіла, пози, міміка тощо), комплексна взаємодія яких спрямована на запуск когнітивних процесів у свідомості реципієнта при сприйнятті образу харизматичного політика. З'ясовано, що мультимодальне представлення в соціальних мережах образів політичних лідерів слугує формуванню в аудиторії стійкого сугестивного ефекту харизматичності їх особистості за рахунок взаємодії і поєднання комплексу вербальних і невербальних засобів.

Ключові слова: харизма, харизматичний лідер, мультимодальні засоби, вербальні й невербальні засоби, взаємодія, мультимодальний і критичний дискурс-аналіз, писемна комунікація.

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Introduction

As is known, the phenomenon of charisma was introduced into scientific studies in the 1920s [Adair-Toteff, 2020], which happened to be about the same time when theoretical and methodological foundations of multimodality as a scientific approach were presented in

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humanitarian research [Макарук, 2019, p. 84]. Such innovations provided a transformation of communication by implementing a variety of graphical non-verbal devices able to concisely convey the necessary amount of information as well as project the desired image of a public figure.

Despite both fields of research, i.e. linguistic enquiry into the realm of charisma and multimodal discourse analysis, being relatively young scientific fields albeit recognised by scholars for over a century, there has been an explicit interest in the study of the multimodal expression of charisma within recent years. The multimodal actualisation of the perceived leader's charisma has been primarily investigated within the frame of political discourse. There are papers on the analysis of populist leaders' masculinity as actualised through multimodal means on social media (posts including both verbal and graphic information) [Silvestro, Venuti, 2021]. A creative team of scholars [Poggi, D'Errico, 2016, 2022] have worked on a number of related issues, bringing light to how political leaders exploit various multimodal means to influence their audience and be perceived as a charismatic leader (although, their primary research material was audiovisual discourse). Moreover, there is a study that looks into hindsight multimodal means in political posters of a successful Irish party [Lirola, 2016], etc.

As we can see, within the sphere of multimodal studies there have been formed sufficient grounds for carrying out the analysis of multimodal means conveying a political speaker's charisma through its graphical image as presented in media. Besides, as it has been shown in the research on the subliminal potential of graphical non-verbal means [Макарук, 2019], they prove to be a powerful tool for manipulating the opinions and preferences of potential audience.

In view of this, the *aim* of the present paper is to analyse multimodal means' interplay that assists in conveying a political speaker's charisma creation through its graphical image, namely political posters, and social media posts. To achieve the research aim we employed both linguistic and general scientific *methods*, among others in particular analysis, synthesis, deduction, induction, online survey, linguistic description and interpretation as well as the method of multimodal discourse analysis.

As a study material, we chose the images of a politician, who is already commonly perceived as charismatic by international audiences, namely Boris Johnson, who has been a prominent political figure for almost a decade and has recently come to the forefront of political and diplomatic support of Ukraine in the ongoing Russian-Ukrainian war [Langfitt, 2019; Sauer 2019].

Theoretical and methodological background of the research

To trace the multimodal means of portraying a charismatic leader, we are, in the first place, to define a comprehensive set of personal traits that distinguish an individual as a charismatic speaker. It should be mentioned that this phenomenon has already been within the scope of inter-disciplinary research in the sphere of humanities, namely sociology [House, Howell, 1992], psychology [van Vugt, Ronay, 2014], and linguistics [Reh, Giessner, Quaquebeke, 2016]. Pursuing the results of these studies we have come up with the following conclusion: to present a comprehensive scientific description of the results of multidisciplinary research into multiple phenomena of a public speakers' charismatic personality's non-verbal behaviour, it is reasonable to use among other non-verbal characteristics (e.g., eye-contact, posture, gestures, voice, and intonation, etc.), such notions as intelligence, self-confidence, persistence, ability to inspire, sociability, dominance, narcissism, and vision. These characteristics are viewed as relevant to the charismatic traits of a speakers' personality since they have been historically conventionalised [Бойченко, 2021b, p. 145].

In terms of defining the methodological background for the study of multimodal means' interplay that help create a political speaker's charisma we are to consider that some of the most influential directions of multimodal theorising are those studied within the framework of social semiotic multimodal theory by such scholars as Baldry and Thibault [2006], Bateman [2008], Kress and van Leeuwen [1996, 2001], O'Halloran [2004], O'Toole [1994] and van Leeuwen [2005], the foundation for which was provided by Halliday's Systemic Functional Linguistics [Jewitt, 2011].

Scholars state that multimodality, being rooted in different spheres which study human communication, now can benefit from previous findings in various areas of research, including anthropology, history, philosophy, psychology, sociology, visual media and cultural studies, fine

art, new media studies, linguistics and semiotics [Djonov, Zhao, 2013, p. 1; Jewitt, 2011, p. 2]. As it has been pointed out [Ledin, Machin, 2019, p. 1; Jewitt, 2011, p. 1], in recent years multimodality has become a more common aspect of research and interest in critical discourse analysis, sociolinguistics and pragmatics etc., with scholars analysing images, videos, textbooks, spaces, etc. In Ukrainian linguistics over the last decade multimodality, and its preceding and succeeding approaches, have been studied by various scholars, notably by L. Makaruk [2015, 2018, 2019], I. Shevchenko [2022], O. Vorobyova [2018, 2022], S. Zhabotynska [2020, Zhabotynska, Ryzhova, 2022].

From the standpoint of research methodology, it should be noted that in the present paper, we follow methodological assumptions as well as employ the methods put forward by Multimodal Critical Discourse Analysis (MCDA) developed from the Discourse and Critical Discourse Analysis, which has come to be the leading methodological tool [Suphaborwornrat, Punkasirikul, 2022, p. 631] in multimodal studies. MCDA shifts from analysing just verbal means of communication in a context to taking into account multiple semiotic resources (gestures, posture, gaze, clothes, pictures, colours, etc.) whose interplay creates a specific communicative meaning [Ledin, Machin, 2018, p. 64; 2019, p. 1]. According to this approach, language (whether written or oral) is the only one of the meaning-making tools among multiple available semiotic systems. Kress states that the aim of MCDA is to develop an instrumentarium that can provide an understanding of the relation between the meaning of a discourse and its semiotic manifestations [Kress, 2013, p. 37].

Since within the multimodal approach, verbal means are not considered to be semantically superior to other modes of communication, Barthes offers three possible visual-verbal relations: (1) anchorage, or the verbal content that supports the visual content; (2) illustration, or the visual content that supports the verbal one; (3) relay, or visual and verbal content having equal status [Barthes, 1977, pp. 32–51].

We cannot but agree that a charismatic leader can be perceived as such by their audience only through the cumulative effect of plethora of multimodal means: from their speech to their body language and even clothes [De Vries, Bakker-Pieper, Ostenveld, 2010].

The study of the multimodal means representing a person's charisma inevitably requires looking at it from the recipient's perspective, we have to take into account the fact that while communicating, a person processes, structures, and accumulates information that comes from various external sources differing in their origin and nature. Perception of the external signals that inform the person about changes in the surrounding reality is carried out by certain groups of receptors, namely: visual, auditory, tactile, olfactory, and gustatory. The incoming signals are transmitted to the brain for their further processing. However, it should be mentioned that information potentials, as well as transmitting capacities of the channels through which a person receives external information, differ.

It is a well-known fact [Kosmyna, Lindgren, Lécuyer, 2018] that the visual channel has the maximum information potential since with its help the individual receives up to 90% of the information, mainly via reading. At the same time, there is no argument against the statement that all the information, literally pouring upon the individual in the process of communication, is perceived by the sensory organs simultaneously and in parallel mode so that information reaches consciousness, which ensures its immediate assessment and subsequent processing.

Recent studies also highlight the high informational capacity of various pictographic means and their ability to graphically present the dynamics of visual images. It follows that other phenomena, which undoubtedly play a significant role in speech generation and its decoding, account for only 10% of the total amount of informational potential in the course communication. All this undoubtedly proves the highly informative as well as subliminal potential of multimodal visual pictographic means aimed at creating a charismatic image of a public person.

In view of the outlined ideas, we have performed the following sequence of methodological steps necessary to define a set of multimodal means that serve to convey a public personality's charisma. It was rational within the first step to come up with typical traits or features of a public speaker's personality that are traditionally perceived by the audience as those that serve to create their charisma. The second step presupposed conducting a survey among British and Ukrainian citizens based on a questionnaire about Boris Jonson's charisma perception. Before

answering the questions, the informants were offered to look at posters and watch video recordings of speeches of various public personalities so that they could define prevailing characteristics as well as verbal and/or non-verbal means that assist in conveying the person's charisma. The questionnaire helped us collect views from Ukrainian and British respondents as to whether they recognise the personality under study as a charismatic one. Within the third step, having analysed Boris Johnson's public messages and his followers' comments on them collected from the ex-Prime Minister's accounts on various social media, we described the interplay of verbal and non-verbal graphical means that influence the recipient's perception of a depicted person as a charismatic public leader.

Results and discussions

In our previous works [Бойченко, 2021а], we found out that, according to numerous scholars' opinions, charismatic communication differs from other types of communication between leaders and their followers by a deeper emotional connection, established and supported by a leader. One of the most important features of a charismatic public speaker is emotionality (actualised in the ability to evoke emotional excitement, varying the degree of emotional arousal, the ability to appeal to the audience, etc.), thus in the mechanism of charisma perception, charismatic speakers primarily appeal to the emotional thinking of the recipients. To create such connection charismatic leaders are aimed at convincing followers that they are members of a special social collective, particularly the one that has admirable values; creating a sense of collective identity as a member of a group with a noble cause; expressing confidence in followers and their abilities to achieve outcomes, which enhances their individual and collective self-esteem, senses of self-worth and self-efficacy, articulation of vision [Riggio R., Riggio H. 2008]. Furthermore, as a result of a comprehensive analysis of specific characteristics of a charismatic speaker, it was summarised that they usually convey such features as intelligence, self-confidence, persistence, ability to inspire, sociability, dominance, narcissism, and vision. These findings allowed us to coin our own definition of charisma, which reflects the complex communicative and cognitive nature of the phenomena. We view charisma as existential beliefs of a person about certain exclusively innate, obtained or promoted by media, internal or external suggestive / subliminal qualities of a leader which occur in the recipient's consciousness during interactive communication on the basis of the leader's perception of the goal of communication, its strategy, techniques and methods, as well as their decoding of complexes of linguistic and extralinguistic means or signs of other semiotic systems, which show that the speaker belongs to certain institutions of spiritual or political power and which are associated with the speaker's ability to satisfy certain needs of the community as a leader.

Taking into consideration the mentioned characteristics of a charismatic individual, we conducted a survey to find out whether British and Ukrainian respondents view Boris Jonson as a charismatic personality. The questions asked were both open- and close-ended ones allowing the informants to rate the politician on the scale of charisma from 1 to 10, name the features that project his charisma onto the audience, ponder over the factors that help the speaker be perceived as charismatic as well as to explain their attitudes and personal views that influenced their perception of the speaker as more or less charismatic one.

The analysis of the data received enables us to undoubtedly qualify Boris Jonson as a charismatic public personality. Thus, 100% of respondents view him as a charismatic leader (the degree of charisma varying from 6 (12,5%) to 10 (50%) points). He is described as the one who can stay in tune with the public while conveying his message, can easily make people feel comfortable and even valued in his presence. According to the opinions expressed, people find his charisma appealing due to his wit and intelligence (50% of respondents), self-confidence (75% of survey participants), ability to establish an emotional connection with the audience (37,5%), his inspirational manner of both verbal and non-verbal communication (25%) and eye-catching appearance (25%). No matter whether it is Boris Jonson's photo image or video of his speech, all Ukrainian respondents without any exception view him as a charismatic leader primarily due to his ability to engage the audience into active listening, make people feel heard, and convey the message with conviction. The majority of British respondents, unlike the Ukrainian ones, have a rather negative or neutral attitude toward Boris Jonson, chiefly on the basis of his internal affairs

and policies. Despite this, they describe him as a charismatic individual with a unique appeal, who created his own recognisable brand of his image and can easily captivate people around him.

Both groups of survey participants unanimously agree (62,5%) that the most important factor for Boris Jonson to be perceived as a charismatic person is, on the one hand, non-verbal cues conveyed both in oral speech and in the graphical presentation of his images, which serves to make him rather likeable and approachable. On the other hand, it is his eye-catching appearance and often unorthodox approach to politics that helps him win the attention of the audience and increase the number of followers (50%).

Taking into account the mentioned above, we can conclude that Boris Johnson possesses all the necessary qualities to be characterised as a charismatic leader. He came to the PM chair in the circumstances which some of the scholars [Петлюченко, 2012, p. 396] connect to the appearance of charismatic leaders within a group (i.e. a crisis which calls for a leader to guide a group through it): "*a supposed outsider promising change, coming to power amid a politics in deep flux, and sitting atop an unwieldly coalition and polarised country*" [Bennister, Worthy, 2011]. Boris Johnson emerged as a possible leader of the government in quite an unsettling time for the nation, i.e. Brexit dilemma, and took responsibility to actively advocate for the idea and guide people through the painful process of leaving the EU.

Since the ex-Prime Minister did not have to make an electoral campaign to win the position, there is no abundance of posters of that time. However, his social media presence is quite abundant, that is why we are going to analyse posts from Johnson's personal Facebook and Instagram accounts. It is important to analyse both linguistic and visual elements so that we can decode their meanings and their effects on the audience's ideology [Lirola, 2016, p. 247]. Besides, while analysing multimodal means conveying the message, it is of utmost importance to take into account the context of the situation. It is also essential not to leave behind such graphic elements as colour, typography, iconography, etc. when analysing images, or the cohesive devices between clauses or sentences, as they create a whole in the form of a multimodal system [Ledin, Machin, 2019]. Thus, Lirola Martinez [Lirola, 2016, p. 251] argues that all elements of the multimodal text (font, place in which the image appears on the page, vocabulary and syntactic structures used, etc.) may play a part in creating the sense of the text and consequently have some impact on the recpient (in this case, a reader). Since social media communication presupposes interaction among its participants due to the possibility to comment on posted messages, we believe that all sorts of commentaries and remarks left by Boris Johnson's followers can be viewed as important guidelines for qualifying him as a charismatic leader. Therefore, we consider such comments to be an essential constituent that forms multimodal texts of social media messages and thus they should undergo a detailed analysis. In view of this, the multimodal texts studied in the article are defined as the integral cohesive phenomena consisting of the addresser's (Boris Johnson) and addressee's (his followers) communicative acts and include the texts of Boris Johnson's posts (verbal aspect), his graphic images and inscriptions (visual aspect), texts of comments (verbal aspect), and subscribers' emoticons, or emojis (semiotic aspect).

Bearing in mind the abovementioned, we have undertaken the multimodal analysis of a number of posts made at crucial times in the PM's career: before Brexit, during the COVID-19 pandemic crisis, and the introduction of the new economy recovery plan. All the posts were analysed in terms of the verbal means used to convey their message, the correlation of the registered verbal means with visual non-verbal graphical means (colour, font, way of presenting, etc.).

The first post (Fig. 1) dates back to January 29th, 2020, two days before the UK were to leave the EU. As Boris Johnson was the main person representing Britain's Brexit choice, this post was one of many counting down the days until the historical moment.

The image offers a complex interplay of the following multimodal means:

a) verbal, which can, in their turn, be divided into three parts: the inscription in the photo itself, the comments below the post, and the PM's signature.

Figure 1. Boris Johnson's post on January 29th, 2020

The inscription on the post is a short affirmative phrase, having the structure of an elliptical sentence "*Two days to go*", which does not overtly say what the date states for and what action is meant by "*go*", but due to the social and historical concept, the implicit meaning is clear to the target audience. This ellipsis stresses the verbal part of the statement and the importance of the action which is to leave the EU. Furthermore, the slogan employs assonance of the high-back / u:/ to create a rhythm for a short text. Simple, rather assertive tone of the inscription shows that Johnson is waiting for this to happen, as well as any of his supporters.

The second verbal element is the text under the photo reads "*We're leaving the EU this Friday*". First of all, despite this account being an official representation of the then Prime Minister, the contraction element "*We're*" indicates an unofficial tone of Johnson's communication with his followers, aimed at establishing the idea that he is one of them. The first-person plural pronoun "*We*" is also used to stress that the charismatic leader and his supporters are the one and have the same goals. Next, the verb "*to leave*" in the present continuous tense may show an unwavering belief and desire of the PM for this event to happen, implying that Britain is ready, has done everything they could and is waiting for the deed itself;

b) visual: the post itself is a photo of Johnson with three workers. Johnson is dressed in his signature two-piece suit and a tie, the look he seldom changes, which represents both his status and him being a member of the Conservative party. Despite him being perceived as easy-going, light-hearted, and even goofy sometimes, which makes him appear approachable, the official attire stresses his position in power and seriousness as a politician. Nevertheless, he puts on the same jacket the workers are wearing, once again, stressing that he is relatable.

The PM is shaking hands with one of the workers, hi is leaning forward toward this person, shortening the distance between them and looking straight at this man. This is supposed to show that Johnson is genuine and open during this act of communication. It is worth mentioning, that one of the workers is taking the photo of the PM at the same time and the politician does not seem to mind it and is not disconcerted with it.

c) colour: the main colour theme is presented through the photo inscription, which is designed in the slightly modified Union Jack colours: blue, white and red. The palette once again foregrounds the idea of Britain and its independence from the EU that Brexit, which Johnson managed to persuade citizens of the UK to vote for, is for the sake of the country first and

foremost. It is notable, that the phrase "*to go*" is presented against the red background, making the action more prominent and urgent;

d) font: the main idea of the message "*Two days to go*" is written in bold thick white letters, which adds to the weight of the message. At the same time, there is Boris Jonson's signature under the main text, it is small and thin, not attracting attention, but is done like his actual hand-written signature and this may add to the authenticity of the main statement;

e) perception (comments on the post): Boris Johnson's message evoked a strong response from his followers with more than 2,000 comments and 14,000 likes. The comments clearly illustrate that this Prime Minister's post triggered great enthusiasm and excitement as well as earned tremendous support from the people of Great Britain:

Figure 2. Some comments on the post *"Two days to go"*

Boris Johnson's recognition as a leader is evidenced not only by the manner his followers address him (the overwhelming majority call the Prime Minister by his first name *Boris,* in very rare cases his full name, *Boris Johnson*, is mentioned, and in single instances – *Mr PM*), but primarily by the fact that he has earned a "popular name" coined from the first syllables of his name and surname – *BoJo*:

Figure 3. Some comments on the post *"Two days to go"*

This "popular name" albeit with some undertone of familiarity reveals that for the general public the PM is just a "regular guy", their "fella". Such a perception of Johnson demonstrates his personal appeal and charisma. Emotional expressiveness present in the comments for the post proves that Boris Johnson undoubtedly possesses a talent to appeal to people's hearts, which

is one of the key characteristics of charisma as a socio-psychological phenomenon. It ought to be noted that the expressiveness in the followers' comments is actualised through a plethora of means: syntactic (abundance of exclamatory sentences, intensified with several exclamation marks: *"You did it Boris, you got us out!!", "Outstanding leadership! Well done!"*); morphological (the use of emphasised interjections: "*Wwwwhhhhaaaatttt!*", and capitalised verbs in the imperative mood: "*GO BOJO!!!!!*"), lexical, when the expressiveness of lexical units is combined with their evaluative connotation (e.g., epithets to characterise Boris Johnson's actions "*Brilliant Boris*"). Moreover, frequent resort to exclamatory and cheering messages like "*We are all behind you*", as well as the use of words of gratitude and love serve to create a truly appealing and charismatic image of the people's leader.

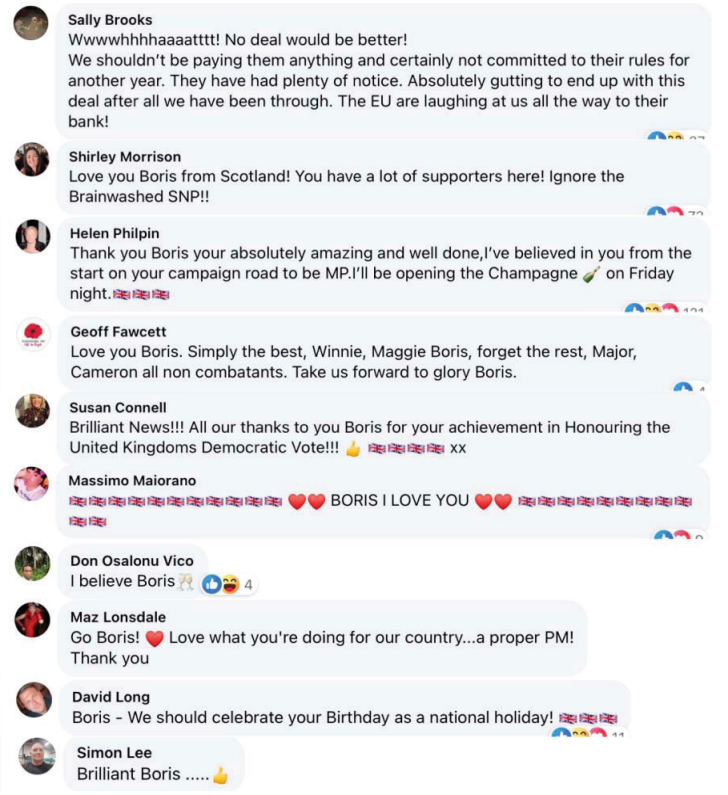

Figure 4. Some comments on the post *"Two days to go"*

Followers' enthusiasm and expressiveness of their words are enhanced by a graphic segment of their messages, namely: the texts of comments incorporate pictograms of the British flag, hearts and champagne glasses, and the like, which symbolise people's patriotism and love for their leader, and perception of Brexit as a national holiday. The comments thread following this post vividly illustrates the most striking manifestation and evidence of Boris Johnson's charisma since he manages to evoke seemingly strong feelings and emotions which are not usually typical of rather reserved British people.

Overall, this post presents the politician as a leader who possesses certain charismatic traits: he is "one of them"; he associates himself with the supporters; he is open to communication and does not mind being perceived as both down-to-earth and famous, preserving the flair of his position; he is assertive and confident about the vision and cause he advocates and works for.

The second post (see Fig. 5) was made at the time of the worldwide crisis caused by the COVID-19 pandemic on July 3rd, 2020, when he presented the programme "*Build Build Build*" to repair the economy.

Figure 5. Boris Johnson's post on July 3rd, 2020

The multimodal complex of this example includes the following modes of conveying the meaning of the message:

a) verbal: as in the previous case, this mode is presented through a number of elements: the first inscription in the photo itself, the comment under it, the text on the platform, and Johnson's signature.

The inscription quotes the PM "*Together, we will build our way back to health*". The quote consists of the lexemes which, as in the previous case, are exploited to create the feeling that the leaders and the followers are equal, they are in the same boat and will work for the better cause with them. Traditionally, it is actualised through the first-person plural pronouns "*we*", "*our*" and the lexeme "*together*". The verb "*will*" expresses both promise and belief in the vision and plan that the charismatic leader offers to the country. The metaphor "[…] *build our way back to health*", which is one of the common verbal means in characteristic communication [Towler, 2003], is used to make the vision both more poetic and tangible at the same time.

The text under the photo states as follows: "*As we cautiously come out of hibernation, it is absolutely vital for us to set out the way ahead. We are launching a tan-year plan to build more schools and facilities, and reforming the planning system so we can build the homes we need*." Here we see the employment of the same second-person-plural-pronouns principle with the same goal, as mentioned above. The politician uses the adjective "*vital*" to emphasise how important his vision is.

The programme slogan "*Build Build Build*" may also be categorised as common for charismatic rhetoric, as it utilises the imperative mood and lexical repetition to call the followers for action and consists of three elements, which some scholars attribute to charismatic speakers [Antonakis, Fenley, Liechti, 2012].

b) visual: the second post differs from the first one, as here the PM is in a more official context, standing alone behind the platform and giving a speech about his programme; it is not interpersonal communication but a mass one. The clothes are his signature official two-piece suit and a tie, the meaning of which we made an effort to analyse above. What is important here is John-

son's pose: he is standing straight, his left hand is on the platform, but his right one is lifted sideway. This gesture allows him to make himself look bigger behind the platform (as it was shown, people are more prone to see a big, fatherly figure as more charismatic) and illustrates the idea of the "*way*" which was supposed to be built.

The idea of the "*way up*", to the recovery of economy and standards of living is also illustrated by the logo of the plan itself. One may notice that the text "*Build Build Build*" and the white background gradually go upright. It may represent the then anticipated economic growth.

c) font: the word "*together*" in the phrase "*Together, we will build our way back to health*" is singled out by being in bold and in italics. This design decision expresses the main idea of the whole message: the country will rebuild the economy altogether and the PM does not see himself apart from the people;

d) perception (comments on the post): through calling to action and stressing his unity with people, by using the first-person singular pronoun "*we*" multiple times, Boris Jonson managed to bring about the desired feedback so that the comments section turns into a platform for the discussion of a construction reform. Followers' comments demonstrate that there is no unanimous support for this Prime Minister's initiative since a lot of messages contain arguments against the reform. This comment thread does not show much enthusiasm among the followers as compared to the previous post about Brexit, however, it is characterised by a rather heated discussion of a current national issue. Follower's engagement into the discussion (1,500 comments and 7,200 likes on the post), the freedom of expressing their opinions, criticism of the Prime Minister including, confirm that Boris Johnson is perceived by his people not only as a national but also as a democratic leader.

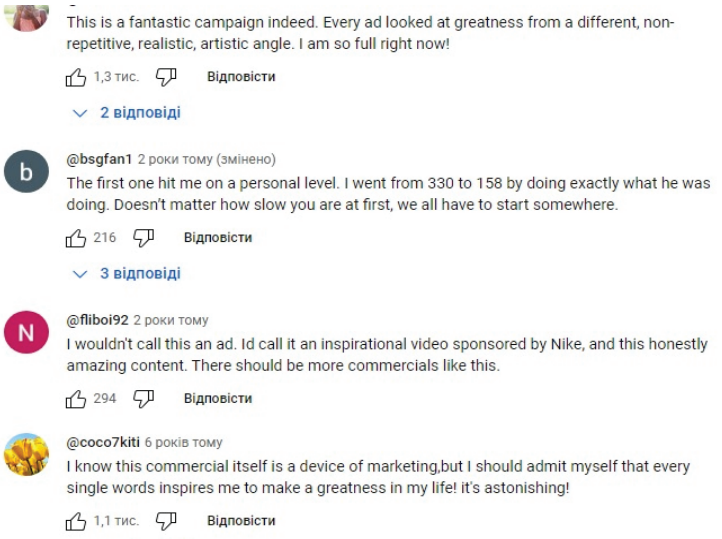

Figure 6. Some comments on the post *"Build Build Build"*

Nevertheless, despite the criticism expressed towards Boris Johnson, the comments still contain the same informal register of address as under the post analysed above. In this thread followers also address the PM in a simple manner, by his first name (*Boris*), using colloquial language (*Come on, Boris*), and idioms (*you keep your head in the sand*). This style of communication reflects how close people of the country are to the authority, testifying that they are "in the same boat" and trying to deal with the problem together:

The followers' expressiveness is also present in the comments conveying their evaluation of Boris Johnson's work and performance. In the following thread, we find the same means that reflect followers' emotions as in the previous one, in particular, they extensively use evaluative descriptive adjectives (*wonderful, strong and courageous prime minister; resilient brilliant leader*) and a number of graphic intensifies (emojis) etc.:

Figure 7. Some comments on the post *"Build Build Build"*

Figure 8. Some comments on the post *"Build Build Build"*

To sum up, the post's main idea is the new plan for the country to restore the economy. Johnson, as a charismatic leader, shares his vision, assures his followers of its relevance and inclusiveness. He utilises both verbal and non-verbal means which are common for charismatic communication.

The third post (Fig. 9) is made in support of the PM's programme "*Build Back Better*", whose aim was to provide people with opportunities for education in the fields which experienced a lack of qualified personnel resources after the COVID-19 pandemic hit.

Figure 9. Boris Johnson's post on October 7th, 2021

The message of this post is conveyed through the combination of the following modes:

a) verbal: this mode is presented with less information than in those mentioned above, it only consists of the name of the programme that Johnson promotes, i.e. "*Build Back Better*", being a slogan for his party. The same text is in the picture printed on boxer gloves and presented under the photo in the form of a hashtag. The name of the plan is catchy and strong, it utilises alliteration of the voiced plosive bilabial /b/, which gives the words a decisive and assertive sound;

b) visual: the PM is in an unofficial atmosphere of a gym. He wears boxer gloves and takes a boxing pose. Such body language mimicking a boxer represents Johnson as a fighter for a better future and economic recovery. The name of the plan on the gloves may represent a visual metaphor for beating the crisis and downfall with the plan. Once again, the politician is in a public place, we can see other people training in the background. Thus, he is represented as a high official who is not afraid of being in the same place with common people, as he is one of them. The PM is looking straight into the camera, making direct eye contact, being qualified as one of the characteristics of charismatic communication [Antonakis, Fenley, Liechti, 2012]. Despite being in the gym, he is wearing his signature official look.

c) *colour:* it is worth mentioning that the gloves are blue, which is an official colour of the Conservative party, which he was the head of at the time of the post. In the back we can also see a matching blue punching bag, which may mean that the party is exercising in "beating" the crisis;

d) perception (comments on the post): despite being laconic, this post on Instagram has more than 2,000 comments and 68,000 likes. We may assume that so many likes are explained by the expressiveness of the photo and the image of Boris Johnson as a boxer fighting for Britain's prosperity. This expressiveness is passed by his followers, as the comment section is full of pictograms depicting approval and elation. The comments following this post are in their majority laconic (conveyed through emojis and short phrases), but at the same time, they are of a higher emotional loading as compared to the previous post. In our opinion, the increased degree of the comments' expressiveness can be explained by statistics testifying that Boris Johnson's overwhelming audience on this social media platform ranges within the age group of 18 to 35. A large number of comments and likes demonstrates PM's popularity among the youth and young adults. It is to attract primarily their attention is the aim of this vivid post portraying Johnson-boxer with an element of playfulness, as if the PM was saying "I am in an official suit, but I can also be playful". The image of Boris Johnson-the fighter sets the audience on the same page with him in the matter of the battle against the crisis, as evidenced by the "boxing" theme vigorously picked up and elaborated by the followers in their comments:

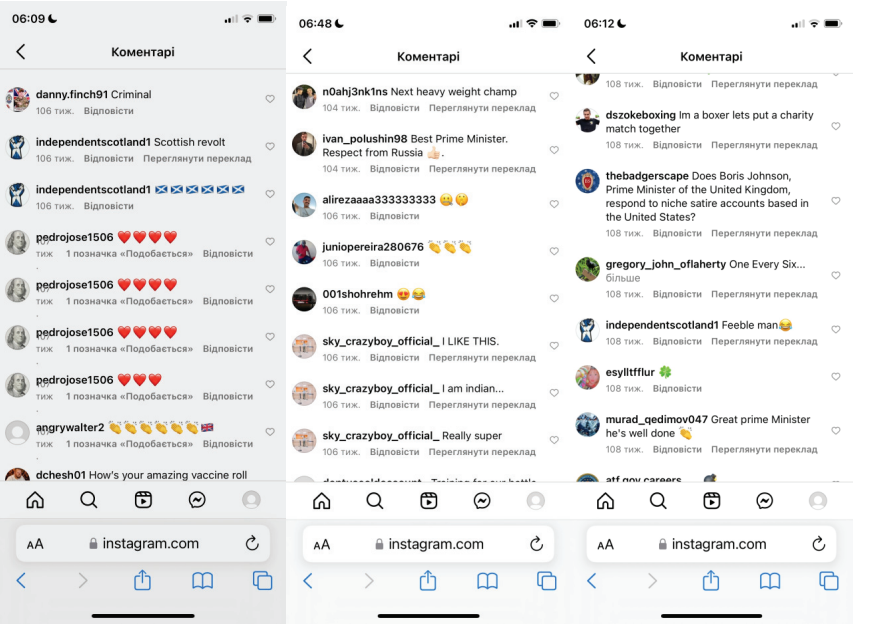

Figure 10. Some comments on the post *"Build Back Better"*

All in all, this post portrays Johnson as a leader who presented his vision to the followers and now is ready to defend this vision and its results, as well as the supporters who entrusted him with this mission. He is a "fighter", "protector" and a visionary.

As we can see from the analysed images, the set of visual-graphical techniques (font of the message, symbolic colour scheme, clothes style, body posture, gestures, emojis, etc.) in combination with verbal means (elliptical sentences, catchy slogans in imperative mood, assonance, alliteration, the use of first person plural pronoun "*We*", the lexical unit *together*, etc.) vividly display confidence of Boris Jonson and serve as a triggering mechanism in the recipient's mind to perceive him as a charismatic leader.

Conclusions

Multimodality, as well as multimodal critical discourse analysis are relatively young fields of humanitarian sciences. Nevertheless, charisma being a complex and multifaceted phenomenon requires tools being able to ensure its comprehensive analysis through all types, modes, and instances of communication. Multimodal approach allows the researcher to investigate charismatic speakers in any acts of communication and ways of self-expression, including such modes as language, image, sound, body language, graphics, etc. By applying multimodal critical discourse analysis, we were able to see whether Boris Johnson's social media self-presentation is actualised through means which are also representative of a charismatic leader. Multimodal texts analysed in the article include texts of Boris Johnson's posts (verbal aspect), their graphic images and inscriptions (verbal aspect), texts of comments (verbal aspect), and followers' emoticons, or emojis (semiotic aspect).

As a result of our study, we found out that Boris Johnson's social media presence is aimed at conveying his vision, especially in times of crisis, offering his followers support and promise of a better future, portraying him as an approachable, down-to-earth, considerate but at the same time serious leader, who sees himself as a member of the group and ready to work as much or even more to endure better future for other members of the aforesaid group. Boris Johnson's ability to evoke emotional response in his audience, engaging them in the discussion of issues is actualised through the semantic capacity of laconic text messages accompanied by vivid images. His self-representation as a national leader is expressed by the interplay of verbal and non-verbal means: on the *verbal level* through the lexical units that convey the idea of consolidation, unity of the nation and its Prime Minister (e.g. pronoun "*we*", adverb "*together*"), and communicate life-asserting messages, whose expressiveness is achieved through repetition of keywords ("*Build Build Build*"); usage of elliptical sentences and expressive metaphors ("*come out of hibernation*"); on the *visual level* it is realised by applying the colour palette that emphases the significance of the message, by various techniques of self-representation, like creating an image of a blue-collar worker, politician, boxer, etc.

Boris Johnson's charisma is confirmed by the survey conducted among British and Ukrainian respondents as well as by his subscribers' reactions, comments and likes on his social media posts. The carried out analysis allowed us to summarise the prevailing markers of politician's charisma as portrayed on social media. They are as follows: a large number of comments and likes for his posts; informality while addressing the Prime Minister by his first name "*Boris*" and presence of a "popular name" "*BoJo*"; high degree of the followers' messages expressiveness actualised through verbal means (significant amount of exclamatory sentences, interjections, evaluative epithets and idiomatic expressions), as well as graphical-visual means, in particular through the usage of graphic emoticons (emojis), serving to intensify the overall expressiveness of a message.

The performed analysis provides us with prospects of further analysis of the linguistic, psychological, sociocultural, and physiological traits of an individual which can serve for a well-founded and correct choice of the experimental data for inter-disciplinary research into a charismatic speaker's non-verbal presentation.

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MULTIMODAL MEANS OF BORIS JOHNSON'S REPRESENTATION AS A CHARISMATIC LEADER ON SOCIAL MEDIA

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Key words: *charisma, charismatic leader, communication, interaction, multimodal critical discourse analysis, multimodal means, verbal and non-verbal means, subliminal message.*

In the paper, on the basis of a multimodal critical discourse *analysis* of political posters and social media posts, the authors outline the complex interplay of multimodal means serving to convey a political leader's charisma. *The paper aims* to advance a set of historically conventionalized features typical of the charismatic personality (such as intelligence, self-confidence, persistence, ability to inspire, sociability, dominance, narcissism, and vision), present the updated definition of this notion, and substantiate theoretical and methodological grounds for the study of the interplay of multimodal means portraying a charismatic political leader that assist in conveying a political speaker's charisma creation through its graphical image, namely political posters and social media posts.

The results of the study reveal that charisma is a complex communicative and cognitive phenomenon reflecting person's beliefs about certain innate, obtained or promoted by media, internal or external subliminal traits of a leader. These beliefs are shaped in the recipients' consciousness during interactive communication on the basis of the leader's strategy, techniques, and methods used in oral or written communication, as well as a set of linguistic and extralinguistic means associated with the speaker's ability to satisfy certain needs of the community. As a study material the authors opted for the images of Boris Johnson, a politician already acknowledged as a charismatic one by international audiences, who has been a prominent political figure for almost a decade and has recently come to the forefront of political and diplomatic support of Ukraine in the ongoing Russian-Ukrainian war.

The carried out analysis proves the highly informative as well as subliminal potential of multimodal visual pictographic means aimed at creating a charismatic image of a public person. The authors outline a set of verbal (elliptical sentences, catchy slogans in imperative mood, assonance, alliteration, the use of first person plural pronoun "*We*", the lexical unit *together*, etc.) and visual-graphical means (font of the message, symbolic colour scheme, clothes style, body posture, gestures, oculesic features, etc.), whose interaction is aimed at triggering cognitive processes in the recipient's mind in perceiving a charismatic image of the politician.

Boris Johnson's charisma is confirmed by the survey conducted among British and Ukrainian respondents as well as by his subscribers' reactions, comments and likes following his posts on social media. The carried out analysis allows summarising the markers of a politician's charisma portrayed on social media as follows: the number of comments and likes for their posts; informality while addressing the Prime Minister by his first name "*Boris*" and presence of a "popular name" "*BoJo*"; high degree of the followers' messages expressiveness actualised through verbal means (significant amount of exclamatory sentences, interjections, evaluative epithets and idiomatic expressions), as well as graphical-visual means, in particular through the usage of graphic emoticons (emojis), serving to intensify the overall expressiveness of a message.

The conclusion is that social media graphical images are aimed at conveying charismatic political leaders' vision, offering their followers support and promise of a better future, portraying them as approachable, down-to-earth, considerate but at the same time serious leaders, ready to work to endure a better future.

The results of the performed study can provide grounds for interdisciplinary research of both oral and written charismatic communication within the cognitive approach framework considering verbal, nonverbal and paralingual means' (physiological, psychological, social, etc.) interplay that allows the audience to perceive a speaker as a charismatic one.

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EUPHEMISMS IN MODERN POLITICAL DISCOURSE: JOSEPH BIDEN'S SPEECHES IN THE WAR IN UKRAINE

Евфемізми як засоби толерантного та пом'якшувального висловлювання потребують ґрунтовного та детального дослідження й аналізу. Публікація спрямована на дослідження особливостей використання та функціонування евфемізму в політичному дискурсі 46-го президента США Джозефа Байдена під час українсько-російської війни. Актуальність розвідки зумовлена необхідністю вивчення мовного образу російсько-української війни та її основних політичних акторів у сучасному політичному дискурсі. Для досягнення поставленої *мети* нами використано такі *методи*, як описовий, суцільної вибірки, компонентного та лексико-семантичного аналізу, методи порівняння та спостереження, класифікації та систематизації даних, кількісних підрахунків тощо. Ми також використовуємо мультимодальний дискурс-аналіз (МДА). Об'єктом дослідження є евфемізми як елемент сучасного політичного дискурсу.

Аналіз політичних промов Джозефа Байдена дозволив виокремити групи найуживаніших типів евфемізмів, а саме: приховування військових конфліктів *("conflict", "invasion", "aggression", "fight for freedom", "crisis", "the great battle for freedom"*); табуювання смерті (*"sacrifice", "pass away", "lose their lives"*); соціально-економічної сфери *("the continued support", "support"*). За емпіричними даними дослідження, у промовах Джозефа Байдена 47,2% евфемізмів виконують вуалітивну функцію, 38,9% евфемічних субститутів мають кооперативну функцію, а 8,3% евфемізмів виконують превентивну функцію. Аналізуючи співвідношення жестів і евфемізмів, ми дійшли висновку, що Джозеф Байден використовував ці жести переважно з інтегративною та комплементарною функціями. У статті показано, як поліфонічне "Я" політичного лідера США передається не лише через мову, але й через жест.

Ключові слова: евфемізм, адресат, семантика, функції, політичний дискурс, війна в Україні, мультимодальний дискурс-аналіз.

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Introduction

Language is a vital element of politicians' daily lives. Finding the right language and the right words to address the audience is necessary to create a positive image of themselves, their parties, and the countries they represent. The political language is purpose-oriented: political actors use it to maintain support, achieve consensus, influence people's opinions, and attract potential voters. The competence of politicians in the international arena and within the country allows them to disseminate ideas, establish connections, promote civic position, and influence the way people think and behave. In fact, political leaders do not use language

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by accident: their speeches and public comments are consciously constructed with a specific purpose in mind. According to F. Batsevich, political discourse is a reflection of social reality using key political terms [Бацевич, 2004, p. 134]. It is the main reliable source of information about current events in the world. However, it often includes negative news. Political leaders often use an indirect nomination, i.e., a euphemism, to mitigate negative information or its elements, to avoid misunderstandings and conflicts.

Joseph Biden is an American politician who serves as the 46th President of the United States. Keraf suggests [Keraf, 2006] that it is possible to determine the personality, character, and ability of a person who uses a language by its style. Thus, the current study will provide insights into the peculiarities of euphemism usage in modern political discourse (based on Joseph Biden's speeches).

The research of speeches is not a new trend. Many types of studies in this field have been carried out. The interest in analyzing the speeches of the President of the United States of America on the Ukrainian-Russian war is significant, since the statements of the US President not only attract the attention of other countries, serve as an appeal for the united collective strength of countries and the firm support for Ukraine, but also represent a multidimensional linguistic phenomenon that covers social, cognitive, discursive, and semiotic components. We should also note that political discourse on the war in Ukraine has dominated the world news since February 2022.

Therefore, the core objective of the present study is to probe into the rhetorical device of euphemism in the political discourse of the 46th President of the United States, Joseph Biden, during the Ukrainian-Russian war. To date, there have been no studies that examine this issue. The study attempts to fill in the gap by focusing on investigating the following research questions:

1. What functions do euphemisms perform in Joseph Biden's political discourse?
2. What euphemism-accompanying gestures does the 46th US president employ?
3. Does Joseph Biden communicate different or similar viewpoints across gestures and speech?

The significance of the study is based on the necessity to research the linguistic image of the Russian-Ukrainian war and its main political actors in current political discourse. The relevance of this study is also determined by the aim to show the use of euphemisms in current political discourse on the example of Joseph Biden's speeches.

Methodology

Modern linguistics defines discourse as the unity of speech and the extralinguistic, pragmatic, sociocultural factors that accompany the act of speech. Recently, we have seen a rapid increase in interest in the study of political discourse among representatives of various scientific disciplines, including linguists, sociologists, psychologists, and mass communication researchers.

Socio-political vocabulary is at the centre of attention today due to extralinguistic and interlinguistic factors. The problem of political discourse and the phenomenon of euphemism has been and is of interest to many linguists. Ukrainian linguist F. Batsevych argues that the concepts of political communication and political discourse are inextricably linked. The researcher explains that political communication acts as a special type of political relations through which subjects regulate the dissemination of socio-political opinions [Бацевич, 2004]. I. Butova argues that the US political discourse is characterized by constant development, and thus the glossary is replenished in various ways [Бутова, 2010].

Linguistic studies note that political communication has its own special language, the so-called language of power or political discourse. Scholars have emphasized that political euphemisms are used for a specific purpose, i.e., to influence and control events [Leinfellner, 1971, p. 71]. American linguists David and Roger Johnson define the concept of political discourse as "the formal exchange of reasoned views as to which of several alternative courses of action should be taken to solve a societal problem" [D. Johnson, R. Johnson, 2000, p. 317].

The study of political discourse is not limited to analyzing the features of political texts and debates. Researchers are interested in the linguistic means by which politicians influence and control public opinion. We agree with O. Herus and A. Kulyk that the text of a political speech

is the most effective among other genres (government discussions, parliamentary debates, creation of party programs, etc.) within the English-language political discourse. Researchers consider speech to be a tool for communicating and disseminating information by a politician in order to gain support from the addressee, and it is carried out through manipulation, namely the widespread use of euphemisms [Герус, Кулик, 2018, p. 32].

Euphemisms as a rhetorical strategy are heavily employed in political discourse [Mihas, 2005; Blackledge, 2006; Arif, 2015]. Euphemism is mainly based on minimizing a negative aspect or purposefully switching the means or names by which it is expressed, creating desirable connotative meanings. The name change, aside from conferring new properties upon the denotation, reflects political leaders' propensity to hide the true essence of the message in order to make it palatable to the public taste [Mihas, 2005]. Prominent Ukrainian and foreign researchers (V. Velykoroda [Великорода, 2008], Z. Dubynets [Дубинець, 2011], O. Saprykina [Саприкіна, 2017], Yu. Shvechkova [Швечкова, 2021], O. Taranenko [Тараненко, 2017], V. Turchyn and M. Turchyn [В. Турчин, М. Турчин, 2011], O. Yanush [Януш, 2009], R. Holder [Holder, 2002], E. Mihas [Mihas, 2005]; A Blackledge [Blackledge, 2006], N. Arif [Arif, 2015] etc.) have researched euphemisms. Their works are a significant theoretical basis for our study, as they proposed terminology and classifications allowing us to comprehensively cover the issue.

Discourse analysts seek to investigate how political leaders attempt to convince their audiences through the use of different rhetorical devices. Ukrainian scholar Pavlichenko has researched the linguistic image of the Russian-Ukrainian war and its main political actors in British and American media political discourse. She concentrated on the analysis of the main discursive strategies of polarization in political media discourse and the linguistic means of their verbalization. This research argues that polarisation is being demonstrated in the media discourse on the Russian-Ukrainian war in 2022 [Pavlichenko, 2022].

We review previous studies that have analyzed Biden's political discourse and euphemisms as rhetorical devices he employs to convince his audiences. Mahfoud and Khaldaoui have researched Biden's first speech on the war in Ukraine. It was analyzed from the perspective of van Dijk's Ideological Square Model. The scholars argue that the 46th President of the United States employed eight discursive strategies (Actor Description, Consensus, Comparison, Evidentiality, Values expression, Victimization / criminalization, National self-glorification, and Presupposition) [Mahfoud, Khaldaoui, 2023]. Indonesian scholars investigated the rhetorical appeals of President Joseph Biden's inaugural speech. The researchers employed Aristotle's theory of rhetoric as the theoretical basis for their study, they also applied descriptive qualitative analysis. According to research results, the 46th President of the United States have used all three Aristotelian rhetorical tactics (pathos, ethos, and logos) in his inauguration address. Biden skillfully employed rhetoric appeals to engage and establish trust among US citizens [Nurkhamidah, Fahira, Ningtyas, 2021].

Amaireh and Rababah also examined the discourse of President Joseph Biden. Scientists examined the political rhetoric of his speech to the nation on Afghanistan. The researchers also employed Aristotle's theory of rhetoric and van Dijk's Ideological Square Model, they analyzed how Biden attempted to persuade the audience of his perspectives and choices regarding the US war in Afghanistan. The study found that Biden portrayed himself, his administration, and his nation favourably. In contrast, he portrayed the Afghan government, people, and nation negatively. The scholars argue President Biden employed ethical, emotional, and rational arguments to persuade the audience of his views, beliefs, and government policies [Amaireh, Rababah, 2022].

Amaireh's paper is a rhetorical analysis of the political discourse in the speeches of US President Joseph Biden. The research data includes 40 speeches delivered by Joseph Biden from January 2021 to February 2022. The researcher also employed Aristotle's theory of rhetoric, Amaireh has investigated one key canon of rhetoric, Invention. The results of the quantitative study have shown that personal pronoun we is the most common in the corpus to build a bond with the listeners. I is the second most frequently pronoun in the corpus for establishing the credibility, competence, and reliability of the speaker. The scholar suggests Joseph Biden tries to spread the good feelings of hope and love, which is the most commonly used vocabulary in the corpus for emotion. He also uses a lot of logical appeals and persuasive arguments to persuade his audience, including the use of statistics and numbers, citing sources such as authoritative figures and the Bible [Amaireh, 2023].

Chinese scholar Ye focused on exploring the rhetorical strategies adopted in Joseph Biden's speech in Warsaw on March 26, 2022. The ideological square model in the realm of critical discourse analysis was adopted to analyze President Biden's discourse. According to Ye, "US officials and leaders always make speeches which are stuffed with the mentality of polarization and self-other rhetoric tactics" [Ye, 2022, p. 56].

A closer look at the literature on Joseph Biden's modern political discourse in the war in Ukraine, however, reveals a number of gaps and shortcomings. The literature review shows that most early studies mainly focus on analyzing Joseph Biden's speeches he made before Russia's full-scale invasion of Ukraine (February 24, 2022.). The Amaireh's research data include 40 speeches delivered by Joseph Biden from January 2021 to February 2022 [Amaireh, 2023]. Amaireh and Rababah examined the political rhetoric of his speech to the nation in Afghanistan [Amaireh, Rababah, 2022]. Scholars have also investigated the rhetorical appeals of President Joseph Biden's inaugural speech [Nurkhamidah, Fahira, Ningtyas, 2021]. Mahfoud and Khaldaoui have only researched Biden's first speech on the war in Ukraine [Mahfoud, Khaldaoui, 2023]. Ye focused on exploring the rhetoric strategies adopted in Joseph Biden's speech in Warsaw on March 26, 2022 [Ye, 2022]. However, Joseph Biden's other speeches on the war in Ukraine have not been the subject of scientific linguistic research.

Secondly, most literature on political speeches in general and Joseph Biden in particular has been dedicated to traditional discourse analysis focusing either on written or spoken language. Most scholars [Nurkhamidah, Fahira, Ningtyas, 2021; Amaireh, Rababah, 2022; Ye, 2022; Mahfoud, Khaldaoui, 2023; Amaireh, 2023] employed Aristotle's theory of rhetoric and van Dijk's Ideological Square Model to analyze Joseph Biden's political discourse.

The majority of research tends to focus on either verbal or non-verbal resources, ignoring the interaction of other modes of communication in the meaning-making process. The current study also employs an innovative approach (Multimodal Discourse Analysis) to the intersemiosis between verbal and nonverbal semantic resources that appear in these speeches.

Although studies on Joseph Biden's modern political discourse have been conducted by some authors, the problem of euphemism usage is still insufficiently explored. To our knowledge, no prior studies have examined euphemisms in Joseph Biden's modern political discourse in the war in Ukraine.

Results and discussion

It is a known fact that the political discourse of US President Joseph Biden is characterized by standardized and accessible texts. The reasonableness and easy interpretation of the message is ensured by numerous stylistic means. Euphemisms as a driver of politically correct intercultural communication is obviously a priority for the politician.

President Joseph Biden's speeches on the United Efforts of the Free World to Support the People of Ukraine (February 26, 2022) [Biden, 2022] and on the One-Year Anniversary of Russia's Brutal and Unprovoked Invasion of Ukraine of the US (February 21, 2023) [Biden, 2023] at the Royal Castle in Warsaw serve as a material for the study of euphemisms in political discourse. The American leader's speeches were devoted to the issue of uniting the efforts of the free world to support the Ukrainian people in the war against Russia. The focus of the speeches on a democratic society and the mention of the vulnerable position of the Ukrainian people in the difficult struggle for their freedom and independence demonstrate the deep pragmatism of the text.

This leads to a clear selection of linguistic units to express the content of the message, a high level of evocative statements and the use of politically correct language enriched with euphemisms. For instance: "*The United States and our partners stand with Ukraine's teachers, its hospital staff, its emergency responders, the workers in cities across Ukraine who are fighting to keep the power on in the face of Russia's cruel bombardment*" [Biden, 2023]. Euphemistic phrase "*to keep the power on in the face of Russia's cruel bombardment"* [Biden, 2023] represents the fact that Russia attacked Ukrainian power infrastructure facilities cutting off power to cities and towns, dropping bombs on homes and killing citizens throughout Ukraine. The phrase "*Ukraine's teachers, its hospital staff, its emergency responders, the workers in cities"* [Biden, 2023] is used to build more trust with listeners, to show understanding and to appreciate their efforts.

Joseph Biden often avoids the direct nomination of "war" by appealing to a democratic society. The reason for such communicative behaviour is that any military action on foreign territory is a form of aggression in foreign policy. As a result, it causes dissatisfaction among citizens of the democratic societies. Therefore, the usage of the word "war" in a speech automatically causes dissatisfaction among the addressees because it evokes unpleasant associations. The main purpose of using euphemisms in such a situation is to prevent these negative emotions from being transferred to the perception of the politician's personality and policies. A characteristic feature of Joseph Biden's speeches is the usage of less categorical politically correct synonyms. For example: "*But we emerged anew in the great battle for freedom: a battle between democracy and autocracy, between liberty and repression, between a rules-based order and one governed by brute force*" [Biden, 2022].

Joseph Biden compared the twentieth-century repressions and the Russia-Ukraine war in 2022, he emphasizes the growing threat for most countries and peoples. We think the phrase "*the great battle for freedom*" [Biden, 2022] is motivated by the aim to get the sympathy of the audience. According to V. Velykoroda's [Velykoroda, 2008] classification of the political euphemisms' functions, we can consider it as an example of the cooperative function.

While using various word partners with "*freedom*" to nominate the Ukrainian-Russian war, Joseph Biden usually holds his arms and palms open. He appears serious and calm, looking straight ahead during the entirety of the speech (February 26, 2022). His hands are moving but in controlled motions and there are no exaggerated gestures. According to Svitlana Rybalka, the raised hands with open palms towards people indicate a person's directness and frankness [Рибалка, 2006, с. 100]. Analyzing gesture-speech correlation, we suggest that these hand movements are mainly used by the 46th US President with integrative and complementary functions. So, the information provided by such gestures adds precision and emphasis to linguistic information.

Another euphemism for the war in Ukraine is "*invasion*", which Joseph Biden often uses in his speeches. For example, "*since the invasion, America has committed another $1.35 billion in weapons and ammunition*" [Biden, 2022]. According to the Cambridge Advanced Learner's Dictionary, invasion is "*an occasion when an army or country uses force to enter and take control of another country*" [Cambridge Dictionary]. The words "*invasion*" and "*war*" have different meanings, war is a violent armed conflict between countries or between national, ethnic or other groups, usually involving armed struggle. Since the Russian troops invaded the territory of Ukraine and were the first to open fire, we consider the term "invasion" to be used instead of "war" to soft the statement (euphemism's veiling function).

Joseph Biden often uses the euphemism "*aggression*" to substitute "*war*": "*the world has already voted multiple times, including in the United Nations General Assembly, to condemn Russia's aggression and support a just peace*" [Biden, 2023]; "*Vladimir Putin's aggression have cut you, the Russian people, off from the rest of the world, and it's taking Russia back to the 19th century*" [Biden, 2022]. According to the Cambridge Advanced Learner's Dictionary, aggression is "*spoken or physical behaviour that is threatening or involves harm to someone or something*" [Woodford, 2013] while in fact, it relates to war. We see the reason for the change in the US president's desire to avoid categorical elements that could provoke fear, irritation, and panic among the target audience. This word is also used to achieve a politically correct tone of speech that corresponds to the cooperative function of euphemisms.

In his speech, Joseph Biden also discusses Russia's current position on the global political stage, and he argues that the economic crisis is inevitable by using the word "*cut*". Its neutral connotation and polysemy confirm that the US president is not just hiding the unpleasant reality of the political situation in both countries, but he is also trying to influence the recipient's way of thinking through verbal means. This allows us to consider this example as manipulation (the rhetorical function of a euphemism).

The identification of the long-term armed conflict between Ukraine and Russia with the national struggle for democracy indicates Joseph Biden's intention to replace the crude concepts of "*battle*" or "*war*" with an element that emphasizes significance and sacrifice. For instance, "*in the perennial struggle for democracy and freedom, Ukraine and its people are on the frontlines fighting to save their nation*" [Biden, 2022]. Thus, the distortive function of euphemism is realized by giving a positive connotation to a negative phenomenon. He employed the

phrase "*perennial struggle*" to emphasize the long-standing nature of the fight for democracy and freedom. He also drew listeners' attention to Ukrainians' crucial role in this ongoing global battle by words "*are on the frontlines fighting to save their nation*" [Biden, 2022].

The nonverbal means accompanying this statement are equally significant (Figure 1). The raising of his hands, even if only slightly, can be interpreted as a gesture of solidarity and support. This movement indicates that he emotionally supports the Ukrainian people. The slight opening of his hands could be seen as a symbolic gesture of openness, transparency, and a willingness to engage in a collaborative effort.

The background is blurred, and the audiovisual narrative focuses on the speaker's figure shown in close-up. The President uses psychological pauses to intensify his speech expression. The psychological pauses frame the euphemism "*the perennial struggle*" gaining logical stress in this way. Thus, the pause becomes a component of the metonymic construction ("*Ukraine and its people are on the frontlines of fighting*" [Biden, 2022]), intensifying the expressive connotation and emotional impact of the message on the recipient.

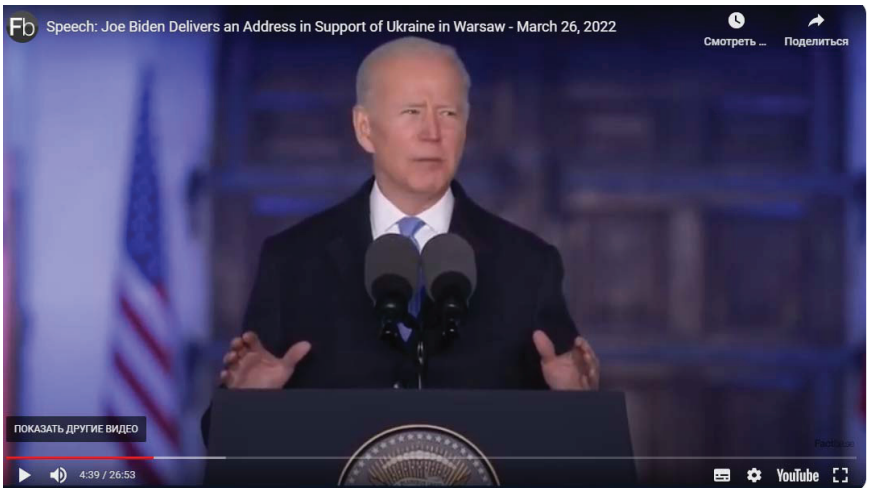

Figure 1. President Biden Delivers Remarks on the United Efforts to Support the People of Ukraine (February 26, 2022): *"in the perennial struggle for democracy and freedom, Ukraine and its people are on the frontlines fighting to save their nation"* [Biden, 2022].

Biden's euphemistic statements, adding imagery and expression to his speech, are especially significant because the US president's speech is delivered to a large number of people in the open air. The richness of vivid images and cognitive metaphors focusing on the "*great battle for freedom*" as a leitmotif ("*But we emerged anew in the great battle for freedom: a battle between democracy and autocracy, between liberty and repression, between a rules-based order and one governed by brute force*" [Biden, 2022]*;* "*And my message to the rest of Europe: This new battle for freedom has already made a few things crystal clear*" [Biden, 2022]*;* "*This battle will not be won in days or months either*" [Biden, 2022]) not only adds expressiveness to the speech, but also causes cognitive transformations in the collective consciousness, as the leitmotif of the "*great battle for freedom*" lasting forever actualizes the reference to the well-known archetypal characters of ancient heroes who defeated evil in eternal battles.

In this case, we can consider the manipulative function of euphemisms associated with the connotation of "*battle*" that are aimed at the response (reaction) of the audience. In this situation, Biden's speech is not so much about the message as it is about communication and influence.

Joseph Biden uses another euphemism phrase "*extraordinary brutality*" speaking on the war in Ukraine: "*Extraordinary brutality from Russian forces and mercenaries*" [Biden, 2023]. It is a substitute for the military crimes and inhumane actions of the Russian soldiers against the Ukrainian citizens. Joseph Biden has used it in order to soften and avoid naming the real events that are taking place in Ukraine. President Biden has used the euphemism "*abuses*" to speak for the severe damage and war crimes committed by Russian armed forces against the Ukrainian

people and infrastructure during the war: "*Meanwhile, together we have made sure that Russia is paying the price for its abuses*" [Biden, 2023]. He speaks without any positive gestures, the speaker is discussing a matter of extreme concern (Figure 2).

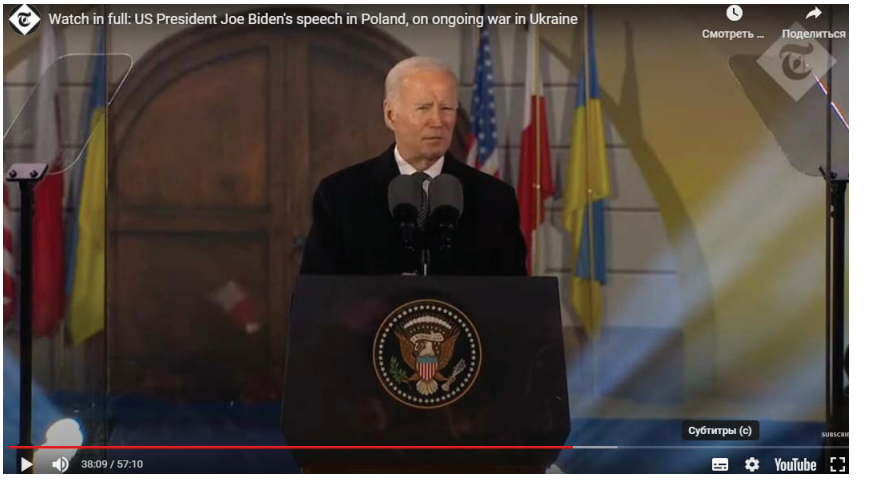

Figure 2. Biden speaks in Poland on the one-year anniversary of Russia's war in Ukraine (February 21, 2023): *"Extraordinary brutality from Russian forces and mercenaries"* [Biden, 2023].

Joseph Biden draws attention to the unhuman behaviour of Russian troops employing both verbal (direct nomination) and nonverbal (gestures) means (Figure 3). The use of finger-pointing to accuse others can convey a strong sense of responsibility. Furthermore, it serves to create a direct and powerful connection with the audience as a means of personally engaging with them and compelling their attention. Joseph Biden effectively communicates the severity of the situation regarding the inhumane behaviour of Russian troops by combining this commanding nonverbal gesture with direct verbal nominations. The use of dominating finger-pointing serves to amplify his message, leaving a lasting impression on the audience and reinforcing the need for decisive actions in response.

In this particular fragment, we also notice the specific intonation of the most expressive phrases and sentences. Here, Biden's speech is characterized by a short syntagm, as he slows down the pace, trying to convey every word to the audience. The stress is mostly emphatic, with emphasis created by increasing pitch, volume, and duration. Pauses, intonations, voice, register, and tone of speech, being a frame of euphemistic connotations, form the specificity of the communicative and pragmatic field of audiovisual narrative.

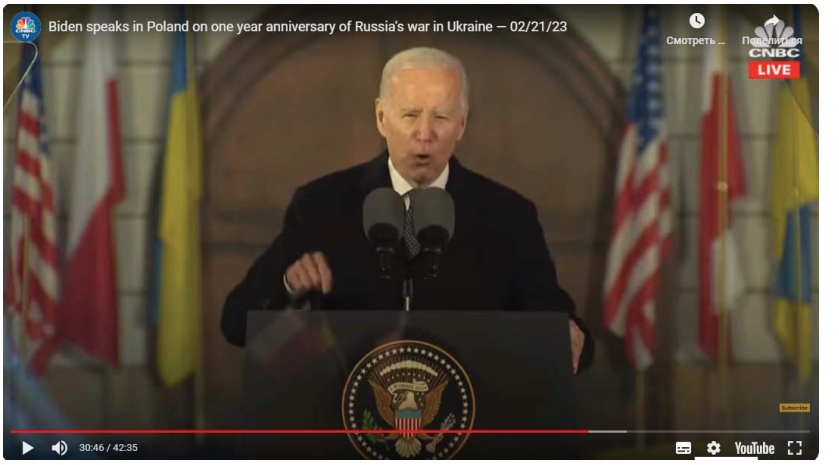

***Figure 3.* Biden speaks in Poland on the one-year anniversary of Russia's war in Ukraine (February 21, 2023): *"No one — no one can turn away their eyes from the atrocities Russia is committing against the Ukrainian people. It's abhorrent. It's abhorrent"* [Biden, 2023].**

Joseph Biden's speeches contain another euphemism for the concept of "war". For example: "*In the lead-up to the current crisis, the United States and NATO worked for months to engage Russia to avert a war*" [Biden, 2022]. The Cambridge Advanced Learner's Dictionary states that a crisis is"*a time of great disagreement, confusion, or suffering*" [Woodford, 2013]. Thus, this euphemism is intentionally used not to name the situation directly taking into account the differences in the meanings that; the "crisis" is used as a euphemistic substitute for the "*war*". The euphemistic phrase "*murderous assault*" is also used to replace the word "war": "*You know, it was nearly one year ago — (applause) — nearly one year ago I spoke at the Royal Castle here in Warsaw, just weeks after Vladimir Putin had unleashed his murderous assault on Ukraine*" [Biden, 2023].

The euphemism expression "*lust for land and power*" refers to the aggression and acts of war that Putin has committed to gain Ukrainian territory: "*President Putin's craven lust for land and power will fail*" [Biden, 2023]. We think these euphemisms perform a cooperative function aimed at achieving politically correct discourse.

President Biden often uses expressive and emotive vocabulary. We suggest that Joseph Biden employs euphemisms for the purpose of conflict-free intercultural communication and emphasizing the positive aspects of negative phenomena. For example: "*The defense of freedom is not the work of a day or of a year. It's always difficult*" [Biden, 2023]; "*And my message to the rest of Europe: This new battle for freedom has already made a few things crystal clear*" [Biden, 2022].

Speaking about the Ukrainian-Russian war, the American leader prefers metaphorical phrases such as "*defense of freedom*", "*fight for freedom*", "*battle for freedom*", "*great battle for freedom*", "*struggle for democracy and freedom*" and "*frontlines of freedom*" to describe it. Thus, the positive connotation of the term "*freedom*" leads to positive associations for the recipient. Verbal impact on the addressee is considered to be the main characteristic of the rhetorical function of euphemisms. Thus, we think it would be better to consider the dual functions that these euphemisms have, i.e., distortive and rhetorical.

However, the direct nomination (without euphemisms) of the main concepts is followed by pointing gestures with his fingers. In our opinion, such Joseph Biden's hand gestures create the effect of unambiguous interpretation. They also serve as an effective non-verbal means of drawing the audience's attention to the key concepts of the speech. The direct nomination of "*war*" is followed by the right-hand gesture (Figure 4). Using pointing gestures to accompany direct nominations of key concepts such as *"war"* effectively emphasizes the seriousness of the situation ensuring that the audience fully understands the significance of the issues being addressed.

Figure 4. Biden speaks in Poland on the one-year anniversary of Russia's war in Ukraine (February 21, 2023): *"This war was never a necessity; it's a tragedy. President Putin chose this war. Every day the war continues is his choice. He could end the war with a word"* [Biden, 2023].

The 46th US President has also used pointing gestures of both hands to emphasize the key message of his speech in Warsaw on February 21, 2023 (Figure 5). Using pointing gestures of both hands is a powerful nonverbal communication technique for emphasizing key messages in a speech. In the context of the speech, the use of pointing gestures with both hands served to emphasize the importance of the key message and demonstrate a strong sense of conviction and determination in communicating ideas to the audience. Joe Biden's use of both hands raised and pointing while stating, "*No, you will not take my country*","*No, you will not take my freedom*", and "*No, you will not take my future*" [Biden, 2023] enhances the overall impact and effectiveness of the speech, making it more memorable and compelling for the listeners.

Joe Biden uses euphemisms to describe the war in Ukraine and Putin's assumptions and plans: "*He thought he could weaponize energy to crack your resolve — Europe's resolve*" [Biden, 2023]. This euphemistic expression means the usage of energy resources as a means to gain power, control the outcome of military actions, and use energy resources as a weapon to win Ukraine. American leader often uses the adjectives *"dark", "not easy", "hard",* and *"unclear"* to refer to more serious social problems. For example, the euphemism *"dark moments"* is intended to describe the brutal policies of the Soviet Union in the last century without direct nominations.

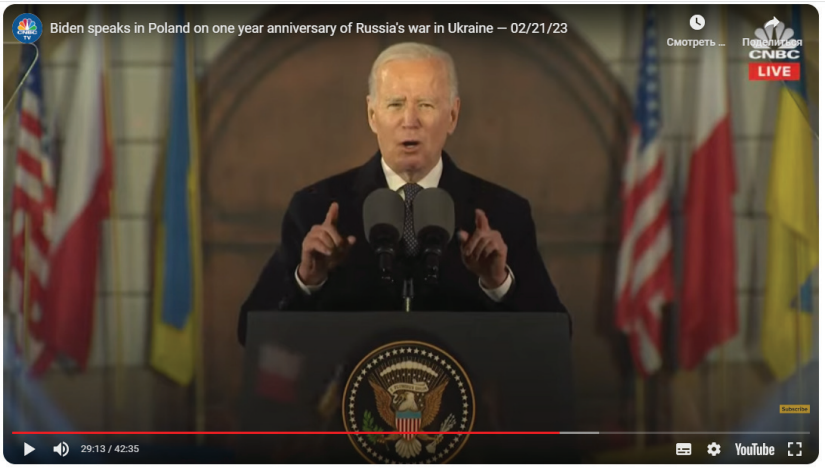

Figure 5. Biden speaks in Poland on the one-year anniversary of Russia's war in Ukraine (February 21, 2023): *"No, you will not take my country". "No, you will not take my freedom". "No, you will not take my future"* [Biden, 2023].

In every society, euphemisms for death are the prevailing norm. People use them consciously or unconsciously. It is a linguistic courtesy and conveys a social attitude. Joe Biden uses the lexeme *"sacrifice"* which, in our opinion, indicates his intention to verbally represent the concept of *"death"* through alternative linguistic means: "*I was honored to visit their memorial in Kyiv yesterday to pay tribute to the sacrifice of those who lost their lives, standing alongside President Zelenskyy*" [Biden, 2023]. Following the politically correct and ethical tone, the President of the United States of America uses the indirect nomination *"lose their lives"*. We consider the usage of euphemisms to be quite appropriate in this context to avoid the taboo of death, which indicates its preventive function.

According to the literature review, the word "*support*" is widely used in English-language political discourse to more formally and politically correct the process of supplying humanitarian aid, weapons, finance, etc. The United States of America has repeatedly provided material assistance and supplied weapons and ammunition to Ukraine. Joseph Biden uses the widespread politically correct term *"support"* to reflect the broad spectrum of US involvement in the war against Russia: *"our support", "continued support", "economic support"*. For example: "*Our support for Ukraine will not waver, NATO will not be divided, and we will not tire*" [Biden, 2023]. We conclude that euphemism has a cooperative function according to V. Velykoroda's classification [Velykoroda, 2008].

As far as "*support*" in Joseph Biden's speeches is concerned, we want to pay attention to the background against which the analyzed this word is heard. We mean the flags of Poland, Ukraine and the United States of America (Figures 2–5). Flags are a visual confirmation of the unity and cooperation between these countries. It emphasizes the shared values and common goals of these nations, drawing attention to the importance of their relationship and mutual cooperation in addressing common challenges and promoting common interests. The use of flags as a backdrop can also demonstrate the unity of these countries in their efforts for stability, security and democracy. They are a visual representation of the strong partnership and cooperation between the United States, Poland, and Ukraine.

According to research data (Table one), 47.2% (34 euphemisms) have a cooperative function in Joseph Biden's speeches. 38.9% (28 euphemisms) have been used for verbal cooperation, conflict-free communication with the recipient (cooperative function). Six euphemisms (8.3%) were used by the US President as a euphemistic substitute for taboos of religion, death, diseases (preventive function), two euphemisms (2.8%) have rhetorical a function, and others (2.8%) provide a euphemistic function.

Table 1.

Euphemism in Joseph Biden's speeches

Function	Frequency	Percentage
Veiling function	28	38.9 %
Cooperative function	34	47.2 %
Preventive function	6	8.3 %
Rhetorical function	2	2.8 %
Euphemistic function	2	2.8 %
Total	72	100 %

Figure 6 demonstrates euphemism functions in Joseph Biden's speeches.

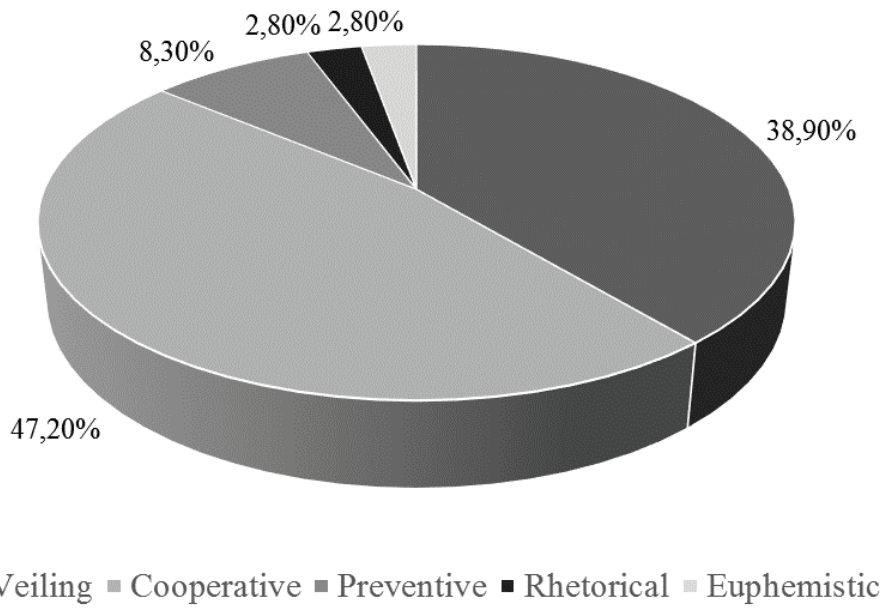

Figure 6. Euphemism functions in Joseph Biden's speeches

Conclusions

Political discourse is a special type of political relations characterized by institutionalization, informativeness, distance, logical statements, socio-political terminology, and evocative vocabulary. It is an integral part of domestic and foreign political processes and reflects the complex of relations between the individual and society. Euphemism is a characteristic element of political discourse. The role of euphemisms in political discourse is primarily determined by the desire for politically correct intercultural communication, politeness and tolerance, and mutual understanding. Euphemisms express the moral values of the society and help to overcome intercultural barriers. The analysis of Joseph Biden's political speeches made it possible to identify groups of the most commonly used types of euphemisms, namely, concealment of military conflicts ("conflict", "invasion", "aggression", "fight for freedom", "crisis", "the great battle for freedom"); taboo of death ("sacrifice", "pass away", "lose their lives"); socio-economic sphere *("the continued support", "support").* According to research data, 47.2% of euphemisms have a veiling function, 38.9% of euphemisms perform a cooperative function and 8.3% of euphemisms have a preventive function in Joseph Biden's speeches.

As for multimodal aspects, we suggest Joseph Biden delivers the same viewpoint across gesture and speech. Analyzing the gesture-euphemism correlation, we conclude that the 46th US President mainly employed these gestures with integrative and complementary functions. The present paper shows how the polyphonic self of the US political leader is conveyed not solely through speech, but also through gesture. Thus, we assume that the driving force in the evolution of the politician's polyphonic self is the distribution of viewpoints across modalities of political discourse, where they influence each other in live communication. Biden's speech is characterized by a short syntagm, as he slows down the pace, trying to convey every word to the audience. The stress is mostly emphatic, with emphasis created by increasing pitch, volume, and duration. Pauses, intonations, voice, register, and tone of speech, being a frame of euphemistic connotations, form the specificity of the communicative and pragmatic field of audiovisual narrative.

To conclude, an area worth further investigation is researching the peculiarities of reproducing the functional features of euphemisms in the translation of Joseph Biden's speeches into Ukrainian.

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EUPHEMISMS IN MODERN POLITICAL DISCOURSE: JOSEPH BIDEN'S SPEECHES IN THE WAR IN UKRAINE

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Key words*: euphemism, addressee, semantics, functions, political discourse, war in Ukraine, Multimodal Discourse Analysis.*

Euphemism occupies a central place in political discourse. The article *aims* to probe into the rhetorical device of euphemism in the political discourse of the 46th President of the United States, Joseph Biden, during the Ukrainian-Russian war. The significance of the study is based on the necessity to research the linguistic image of the Russian-Ukrainian war and its main political actors in current political discourse. The relevance of this study is also determined by the aim to show the use of euphemisms in current political discourse on the example of Joseph Biden's speeches. The *research methods* of the article combine continuous sampling, component analysis; comparison and observation, classification and systematization of data, quantitative calculations, etc. The also study employs Multimodal Discourse Analysis (MDA) which explores the relations between language and power as well as the relations between language and image. Our research limits its analysis of multimodality to two modalities, gesture and speech. President Joseph Biden's speeches on the United Efforts of the Free World to Support the People of Ukraine (February 26, 2022) and on the One-Year Anniversary of Russia's Brutal and Unprovoked Invasion of Ukraine of the US (February 21, 2023) at the Royal Castle in Warsaw serve as a material for the study of euphemisms in political discourse.

Conclusions. Euphemism is a characteristic element of political discourse. The role of euphemisms in political discourse is primarily determined by the desire for politically correct intercultural communication, politeness and tolerance, and mutual understanding. Euphemisms express the moral values of society and help to overcome intercultural barriers. The analysis of Joseph Biden's political speeches made it possible to identify groups of the most commonly used types of euphemisms, namely, concealment of military conflicts ("conflict", "invasion", "aggression", "fight for freedom", "crisis", "the great battle for freedom"); taboo of death ("sacrifice", "pass away", "lose their lives"); socio-economic sphere *("the continued support", "support").* According to research data, 47.2% of euphemisms have a veiling function, 38.9% of euphemisms perform a cooperative function and 8.3% of euphemisms have a preventive function in Joseph Biden's speeches. We suggest Joseph Biden delivers the same viewpoint across his gestures and speeches. Analyzing the gesture-euphemism correlation, we conclude that the 46th US President mainly employed these gestures with integrative and complementary functions. The present paper shows how the polyphonic self of the US political leader is conveyed not solely through speech, but also through gesture. Thus, we assume that the driving force in the evolution of the politician's polyphonic self is the distribution of viewpoints across modalities of political discourse, where they influence each other in live communication. Biden's speech is characterized by a short syntagm, as he slows down the pace, trying to convey every word to the audience. The stress is mostly emphatic, with emphasis created by increasing pitch, volume, and duration. Pauses, intonations, voice, register, and tone of speech, being a frame of euphemistic connotations, form the specificity of the communicative and pragmatic field of audiovisual narrative.

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ART DISCOURSE IN THE FOCUS OF MULTIMODALITY AND INTERMEDIALITY

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SEMIOTIC AND MULTIMODAL REPRESENTATION OF EXISTENTIAL CONFLICT IN FICTIONAL DISCOURSE

У статті здійснено спробу побудови та застосування лінгвосеміотичної моделі дослідження екзистенційного конфлікту у сучасному англомовному художньому дискурсі. Висвітлено сучасну тенденцію філологічних та соціально-гуманітарних студій до залучення інструментарію семіотики, теорії дискурсу та мультимодальності у процес комплексного аналізу твору мистецтва як художньої моделі дійсності. Дослідження ґрунтується на практичних блоках ілюстративного матеріалу, відібраних дискурсивних фрагментах з художнього твору, які містять екзистенційний конфлікт. Суть побудови семіотичної моделі дослідження інтра та інтерперсонального конфлікту за допомогою теоретичних здобутків семіотики та лінгвосеміотики (Ч. Пірс, Ю. Лотман, У. Еко, Г.Почепцов) та теорії дискурсу та мультимодальності (G. Kress, K. O’ Halloran, C. Forceville, M. Halliday) полягає у можливості всеохоплюючого аналізу конфлікту у художньому дискурсі з виявленням латентних, амбівалентних смислів та релевантного реконструювання та інтерпретації конфлікту у творі читачем.

Тому, *метою* статті є окреслення переваг інтегрального підходу до вивчення конфлікту у сучасній лінгвоконфліктології та побудова лінгвосеміотичної моделі для аналізу та інтерпретації екзистенційного конфлікту у художньому дискурсі. Досягнення поставленої мети можливе через вирішення таких *завдань*: 1) висвітлення здобутків семіотичного та мультимодального підходу до комунікативних систем синтетичного рівня, що містять конфлікт; 2) розкриття місця, ролі і потенціалу екзистенційного конфлікту у художньому творі за допомогою вищезазначених методик; 3) побудова лінгвосеміотичної моделі дослідження екзистенційного конфлікту у сучасному художньому дискурсі.

Теоретико-методологічну базу дослідження становлять теоретичні *методи* аналізу, синтезу, узагальнення а також метод мультимодального та лінгвосеміотичного аналізу для визначення компонентів семіозису інтраперсонального екзистенційного конфлікту у художньому дискурсі.

Результати дослідження полягають у створенні інтегральної семіотичної моделі аналізу екзистенційного конфлікту у сучасному англомовному художньому дискурсі, яка передбачає наявність статичної та динамічної складової у її структурі виявлені, зокрема у процесі семіотичного прочитання твору у трьох послідовних стадіях мімезису, семіозису та синтезу. Виявлено лінгвосеміотичні засоби репрезентації екзистенційного конфлікту на різних рівнях художнього твору, що мають мультимодальну природу. Проаналізовано та класифіковано темпоральні, психологічні, знаково-символічні характеристики екзистенційного конфлікту, що складають семіотичний простір або семіосферу художнього твору. У результаті виявлення та об’єднання чинників які визначають характер перебігу екзистенційного конфлікту у художньому творі було реконструйовано лінгвосеміотичну модель аналізу цього виду інтраперсонального конфлікту. Модель охоплює вивчення семіотичних складових знаково-символічного, психологічного та часового простору та поверхневі і глибинні рівні семіотичного прочитання художнього твору, на яких відбувається декодування та реконструкція когнітивних, поведінкових та емоційних аспектів конфлікту.

Ключові слова: художній дискурс, екзистенційний конфлікт, мультимодальні засоби, семіотична модель.

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The era of social transformations, changes, and upheavals is characterized by the aggravation of socially significant issues, in particular the question of the value of human life and its freedoms as an existential form of being. The formation of postmodernism as a new cultural reality characterized by an ironic interpretation of reality, cultural indirectness, artistic activity that goes beyond abstraction, the need to revive art through conflict, sincerity, emotion, contributed to the phenomenon of interpenetration of types and genres of art and their representation in communicative systems of the synthetic level [Грубич, Гичка, 2020; Andreichuk, 2020; Verderber, MacGeorge, 2016].

Human communication is characterized by semiotics as a mediated way of transmitting information, modelling any reality, which is not its duplicate, but creates opportunities for multiple interpretations and reinterpretations, thereby acquiring necessarily a symbolic character.

According to Yu. Lotman's definition, artistic forms of communication are created in the sociocultural context; moreover, they are characterized as "secondary modeling systems" [Лотман, 2000, p. 144], a special type of sign systems designed to create artistic models of reality. In the above-mentioned context, not only the question of symbolism and sign systems that a person masters during his life, but also semiotic codes as a certain system of rules and restrictions, established in the mind of the author and the interpreter ensures the construction of common or close meanings and associations to both sides of the sign-decoding process. This phenomenon is predominantly viewed as a definite network that the interpreter "imposes on the phenomenon of simulated reality in order to obtain information" [Еко, 2006, p. 242].

The combined forms of conflict communication in fictional discourse is the field of special interest for semiotics, since semiotics, linguosemiotics, the theory of discourse and multimodality propose an effective mechanism for the analysis of communication transmitted through several channels or modes at once. It should be noted that a certain gap or backlash is formed between reality and its simulated description, the quality and size of which depend on the chosen communication channel or even on their combination, which makes it possible to talk about the "law of semiotic excess" [Ділі, 2000, p. 122; Почепцов, 2002, p. 46]. At the same time, the sign acts as both a means and a mediator for modelling reality in the process of semiosis as a dynamic process, the action of the sign within the semiotic triangle "sign/object/interpretant" is based on the power of the sign "to represent something other than itself" [Ділі, 2000, p. 84]. Thus, the process of understanding a literary work with the conflict development in its dynamic structure in the triadic model "reality – semiotics of reality – artistic representation" is carried out through the code and the interpreter, which enables the understanding and interpretation of the objective-subjective structure of the work, as well as its reusable reading. However, if the verbal fictional discourse covers the ready-made signs, then in the visual text these signs should be constructed earlier.

Thus, artistic modelling of reality not only expands the space of the possible and correlates relations with reality, but also implements a "structural-semiotic explanation of the phenomenon of creation of a work of art and its existence as a whole" [Хайруліна, 2017, p. 344].

Conflict is an integral part of a literary work as a way of modeling the reality of human experience. In drama, cinematography, and literature, conflict is the core of the problem-thematic level; it is the engine that drives the plot of the story forward revealing the characters through their interaction, circumstances, exposing their roles in relation to the theme. In other words, it is a mandatory component of a dramatic work, which is closely intertwined with other elements such as characters, plot, ideological content, style, etc.; an essential part of any story, which provides a dynamic development of the storyline, its meanings and interpretations.

So, the *goal* of the current research is to identify the main advantages of a complex integral approach to the study of conflict in modern linguistics and to build a linguosemiotic model for the analysis and interpretation of existential conflict in fictional discourse. The *tasks* of the investigation include: 1) the study of the contemporary semiotic and multimodal approach in its application to the synthetic level communicative systems containing conflict; 2) the identification of the place, role, and potential of the existential conflict in fictional discourse using the previously stated methods; 3) the determination and presentation of a linguosemiotic model for the study of existential conflict in modern English fictional discourse. *Methods* include general-scientific methods of analysis, synthesis, deduction as well as the method of linguosemiotic

and multimodal analysis to determine the components of semiosis of existential intrapersonal conflict in fictional discourse.

The conflict has repeatedly and successfully become the focus of scientific research from the standpoint of various branches of human knowledge. In search of a meta-method of its research and settlement, thorough studies of the conflict as a universal phenomenon were carried out from the point of view of psychology, philosophy, sociology, linguistics, semiotics, etc. Moreover, conflictology and linguistic conflictology, as a field that arose in the 80s of the last century has become a unified platform for the whole range of tasks, related to the study of conflict primarily as a social phenomenon, its genesis, development, resolution, and settlement [Єременко, 2018; Моісеєнко, 2018].

The modern toolkit of linguosemiotic research methods makes it possible to form and represent an algorithm for the study of conflict communication, in particular, in fictional discourse [Вірченко, 2012; Войцеховська, 2018; Фролова, Омецинська, 2018; Черненко, 2022; Kumral, 2013], media discourse [Зражевська, 2013; Моісеєнко, 2018; Malki, 2018], political discourse [Królikowska, 2015; Panasenko, 2018], cinematic or film discourse [Грубич, Гичка, 2020; Крисанова, 2020; Ширман, Котляр, Супрун-Живодрова, 2018], from the viewpoint of corpus linguistics [Yusupova, 2018], cognitive studies [Panasenko, Greguš, Zabuzhanska, 2018], etc. A comprehensive study of various types of conflicts, including existential ones, using the toolkit of multimodal approach, discourse theory, and semiotics, has not been carried out, which raises the question of the relevance of this study in the spectrum of the combination of verbal, nonverbal, and graphic semiotic resources of generation, functioning, and interpretation of conflict communication in fictional discourse.

In the fictional and film discourse, as its intersemiotic translation, the conflict is represented by different levels of verbal, non-verbal, graphic, visual, audio, etc. means depending on the plane of implementation of two main types of conflicts: external (interpersonal) and internal (intrapersonal) types.

Fictional discourse as "the mental-communicative interaction of the author and the potential reader, which takes place in a certain historical and socio-cultural context and is based on the individual author's conceptual sphere as the sum of worldview orientations" [Фролова, Омецинська, 2018, p. 54], materializes the conflict in the fabric of the literary work, where the speech of the characters embodied by the author is a secondary communicative activity. Accordingly, the zones or planes of realization of intrapersonal and interpersonal conflicts, which collectively form the organic storyline of the work, are different. If interpersonal conflicts are located in the so-called "character zone" of the implementation of the secondary narrative strategy, then intrapersonal conflicts are located in the "author`s" zone of the primary narrative strategy.

The issue of classification of the above-mentioned types of conflicts is considered depending on the selection of certain criteria, according to which both inter- and intrapersonal conflicts are assigned to certain groups. Thus, taking into account the criterion of literary genre, conflicts are divided into epic, dramatic, and lyrical; based on literary genres – comic, tragic, etc. Within the framework of the epic genres of fictional discourse studied (social, graphic, socio-psychological, postmodern novel, short story) the main types of conflicts are traditionally distinguished according to the "level of confrontation" and are divided into the following types: "Man /Person vs Self", "Man vs Man", "Man vs Society", "Man vs Nature", "Man vs Technology/Machine", "Man vs Supernatural/God/Fate/Destiny", etc. [Rand, 2000, p.133].

Taking into account the feature "level of conflict realization" (intrapersonal, interpersonal, intergroup, etc.), these conflicts are placed in the discourse zone of the "narrator" or "character zone", an intermediate zone is located between them, where conflicts are realized according to a mixed type by means of fictional characters, verbal and non-verbal means of communication as well as the author`s means placed in the narrative part of a fiction. Essentially, if the conflict of the type "Man vs Man" is placed by the author in the zone of the character, and the conflicts belonging to the type "Man/Person vs Self", "Man vs. God/Fate/Inevitability/Supernatural" – in the zone of the narrator, then the rest of the above-mentioned types can be realized in the so-called intermediate zone of the disharmonizing plane of the fictional discourse [Черненко, 2022, p. 204].

The unifying feature of internal and external conflict in literature, drama, and cinema is the thematic feature "field of manifestation" of the conflict, therefore, artistic modeling of such

types of conflict as political, social, national, religious, economic, ideological, family, philosophical, existential, spiritual, moral (between reason and feeling, friendship and truth, desire and duty) are distinguished in the fictional discourse.

The diversity and heterogeneity of the spheres of manifestation of internal and external conflicts in the social being confirm the postulate of existentialist philosophers about the disproportion of the philosophical categories of existence/essence, which implies the drama of human existence, as well as the problems of choice and freedom as a potential experience of crisis and conflicts. Therefore, the very existence of the dimensions of essence, existence, freedom of choice, fear implies the power of conflict as a driving force of human progress [Guignon, 2002; May, 2004; Spinelli, 2008]. Moreover, in the conditions of dynamic, global, personal, cultural changes, the simultaneous presence of a person at different levels of society from the micro level (individual characteristics, family, friends, school, church, etc.) to the macro level (socioeconomic status, culture, education, legislative system, ideology, etc.) leads to interweaving of conflicts from different "spheres of manifestation" of human existence, which, accordingly, lays the groundwork for such a complex and multi-component phenomenon as existential conflict.

Thus, an existential conflict or *crisis* belongs to an internal type of conflicts, its forms of manifestation are existential-conflict states of the personality, caused by extremely complex conflicting worldview challenges of life (the meaning of life, personal identity, alienation, death, etc.), which are difficult for a person to reflect on, difficult to self-regulate, and have an emotional-conflict nature [APA Dictionary of Psychology]. The *emotional* components of the manifestation of existential conflict states include emotional pain, despair, anxiety, loneliness, etc. The *cognitive* component of the existential conflict includes the problem of loss of personal value orientations, senselessness of existence, own mortality. The *behavioral* aspect of the existential crisis is often expressed in antisocial behavior, addictions, and compulsive manifestations. Unstable social conditions, global crises, and uncertainty serve as the basis for the emergence and exacerbation of existential conflict states of the individual, which are based on deep and difficult internal conflicts of the individual, which arise "as a result of the subject`s meeting with such difficult-to-understand realities of human existence as the meaning of human existence, the tragedy of the end of human life, alienation, loneliness, divorce, hope, the experience of love and happiness, self-realization, fateful decision, etc." [Красильников, Мац, 2021, p. 80].

The problem of existential conflicts of the individual has traditionally been studied within the framework of the synthesis of philosophy, sociology, psychology, and conflict studies. The existential-humanistic research paradigm, which is based on deep semantic, worldview experiences of the subject, which have an emotional-conflict nature, was formed thanks to the works of such outstanding scientists as E. Husserl, M. Heidegger, S. Kierkegaard, K. Jaspers, A. Maslow, R. May, E. Fromm, and others. The interdisciplinary aspect of the study of existential conflicts is also represented by the existential-phenomenological direction as a synergy of humanistic psychology, philosophy, linguistics, sociocultural studies, and semiotics, where the priority in the study of existential crises is a deep reading of the existential anxiety of the individual and the problem of finding psychological determinants of overcoming existential-conflict states.

Looking for a meta-method for the study of various forms of communication and its components, in particular, conflict, we pay special attention to linguosemiotic analysis, as it provides new opportunities for the identification of latent, ambivalent meanings and the correlation of these results with a broad sociocultural context, which is certainly important in the study of such semiotically complicated form of communication as fictional discourse.

According to the definition of an artwork/literary work as an artistic model of reality, a "secondary modeling system", which is the starting point of the structural-semiotic concept of Yu. Lotman, several levels of flexible modeling of a literary work are distinguished, in particular, analytical, theoretical, interpretive, and semiotic-cultural [Лотман, 2000, p. 250]. The semiotic-cultural model as an intertextual interpretation of the symbolism of a literary work makes it popular in the process of researching works of art precisely because of the possibility of decoding and interpreting the complex process of perception and relationships between the sign and the recipient. Ultimately, a sign as an object of linguosemiotic research, which, in addition to referential and semantic meaning, also has an expressive meaning (emotions, feelings, moods), can be represented at the level of paradigmatic and syntagmatic analysis, unthinkable out of the socio-

cultural context and the process of interpretation, and, accordingly, the semiotic code as a certain "net that the interpreter imposes on the phenomenon of reality in order to obtain information" [Еко, 2006, p. 243]. In addition, the modern procedure of semiotic analysis of any literary work assumes the presence of semiotic components, which are divided into constant (temporal, psychological, symbolic space) and transitional (changing symbolic space) and also relies on the analysis of surface and deep levels of semiotic reading of fiction – mimesis, semiosis, and synthesis. Thus, the application of the semiotic model to the reading, decoding and interpretation of a literary work as a secondary modeling system, in which a fragment of reality is not only reflected, but also modeled, generated, functions, and even predicted, opens up wide opportunities for the analysis of fictional, cinematic, media, political, etc. discourse, including that which contains conflict.

The artistic interpretation of reality in both literature and drama occurs through conflict. Actually, the conflict lays the implicit basis of the symbolic space of such a work – dualism and the opposition of the real and the ideal, which, in the end, enables the reconstruction of its harmonious understanding. Researchers of the role of conflict in the structure of fiction warn against a simplified understanding of the conflict as a direct "duplicate" of the life conflict, which is reduced only to the intensity of personified clashes, the struggle of characters, similar to the intensity of social relations in reality. Even in this interpretation, it is understood as a reflection of life`s contradictions in a broader sense, where one cannot do without an understanding of the philosophical category of existence. The complexity of the presented problem also lies in the fact that the conflict in fictional discourse is an element of both content and form, and also acts as one of the main components of the work on a par with such primary elements of drama as "action" and "character", and therefore, it can be interpreted as a complete ideological and artistic category that does not require too detailed delimitation or fragmentation. After all, thanks to the conflict, the idea of the work is revealed, thus outlining its functional purpose, which is characterized by a fairly wide range of various functions of conflict: modeling, epistemological, didactic, evaluative, aesthetic, hedonistic, cathartic, etc. [Вітренко, 2012; Цурюпа, 2004].

Existential conflict in literature and cinematography is characterized by the depth of emotional dimensions, where an important role is played by the symbolic nature of verbal and nonverbal codes of the manifestation of emotional-sensual experience embodied in the practices of inner experiences. Accordingly, the means of the spectrum of the linguosemiotic toolkit for the construction and reconstruction of existential-conflict states of the individual is characterized by diversity and multimodality.

Existential crises are usually depicted in such literary and film genres as art-house, noir, socio-psychological drama, decadence, philosophical literature, dystopia, social-household drama, biographical novel, psychological novel, graphic novel, etc.

If in the fictional discourse, the literary-semiotic model of the analysis of a work of art involves the "overlay" of a network as a plot element to highlight further details of the semiotic reading of the work and is more static, then the pragmasemiotic model of communication in film discourse is characterized by greater mobility and componentity, which accommodates "the mediated interaction of the collective author and recipient with the help of verbal, non-verbal and cinematographic resources and is delayed in time and space" [Крисанова, 2020, p. 124]. Visual signs of film language (R. Barthes` term), unlike language signs, have an arbitrary and motivated nature, respectively, the possibilities and laws of interpretation, modeling, the logic of visual semiotic systems differs from the logic of building an artistic model of a literary work. A sign in the cinema, which is formed with the help of lighting, camera angle, frame color, mise-en-scène, frame color, acting, etc. is part of a code that consists of visual, audio, and text information. Since the signified in the film discourse has a multimodal nature, the meaning, accordingly, is not immanent, but more transcendental to the film, which enables a clear reading of the existential-conflict states of the characters, their relationships with others, actions, etc. Thus, R. Barthes singles out three levels of meaning in a movie:

1) the informative level, at which the process of directly conveying the message to the viewer takes place, which, in fact, makes this level communicative;

2) the symbolic level of meaning, where the study of the symbolic space of cinematic discourse takes place with the help of cultural, historical analysis, dramaturgy, psychoanalysis;

3) the filmic level, the level of meaning of the open meaning, which makes the film an unfinished reflection for the viewer [Barthes, 1970, p. 876].

Essentially, the depth of reading a sign in a fictional discourse depends on the cultural and value background and individual knowledge of the recipient of the work, and, accordingly, the "common interpretant (commind)" which is necessary to establish a communicative process [Andreichuk, 2020, p. 65]. The process of interpretation of the work by the reader (reading upon the text) is a rather complex and demanding activity, which is based on literary, linguistic, intellectual, etc. reader competencies. Actually, the reader reconstructs the new text around his values in order to form and present his own position as a point of view of the world and a new way of looking at it.

We note that the process of semiotic reading of a literary work correlates with the levels of meaning in a film work identified by R. Barth. Thus, N. Kumral, characterizing the process of semiotic reading of a literary work as a complex approach consisting of three consecutive phases of reading, singled out the stage of reading a work to extract the direction of the meanings embedded in it: the level of *mimesis*, or the *natural domain*, the stage of *simeosis* as the interpretive process of construction of meanings by the reader (*cultural domain*), and finally, the stage of *synthesis*, where the reader moves from the said to the unsaid, creating a critically understood text of counterarguments directed at the author, and he attributes such a critically-oriented reading of the work to the *symbolic domain* as the highest process of signification and evaluation [Kumral, 2013]. Critically, the author defines *semiosis* as "a triadic (sign/object/interpretant) socio-cognitive dynamic process that depends on the context and the interpreter" [Kumral, 2013, p. 32].

Nevertheless, O. Kyrylova, based on considerations of multi-level cinema reality of creating a relevant semiotic-cultural interpretive model of a decadent film-maker, which often serves as a film space for embodying the existential conflict of the individual, singles out such levels of analysis as "*morphological*, to which the form, structure, and composition of the film-maker are subordinate, *stylistic*, where style is analyzed as a culture-specific code, *rhythmic*, which explores linear unity as the organization of screen space in motion and the composite frame construction, *intertextual*, which demonstrates the cinematic origins of the film work and its intertextual potential for the further film tradition, *auditory* – musical series and background sound accompaniment, *tactile*, which connects rhythmic and anthropological levels, montage – *montage* division of the film space, as well as specific *anthropological* and *narrative* levels" [Кирилова, 2018, p. 18–20].

Analyzing the existential crisis of an individual in fictional discourse, we would like to go further and define the existential conflict as present in all blood vessels of a dramatic work, if it is possible to compare a work of art with a living being. On the *anthropological* level, this is embodied in the selection of the appropriate acting texture and artistic characters, on the *narrative* level – in the first person limited narration technique, on the *editing* level, where editing is considered the leading element of creating a sign in fiction – it is embodied in the use of the editing technique as an artistic technique in fictional discourse and can contain both an emotional and a rational element. Respectively, we find signs, elements, components, signs and symbols that represent the conflict at other levels of an abstract interpretive model as a "network" of a finished literary work, as well as at the stages of a semiotic reading of such a work.

Having analyzed the dynamics of intrapersonal existential conflict development as an integral part of a literary work and its fragments, represented in a fictional discourse by different modes of communication (semiotic resources) we singled out the main components which form a semiosphere of such a work which provides a «toolkit» for its dynamic semiotic reading.

The semiotic space of the literary work, the *semiosphere* (Yu. Lotman`s term) consists of semiotic constants: *temporal space* (artistic time: plot, fictional, biographical, social and everyday), *psychological space* (moderate, extreme, etc.), a *sign-symbolic space* (constant symbolic/transitional symbolic) that serves as a universal means of constructing and reconstructing the meanings of an artwork/fiction. The representation of the existential conflict with multimodal semiotic resources by the primary narrative strategy occurs mostly at the problem-thematic and subtextual/symbolic level of the literary work and is woven into the plot as a necessary element for the interpretation of the work as a whole.

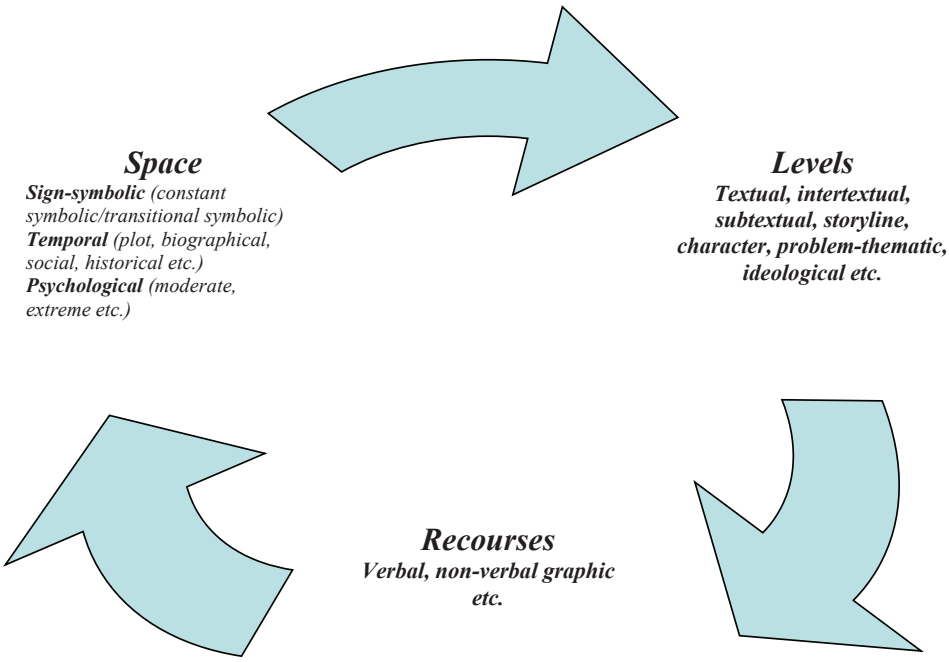

Fig.1 Semiotic model of existential conflict analysis in fictional discourse

The semiotic model of fictional discourse is complex in its structure and also comprises its characters and developments of the plot with a conflict fitting into the overall structure of the storyline. The illocutionary purpose of the author is reconstruction of the meaning by the reader which occurs at the intersection of verbal, nonverbal and graphic semiotic systems and evokes particular emotional and evaluative reaction in them.

The scheme of interpretation and analysis of the work in general and its conflicting component in particular by means of the analysis of the semiotic model involves successive stages of analysis of various sign systems or semiotic resources (verbal, non-verbal, graphic, audio, graphic units, etc.), which intersect and interact, and therefore do not appear before the reader in a certain established sequence or in the order of their occurrence, but as if in a mirror image of arbitrarily located semiotic constants. The first thing the recipient gets to know is the title of the fiction as one of the main symbols of the artistic code created by the author with multi-stage creative effort, the decoding of which requires, accordingly, a consistent understanding of all stages of the semiotic reading of the literary work and the study of the laws of the individual author's language.

Next, individual images created by the author thanks to the possibilities of artistic means are revealed to the reader/viewer, taking into consideration the specifics of the functioning of each level of the work, corresponding to one or another type of sign systems and the logic of their interaction. Respectfully, these levels are not considered in a mirror perspective (interpretation phase) in the process of analysis, but in a sequence that corresponds to the increasing level of abstractness of the work (critical comprehension phase). The mechanism of interpretation involves the movement from the most abstract level of the work of art as a model of semiosis to the least abstract, related to the ontological referents of the art of words as "a type of symbolic activity that reflects their integrity" [Астрахан, 2010, p. 12].

Such referents are primarily a person (his feelings, actions, emotions, experiences, moods, events of his life) and the world (in its spatial and temporal dimensions). The final stage of the interpretation phase also includes the formation of a complete picture of the world, which is perceived by the reader as a certain symbolic analogue, "a substitute for the real world, created by him for the sake of such a comparison" [Хайруліна, 2017, p. 344].

So, for example, the title of the novel written by the well-known British writer Paula Hawkins "The Girl on the Train" (The Girl on the Train), accompanied in the printed version by a visual iconic image of a blurred train car, serves at the same time as the main symbol of the artistic author`s code; the process of signification in the interpretive phase of the semiotic reading of the work defines the train not as a symbol of movement, but rather as a symbol of uncertainty, wavering, the impossibility of escaping from the "enchanted circle" of the existential crisis in which the main character of the novel, Rachel, found herself. The visual image of a blurred train acquires the connotative meaning of hidden danger; here the author uses the *cinematographic method of suspense*, a dramaturgical tool for the movement of the plot, which creates an atmosphere of anxious anticipation, a foreboding of the terrible.

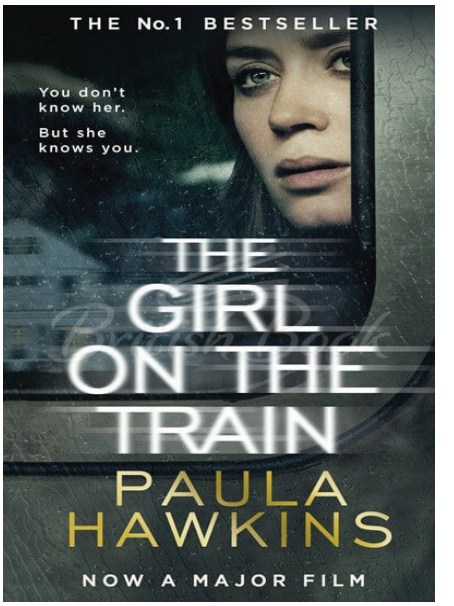

Fig. 2. The title of the book "The Girl on the Train" by Paula Hawkins

The phenomenon of *multimodality* as the presence of multiple semiotic resources allowed us to single out and unite visual, verbal, non-verbal, graphic, cinematic resources as the ways of meaning-making on the interpretational stage of semiotic reading of a literary work. The combination of frame color (*nonverbal and cinematic modes*), close-up and eye level shot in the foreground (*cinematic mode*), large blurry font and its color (*graphic mode*) and verbal messages "You don't know her. But she knows you" (*verbal mode*) not only produces an expected effect on the reader but also facilitates the process of semiosis as reconstructing the potential meanings of the text around a new center. The beginning of the novel is also marked by bold capital font "THERE IS A PILE OF clothing on the side of the train tracks", creating suspense in the story (*graphic mode*).

According to the scheme proposed (see Fig.1), the semiosphere of fiction where existential conflict fits into the overall structure of a story comprises: *temporal space* (artistic time: fictional, biographical, social), *psychological space* (*moderate*, as an internalized personal identification of the main character, which serves as a zone for revealing the existential conflict Rachel`s personality and the *extreme* psychological space in which the main character reveals the manipulative techniques of the abuser), a *sign-symbolic space* (constant symbolic: *the red signal, the house*, transitional symbolic: *the can, the pile of clothes*) that serves as a universal means of constructing and reconstructing the meanings of the fiction.

Even in the first chapter, where the time-space is defined by the narrative artistic time (Friday, July 5, 2013), which does not coincide with the plot, it does not follow the chronological sequence of events, but looks into certain periods of time depending on the narrative of the protagonists of the work, and signs are clearly traced as links of the significant network of the existential conflict of the individual.

The stop of the train, in which Rachel makes her daily journey to work, at a *red signal:* "*There's a faulty signal on this line, about halfway through my journey. The train stops at the signal as usual*" [Hawkins, 2016, p. 12], which for other people on the train can serve as a signifier of danger, breakdown, delay, etc., symbolizes Rachel's own life, put on pause, and moreover, the decoding of the meaning of signs is presented immediately in interaction with another sign – the *house*, as a signifier of family happiness and well-being "*The train stops at the signal…I have a perfect view into my favourite trackside house*", which Rachel experienced and lost "*While we're stuck at the red signal, I look for them: Jess and Jason*" [Hawkins, 2016, p. 18-19]. Thus, the plan of content, or the concept, corresponding signified for the signifier *home/house* is not wealth or comfort, well-being, but the pain of loss, and the fictional names that Rachel bestows on the residents of the house serve as another sign of replacing psychological trauma, which the heroine experienced.

The features of an existential crisis at the *cognitive* level – the loss of personal value orientations, senselessness of existence, etc. we reconstruct by analyzing the signs an *empty can* "*I lift the can to my mouth again, but there's not a drop left*" [Hawkins, 2016, p. 23], a *pile of clothes* "*The pile of clothes from last week is still there, and it looks dustier and more forlorn than it did a few days ago*" [Hawkins, 2016, p. 34]. The signified here is the concept image "empty life", which has a verbal and narrative confirmation "*I have lost control over everything, even the places in my head…I can't help myself, even though there is nothing I want to see there, even though there is anything I do see will help me*" [Hawkins, 2016, p. 21].

The *emotional* components of the manifestation of Rachel`s existential-conflict state comprise emotional pain from contemplating someone else`s happiness "*"When everyone is out and about, being fragrantly, aggressively happy, it`s exhausting, and it makes you feel bad, when you're not joining in*" [Hawkins, 2016, p. 43], despair, Rachel`s loneliness "*Just a hug or a heartfelt squeeze of my hand, and my heart twitches*" [Hawkins, 2016, p. 28].

The *behavioral* aspect of the existential crisis is often expressed in antisocial behavior and appearance "*My face is puffy from the drinking and the lack of sleep*" [Hawkins, 2016, p. 20], addictions "*I don`t have to feel guilty about drinking on the train*" [Hawkins, 2016, p. 18], compulsive manifestations "*I held out for about three minutes before I retrieved the phone and dialed into voicemail*" [Hawkins, 2016, p. 24].

It should be noted that the representation of the existential conflict with the help of multimodal semiotic resources (including the primary narrative strategy) occurs mostly at the problem-thematic and subtextual (symbolic) level of the fiction and is woven into the plot as a mandatory, necessary element for the interpretation of the literary work as a whole.

Thus, the concept of a semiotic-cultural communicative model of existential conflict in fictional and cinematic discourse includes, in addition to static, dynamic components that determine its structure at the form/content level. Realization of existential conflict occurs at all levels and cross points of levels and planes of a literary work and is embodied multimodally with the help of verbal, non-verbal, and graphic semiotic resources. The semiotic model of the analysis of existential conflict in fictional discourse involves the imposition of a plot-fabulous "network" both on the discourse as a whole and on the discursive fragments containing the conflict as its static component. The statics of the model provides for the existence of semiotic constants – nodes of temporal, psychological, and sign-symbolic spaces, covering multi-level fictional reality as a secondary modeling system. The dynamics of the implementation of the model covers (the process of reading, decoding, and reconstruction) surface and deep levels of semiotic reading of the literary work, at which the cognitive, behavioral, and emotional aspects of the existential conflict are decoded and interpreted.

The theoretical significance of the research undertaken is primarily determined by a certain contribution to the theory of multimodality, linguistic conflictology, linguosemiotic, discourse theory. The set of defining parameters for shaping the intrapersonal conflicts and their types in fictional discourse are preliminary and assume further consideration but the linguosemiotic analysis of existential conflict discourse fragments confirmed the liability of the study from a multidimentional perspective. Functional and pragmasemantic potential of integrative semiotic model from the viewpoint of intersemiotic translation constitutes a research perspective.

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SEMIOTIC AND MULTIMODAL REPRESENTATION OF EXISTENTIAL CONFLICT IN FICTIONAL DISCOURSE

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Key words: *fictional discourse, existential conflict, multimodal means, semiotic model.*

The article represents an attempt to build and apply a linguosemiotic model of existential conflict research in modern English fictional discourse. The modern tendency of philological and socio-humanistic studies to involve the tools of semiotics, discourse theory, and multimodality in the process of complex analysis of a literary work as an artistic model of reality is highlighted. The research is based on practical blocks of illustrative material, selected discursive fragments from a literary work, which contain an existential conflict. Basically, the key point here is the analysis of intra- and interpersonal conflict based on the theoretical achievements of semiotics and linguosemiotics (Ch. Pierce, Yu. Lotman, U. Eco, G. Pocheptsov) and the theory of discourse and multimodality (G. Kress, K. O'Halloran, C . Forceville, M. Halliday). It makes it possible to provide a detailed research of existential conflict in fictional discourse with the identification of latent, ambivalent meanings and the relevant reconstruction and interpretation of the conflict by the reader. The paper aims at projecting the modern tendency towards the synergy of various aspects of conflict studies across the humanities.

Therefore, the *goal* of the paper is to outline the advantages of an integral approach to the study of conflict in modern linguistic conflictology and to build a linguosemiotic model for the analysis and interpretation of existential conflict in fictional discourse. Thus, the paper`s core objectives involve: 1) to study the achievements of the semiotic and multimodal approach in its application to synthetic level communicative systems containing conflict; 2) to reveal the place, role and potential of the existential conflict in fictional discourse using the above-mentioned methods; 3) to present a linguosemiotic model for the study of existential conflict in modern English fictional discourse.

The *theoretical and methodological base* of the research involves general-scientific methods of analysis, synthesis, deduction as well as the method of linguosemiotic and multimodal analysis to determine the components of semiosis of existential intrapersonal conflict in fictional discourse.

The *results* of the research consist in the creation of an integral semiotic model of the analysis of existential conflict in modern English-language fictional discourse, which assumes the presence of a static and dynamic component in its structure, revealed, in particular, in the process of semiotic reading of the work in three successive stages of mimesis, semiosis, and synthesis. The process of conflict interpretation presupposes a comprehensive approach to semiotic reading activity developed in consecutive steps. The linguosemiotic means of representing the existential conflict at different levels of the literary work, which have a multimodal nature, have been revealed. The temporal, psychological, and sign-symbolic characteristics of the existential conflict, which make up the semiotic space or semiosphere of the literary work, are analyzed and classified. As a result of the identification and unification of the factors that determine the

way of development of existential conflict in fictional discourse, the linguosemiotic model of the analysis of this type of intrapersonal conflict was reconstructed. The model covers the study of the semiotic components of the sign-symbolic, psychological and temporal space and the surface and deep levels of the semiotic reading of the literary work, at which the cognitive, behavioral and emotional aspects of the conflict are decoded and reconstructed.

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ARTISTIC TRINITY: LITERATURE – CINEMA – MUSIC (THE FILM "EARTH" BY O. DOVZHENKO)

Мета статті – виявити ідейно-тематичну, образотворчу, інтонаційно-ритмічну суголосність музичного супроводу гурту «ДахаБраха» з фільмом та кіноповістю О. Довженка. У статті висвітлюється роль музичного супроводу у відреставрованій 2012 р. версії фільму «Земля» О. Довженка. *Завдання*: 1) осмислити триєдність музики, кіно та літератури; 2) виявити нові сенси у музичних композиціях, кінострічці, кіноповісті; 3) увиразнити актуальність порушених екзистенційних проблем, означити етнічне підґрунтя системи образів. Використовуючи засади культурно-історичного та герменевтичного *методу*, інтермедіального *підходу*, у запропонованій статті наголошено, що задіяні музичним гуртом «ДахаБраха» інструменти (акордеон, барабан, віолончель, тріскачка тощо), їх тональність, ритміка, а також залучені місткі у змістовому плані українські фольклорні зразки сприяли ефективному зображенню різноманітних станів головних і другорядних героїв, настроїв селян, міжособистісних стосунків, підкресленню рис характеру героїв-українців. Наголошено на триєдності музики, кінематографічного матеріалу й літературного твору в побудові характерів, досконалому сюжетному компонуванні. Музичне оформлення фільму «Земля» О. Довженка, здійснене етно-хаос гуртом «ДахаБраха», підкреслює національну самобутність українського характеру, попри те, що фільм розповідає про колективізацію, цілеспрямовану політику тогочасної радянської влади (30-ті рр. XX ст.) знищити приватну власність українців, знівелювати складене упродовж століть відчуття господаря. Музика є темпо-ритмічною і тонально-емоційною підтримкою не лише кадрів у фільмі, а виконує своєрідну функцію звукової ілюстрації у відповідних епізодах літературного тексту, надає образам головних і другорядних героїв динаміки, експресії. Майстерно поєднане традиційне і новаторське в стильовій специфіці виконавської майстерності етно-хаос гурту «ДахаБраха» сприяють виявленню підтекстів, кодів до потрактування змісту творів, актуальних екзистенційних проблем, національної самобутності героїв.

Ключові слова: література, музика, кіно, стиль етно-хаос, ідентичність.

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The relevance of the research

The realities of today require re-reading of texts, especially those that belong to different types of art and are distant in time. The works of such a style contribute to the study of the duration of artistic traditions, the clarification of the common and peculiar

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in the means, artistic techniques, and the specifics of constructing artistic concepts. The object of study – the music of the Ukrainian ethnic-chaos band "DakhaBrakha" for the updated version of O. Dovzhenko`s film "Earth", first released in 1930. The film "Earth" and the musical accompaniment of the band "DakhaBrakha" are examples of the effective interaction of cinema, music, and literature, which opens up new aspects of decoding the texts.

Analysis of research and publications

In modern musicological thought, the issues of methodology, terminology, interpretation of musical samples, traditions and innovation of performance, the nature of historical and artistic processes, the study of little-known and unknown monuments of the history of musical culture, etc. are relevant. Today, it is still urgent to study a wide range of problems: the stylistic specificity of modern Ukrainian music, the existence of folklore traditions in the musical culture of Ukraine, the peculiarities of the author`s arrangements of folk melodies for various instruments, etc. A separate group consists of studies on the synthesis of arts – music, literature, theatre, cinema, etc. Particularly requested are the works of intermedial style [Гундорова, Сиваченко, 2018] as well as studies on the connections of literature and music [Маценка, 2014; Рисак, 1999], literature and cinema [Брюховецька, 1988; Степанова, 2013], literature and painting [Генералюк, 2008], certifying the need for special terms that would logically combine areas of different scientific knowledge. However, the first successful attempts in this direction have already been made – we are talking about a dictionary of experience of term formation on the verge of literature and music by S. Matsenka [Маценка, 2017]. There are no comparative studies on the three-vector style problem stated in the article. Some reviews of critics about the specifics of the creative work of the band "DakhaBrakha" [Пухарєв, 2015; Галаневич, 2012], as well as research on the creative laboratory of O. Dovzhenko [Мащенко, 2004; Семенчук, 1991], contain important for our article theses about the philosophical implication of images, the symbolism of scenes, features of montage constructions, etc.

The purpose of the article is to reveal the ideological, thematic, descriptive, intonation-rhythmic consonance of the musical accompaniment of the band "DakhaBrakha" with the film and film story by O. Dovzhenko.

Research methodology

The corpus of methodologies provided a systematic study of the problem raised: the cultural and historical method contributed to the comprehension of the place, role, and significance of the film, musical, and literary texts in artistic realities of different times; the intermedial approach helped in identifying and characterizing the common, distinctive and peculiar in the descriptive, mood, ideological and thematic, informative content of scenes, micro-episodes, symbolic images and details in samples belonging to different types of art; the hermeneutic method is used to identify and interpret the traditional and innovative in the stylistic specificity of the performing skills of the ethnic-chaos band "DakhaBrakha".

The scientific novelty of the research lies in the fact that this is the first study in which, by understanding the trinity of samples of musical compositions of the Ukrainian band "DakhaBrakha", the film "Earth" by O. Dovzhenko and the literary work, the film story "Earth" by O. Dovzhenko, conceptually important episodes, scenes, images, details are interpreted, their new meanings, subtexts, important for musical accompaniment and the film are revealed, the relevance of the raised existential problems is expressed, the ethnic basis for the system of images is defined. The interdisciplinary approach involved in the study contributed to transmitting the raised problems into the cultural plane, demonstrating the acceptability and the expediency of applying various areas of humanitarian knowledge.

Intermedial nature of O. Dovzhenko`s film

"Earth" by O. Dovzhenko is one of the most famous Ukrainian films, recognized as a masterpiece of world cinema. The film was a huge success in Europe. In 1958, at an international referendum of film critics in Brussels, it was named one of the 12 best films in the world history of cinema. In 2012, the National Center of O. Dovzhenko began the restoration of the film based on the original version of 1930. Musical accompaniment of the film "Earth" in 2012, commis-

sioned by Dovzhenko Center, was created by the Ukrainian ethnic-chaos band "DakhaBrakha", which includes four vocalists: N. Garenetska, I. Kovalenko, O. Tsybulska, M. Galanevych. Important indicators of the musical creativity of "DakhaBrakha" are the improvisation and use of musical instruments of different national cultures. In the musical accompaniment of the "Earth" by O. Dovzhenko, instruments were chosen to most accurately convey the problematics of the work, the way of thinking, emotional states, and tempers of the characters. Therefore, the mastery of the members of the band "DakhaBrakha" is significant, as they show "skill and ability of psychological, technical and interpretive processes in work on a piece of music" [Grinchenko, Desiatnykova, Mamykina, Shafarchuk, 2020, p. 57], which, according to the researchers, is important for the artistic and performing quality of music. The new musical accompaniment reorients the accents of "Earth" from ideological to general humanistic, emphasizing the lyrical pantheism of the way of life of our people, the originality of the Ukrainian cosmos, and the ancient integral unity of the Ukrainian with the earth at the energy level.

The image of the earth is central in O. Dovzhenko`s works. This is evidenced by various manifestations of its presentation – verbal (literary work), visual (film), sound (music "DakhaBrakha"). The block of four frames with the static plans, with which the film begins, performs the function of perspective and interpretation of the image of the earth, is a symbolic beginning, a visual and musical prologue to the entire work. The director and screenwriter O. Dovzhenko used rhythmic frames of the same length and offered four frames, that have been shot from different perspectives, – the whistling sound of the wind, the swaying of wheat and steppe grass swayed by the wind. For O. Dovzhenko all frames of the film are equal and important. They last for ten seconds, which allows the viewer to focus not only on the image but also on the musical design of the landscape film sketch. The minor mode of performance, the slow tempo (adagio), reinforced on the beginning episodes of the film with a visual component, forms the main musical motif that outlines the idea of the work – the unity of the Ukrainian with the land.

The image of the earth – as the main one – comes to the fore already at the beginning of the film, which distinguishes it from the literary version of "Earth". This image in the film serves as a symbolic code for understanding the national identity of Ukrainian heroes, farmers, who selflessly work on the land without hurry and know how to hear the land. "*You go, and you listen, and you hear your native land, which feeds you not only with bread and honey, but also with thoughts, songs and customs, and not only feeds and grows, but will also accept one day into its mother's bosom, as it accepted its great-grandfathers and grandfather under an apple tree*" [Довженко, 1964, v. 2, p. 45], – notes O. Dovzhenko in "Earth". These lines confirm the opinion of philosophers I. Mirchuk, D. Chyzhevskyi, V. Yaniv, and others about the lyricism, sensitivity, emotionality of the Ukrainian characters, their desire for freedom, which shaped their lifestyle, attitude to the earth, and ability to look into nature. These are the primordial features of the Ukrainians' characters, that cannot be destroyed by collectivization, a totalitarian regime, or war. The sensitivity, lyricism of the main character, who is always smiling and sincere, is confirmed by the musical component by the involvement of various instruments, that work in harmony. Ukrainians appear as aesthetes in O. Dovzhenko`s "Earth": "*Against the background of the blue sky, a girl's dress shines, sometimes embroidered with such impeccable taste that even princesses would not dream of it, when there are still such somewhere in the remote corners of Europe*" [Довженко, 1964, v. 2, p. 54]. They see beauty in the environment. Visualization of the image in the film story is realized on a large scale (taking into account the specificity of the art form) in the film, where each hero is individualized by clothes, gestures, expressions, actions, attitude to work, etc.

Presented at the beginning of the film the frames with a sunflower (later – with a sunflower and a girl) are important, which with the help of montage, music, and expressive visual characteristics, the specifics of the location of objects in the frame unfold the problematic of the film. The tempo-rhythmic drawing of two frames with a sunflower as a symbol of light and the sun forms the basis of a metaphoric image that declares the beauty of the Ukrainian land and Ukrainians and produces the cultural and aesthetic concept of the film, related to the artistic understanding of the spiritual cosmos of Ukrainians. There is no doubt that under the totalitarian regime, such an aspect of the interpretation of O. Dovzhenko`s work could not be considered. Let us add that many artists used sunflowers as an emblem of Ukraine.

In the film O. Dovzhenko repeats the second frame with the field in order to emphasize the image of the earth, which is important in the problematic of the work, adding a song accompanied by double bass and piano at the fifth minute of the film. Let us emphasize, that the semantic repetition of frames is a notable feature of O. Dovzhenko`s style as a producer, and the music becomes an organic part of the film structure, characterizes events, expresses the hidden course of the plot (for example, the scene of Vasyl`s murder).

O. Dovzhenko continues to optimize "earth line" with the help of landscape film footage, depicting the last moments of grandfather Semen's life. For example, in one of the micro-episodes, the hero is located diagonally in the frame among the apples: he lies down, then slowly turns his head inside the frame, and in the next frame with the help of montage a field of wheat appears again. The collision of two frames with a similar musical tonality reveals the semantic subtext of the hero's image, who is the oldest in the family. The writer and producer O. Dovzhenko emphasizes Semen`s spiritual connection with the earth, who "*knew how to talk friendly not only with superiors or with ordinary people, but also with a horse, calves, with the sun in the sky and even grasses on the ground*" [Довженко, 1964, v. 2, p. 44]. The sound palette at this final stage of grandfather Semen`s life does not change – it is calm, quiet music, as it is in the first frames of the appearance of this hero. Due to the sound and visual synthesis, which is expressed in the effective montage of frames (without emphasis on certain parts of the body) and the minor composition of the music (without musical accents in the form of amplification of sounds, etc.), we can talk about the "party of the whole body of the hero", about the inner readiness of the aged person is not in a hurry to die. The death of Semen`s grandfather as an episode from the life of a farming family is perceived as a minimally dramatic natural process of generational change. Due to the montage of frames from the general to the first middle plan, from the first middle to the general, etc., a sense is formed that is not in the shots. However, it is thanks to the audiovisual synthesis that *the essence of existential death, the essence and value of life* is artistically broadcast.

Another aspect of the heroes` connection with the earth is represented by the image of oxen as a symbol of farming labor. These domestic animals repeatedly appear in the film as self-contained images or accompanied by a person. Let us note the specifics of their appearance: first Opanas appears in the frame with the oxen, but after the frame with Semen`s grave the oxen with Opanas "enter" the frame and quickly "exit". O. Dovzhenko symbolically announces a paradigm shift in agricultural work. This idea is confirmed by the next episode when the oxen are waiting for the appearance of the tractor along with the people on the mound. In the literary work, the lines correspond to this episode of the film: "*Gray-haired Vovkogin Ulas, stout as an ox, stands with two stiff-headed oxen on a Scythian grave and looks into the field, petrified like a statue of a bygone era*" [Довженко, 1964, v. 2, p. 54]. The accordion and cello fully convey expectations, changing the rhythmicity and power of the music, forming an organic sound structure of the work. The change of plans from general to distant, and then to the second medium is united by musical accompaniment, which gives the images of people and animals a sculptural expressiveness. The episode of the meeting of the tractor by the peasants testifies to the unity of the rhythm from "DakhaBrakha" with the pictorial solution of O. Dovzhenko.

The national identity of Ukrainian heroes, about which O. Dovzhenko could not speak openly at the time of the creation of the film and literary work "Earth", is encrypted in skillfully depicted descriptions of nature. The music of the band "DakhaBrakha" complements the majesty, emphasizes the lyrical component of the film. As you know, nature influenced the formation of Ukrainian introvertism and encouraged the complex processes of immersion of a Ukrainian in himself, search and realization of himself; being among nature and contemplating its beauty and perfection deepens existence, gives meaning to human existence. Due to nature, the Ukrainian introvert understood himself as an equal part of nature and also formed the spiritual foundations of his self-sufficiency. The emotional-sensual component in the mental structure of Ukrainians was formed under the influence of nature, with which, since ancient times, it was cozy and comfortable, which Ukrainians understood and felt. Researcher O. Kulchytskyi emphasized the strong connection between Ukrainian psychics and nature [Кульчицький, 1992, p. 48–65]. V. Yaniv supports O. Kulchytskyi`s idea of "the connection of Ukrainian sensibility with nature, which acts as the 'Magna Mater' in our subconscious, as the good, kind, fertile Earth of Ukrainian black soil" [Янів, 2006, p. 253].

The beautiful pictures of nature in the film are similar to the landscapes of S. Vasylkivskyi – with the master`s style image of the sky so that the frames of the film by O. Dovzhenko fill the sky almost completely. The majesty of the sky is enhanced by the band "DahaBrakha" with appropriate accordion music. Some film close-up frames, where the sky can be complemented by a narrow strip of land with tiny figures of people (the camera shoots from a distance), compositionally resemble the V. Van Gogh`s late painting period with the figure of a person, which is an inconspicuous addition to the depicted nature. Associatively the works of S. Vasylkivskyi, V. Van Gogh, and O. Dovzhenko produce an undeniable opinion about the active processes of interaction, the mutual influence of different types of art in stylistic, visual, architectural, and other aspects in the 30s of the 20th century. Similar components and approaches in O. Dovzhenko`s film and V. Van Gogh`s paintings give reason to talk about the deep philosophical undertones of the landscapes and the desire of artists to take an innovative approach to the composition of artistic material. However, the codes for understanding the significance and content of this material are different. O. Dovzhenko`s person "in the context of sky and earth" feels cozy and comfortable, because the earth is the meaning of his life, because he knows how to see the sky, feel the earth. O. Dovzhenko describes the reflections of the heroes in the literary text: "*... alone among the gardens under the stars*" [Довженко, 1964, v. 2, p. 61], "*... so much harmony was revealed in everything from the earth to the stars*" [Довженко, 1964, v. 2, p. 62]. Such landscape sketches with the musical accompaniment of "DakhaBrakha" confirm the significance of the subtext for understanding the subject matter, and the problems of O. Dovzhenko`s literary work and film.

Pictures of nature play an important role in representing the mental state of Khoma Bilokon. During the funeral of the murdered Vasyl, he could not feel the prick of conscience: "*Khoma ran away like a chased animal... as if mad, he chased through the field, he didn't know where he was going <...> And he ran again – in one direction, then in the other... And suddenly he fell from dispersal headlong downwards and turned around madly, as if trying to dig in, twist into the ground like a worm*" [Довженко, 1964, v. 2, p. 67–68]. This is one of the most emotional scenes in O. Dovzhenko`s film, where nature appears as a kind of matrix information for understanding the psychological state of the hero. In this episode of the film, the director's method of montage of attractions is used, in which objects, ideas, and symbols are shown in collision and create an intellectual and emotional impact on the viewer. The nervous throwing of Homa Bilokon across the field and near the cemetery is full of anger, fear, and uncertainty, alternates with galloping horses in the film frames. Montage of attractions is also strengthened by the technique of parallel montage, which is actively used in the film, which expresses the drama of the situation for the young man, who also loved the land, and found himself. This drama is expressed by the powerful and clear sounds of the double bass and drum in the film. Therefore, we consider Opanas`s opinion, which he expressed to his fellow villagers after the murder of Vasyl`s son, as philosophically deep and conceptually comprehensive: "*It has happened an event of great importance. Our ancient agricultural world is falling apart*" [Довженко, 1964, v. 2, p. 65].

The artistic composition of various aspects of the earth image completes the garden, which colorfully appears in the film as well as in the literary work. The reaped apple harvest at the beginning of the film is repeated in its final scenes, symbolizing an important image (the symbol of the tree of life, family, and immortality). He expresses the main idea, ending the film with quiet, calm chords from "DakhaBrakha". The rain in the garden "performed by the piano" sets the rhythm for the entire final scene of the film. Focus points of vision of apples, watermelons, pumpkins, cinematographically correctly edited frames (close-up and second medium shot, detail and general shot, etc.), expertly composed frames from the point of view of the use of light (respecting the proportions of light in the frame) create the illusion of three-dimensional space, confirm the idea of the light, goodness, order, abundance triumph. The musical pattern in this final episode is characterized by minor – from piano (quiet) to mezzo-piano (moderately quiet); it integrates, combines, and summarizes the leading idea stated at the beginning of the film – the unity of the Ukrainian with the land.

Let us pay attention to the most exemplary scenes, images, and details, that reveal the depth and artistic talent of O. Dovzhenko due to the latest musical accompaniment of the "DakhaBrakha" band.

One of the key episodes of the film – the farewell to Semen`s grandfather – is edited from symbolically capacious repetitive shots with a field, apples, and children. Band "DakhaBrakha" accompanies the long stay of the grandfather "in the context of apples" first with the aching song "Stood behind the Danube", and then (with the first appearance of small children, who are comfortingly contemplated by the old man) with the lullaby "Goy, lyulya, lyulya my tiny sonny", performed softly, quietly, gently (piano). The child and the lullaby are associatively close and are in the same semantic plane, but the grandfather who "falls asleep" forever becomes symbolically close to them. Due to the musical solution of "DakhaBrakha" in the scene of the grandfather`s farewell with his family the reception of audiovisual counterpoint (inconsistency of the filling of the frame with the musical picture) is effectively optimized. In this episode, the music performs the function of a commentary, transformed in the process of performing the lullaby into a philosophical word. In that case, we are dealing with "visual listening" (M. Shion). The conflict of acoustics and optics, the logic of the director and the logic of the phenomenon, the collision of frames (with the grandfather and the children – separately) give expression to the screen situation and expand the meaning and functionality of the film resources used in the film. The "added value effect" (M. Shion) is activated – a type of perception characteristic of cinema, which K. Stanislavska explains, "when the image is in the center of attention, but the sound constantly brings a number of effects, sensations, meanings to it" [Станіславська, 2022, p. 49].

The lullaby intonationally and in tune corresponds to the atmosphere of calm that prevails in the family during the grandfather's passing. Let us emphasize that the capacious lines "Wherever I go, I will not leave you, / Wherever I go, I will take you..." sound during the credit titles on the screen – the words of grandfather Semen: "Well, farewell, I`m dying". Such a thoughtfully important musical accent of the band expresses the idea stated at the beginning of the work about the connection of generations, and the eternal need to appeal to the values of kin. The performers expressed the symbolic connection of generations and the memory of kin with the help of music. As you can see, the music from the band "DakhaBrakha", the folk song, and cinematic material become one. It is well known that the intonation and rhythmic lullaby structure are correlated with the corresponding characteristics of ancient folk chants. The rhythm and tempo of the lullaby coordinate the tempo of the rocking, and therefore, naturally, the lullaby melody in the film "Earth" is characterized by hum. The lullaby phrase "oh lullay-lullay" is a "melodic singing-vocalization, which takes on an extended form and grows into a regular chorus, that imitates the rhythm of swaying" [Сивачук, 2023]. The band "DakhaBrakha" successfully used a chanted, cantilena, extended melody, which is known to be divided into phases of wide breathing in accordance with human breathing, reinforcing the visual construction of the image of grandfather Semen, symbolically (with the help of chanted lullaby music) continuing his existence in this world. A calm pace, a smooth rhythm of a lullaby, with features of sound meditation, complete the minor introduction-prologue announced at the beginning of the film about the fate of a farmer who tilled the land with oxen for 75 years. And despite the fact that the defining feature of the lullaby is the sound (rhythmic-melodic) component, the "off-screen" image of the dream is transported from the musical-song plane of the episode into a metaphor that informs the whole family about the change of generations. Our opinion is confirmed by alternately edited frames with all the members of grandfather Semen`s family (son, daughter-in-law, grandson, granddaughter), presented using the first medium plan, the second medium plan, in full-face or half-rotation with a semantic emphasis on the importance of each of them on the family tree. The musical pattern of this episode (piano, andante) summarizes the idea of the importance and self-sufficiency of each family member. Therefore, it is reasonable to talk about the self-sufficiency of music, as is the case with the academization of popular music at the present stage, when the arrangement of song hits of past years "time to time turn to popular genres, which in their interpretation, thanks to techniques tested in academic music, become musical classics" [Yakovlev, Levko, 2020, p. 140]. It is happening "only in the case when the composition has additional meanings, codes and is significant for a particular culture. Cultural codes can be language (if we are talking about vocal compositions), reliance on musical folklore or an everyday urban musical tradition" [Yakovlev, Levko, 2020, p. 142]. The subtextual richness of folklore material, the semantic codes involved in the analysed episode as eloquent markers of Ukrainian culture, and the language form an integral musical and cinematic construct, a kind of prologue to further comprehension of the work.

The semantic collision of frames with antithetical visual and sound design – the scene of farewell to grandfather Semen (piano, minor) is replaced by crying in the family of wealthy Bilokon peasants (fortissimo) – has the effect of an explosion (since there is no emotional transition, including expressed through music) and initiates the unfolding of the problem, vectorizes the storyline and optimizes the action plane of the film. This is one of the few episodes in O. Dovzhenko`s "Earth" of effective gluing of frames based on rhythmic-melodic antithetics. The collision of frames with grandfather Semen (on the one hand) and emotionally polar images of women (on the other hand) is reinforced by equally important visual means and meaningful musical accompaniment, thus confirming the idea of montage as a form of artistic thinking. Let us emphasize that the stitching of these two frames in the film lasts two seconds (on the screen it is a black rectangular frame). This technique is not used as a time boundary that separates frame from frame, but a semantic one that emphasizes the features of the chronotope (changing the place and time of events); this is how another structure of images is presented – wealthy peasants from whom land is taken by force. The emotions of the Bilokon family are the complete opposite of the mood of grandfather Semen's family. O. Dovzhenko mechanically cut the storyline. Expressive visual images in this frame appear in unity with expressive sound material and form the basis for the creation of artistic meanings. "DakhaBrakha" offers this conceptually important episode its version of the musical theme (crying for the earth) in loud (forte) design; the band`s music performs the function of tempo-rhythmic and tonal-emotional support of the frame.

The musical drama, the internal tension of the frames with the crying peasant women are revealed thanks to effectively synthesized music and visual images with expressive facial expressions, and gestures that enhance the tragedy of the situation, reveal the emotional depth of the frames. The direct ratio of sound and visual material was characteristic of the cinema of the 1930s. Enhanced by musical accompaniment from the band "DakhaBrakha", the colorful picture of crying gives reason to talk about artistic synchronicity – an emphasis on subjective sound, "which allows for various kinds of distortion, transformation in order to increase emotional expressiveness, individualization, personification" [Станіславська, 2022, p. 49]. The music in the crying episode has a special mission: 1) to show the tragedy of the farmer`s family; 2) to identify the beginnings of the conflict, which will later cause murder. Thoughtful montage (change of frames according to cinematographic rules) aims at a thoughtful "audio vision" (M. Shion) of grief and tension in the Bilokon family. The sound registers of crying are powerful: the wail seems to frame the shots, fills them up, and then dissects the edges of the frames – it acts as a kind of impetus to the appearance of the next frame with the images of men from the Bilokon family (at the same time, the musical fabric of the episode does not change significantly). The duration of the wail, the cinematic intensity of its presentation in synthesis with music, montage of shots with different plans realize the cinematic expressiveness of the problem and contribute to the concretization of the intra-frame conflict, which is transformed into a conflict plot. Visual material acquires special importance, therefore it is natural that O. Dovzhenko approached its composition demandingly.

The sound-semantic vector chosen by the "DakhaBrakha" group essentially expressed the film text, emphasizing an important, mentally decisive thing – the land as an identifier of the Ukrainian nation, revealing the philosophical and symbolic foundations of the film, and, in fact, O. Dovzhenko`s script. Folk songs and music are important resources for understanding symbols, sounds, images, and episodes. Appealing to the eloquent video sequence, emotionally inspired episodes, and footage, "DakhaBrakha" defined the dramatic dominant as fundamental (conveying the element of the epoch, the mood of the pre-threat, accumulating an idea, correlated with the content of the work as much as possible) in their musical accompaniment. In the process of working on the dubbing of the film, the band members managed to plunge into the era of the 30s of the 20th century, remembering the horrors of collectivization; psychological retrospection was built on visual signals, visual series, details, micro-scenes, episodes, spectacular events, montage structures, features of space-time organization (for example, repeated first plans with apples, sunflowers, distant general plans with a field of wheat, the sky in full screen).

Fixed in eloquent symbolic images (land, field, oxen, horses, plow, rain) the conceptual thinking of O. Dovzhenko, his closeness, deep understanding and sense of folk culture emphasize the meaningfulness of the world of representatives of our nation. J. Le Goff`s remark is ap-

propriate here: "The symbolic can only be talked about when it comes to the involvement of a certain object under study in the deep system of values – historical or ideal" [Le Goff, 2007, p. 4]. We would like to accentuate another important fact from the psychology of creativity of the "DakhaBrakha" band, which determined the artistic and aesthetic basis of music and singing in O. Dovzhenko`s "Earth". The emotions, associations, and reflections of the performers produced by numerous views of the film were supported by the already acquired knowledge about the earth as a sacred entity, a living being, as well as by the ancient instincts of unity with the earth, the collective subconscious. These are the ideological foundations that helped the musicians to plunge into the depths of historical memory, with the help of Ukrainian culture, singing, and ancient musical traditions, to express the energy connection of the Ukrainian with the earth, firmly built by many generations, because, according to L. Kiyanovska, each of us is not just an "autonomous person X, closed in itself" [Кіяновська, 2003, p. 19], but is a carrier of the encoded genetic memory of the people, heir to a long genealogical chain. So, it is appropriate to talk about the dialogue of generations – the band "DakhaBrakha" with O. Dovzhenko.

Contemplating and musically comprehending the colourful and symbolically spacious and emotionally rich shots of Dovzhenko`s "Earth", the ancient memory embedded in their internal structures worked in "DakhaBrakha". The collective subconscious, together with knowledge of customs, traditions, and history, brought the band as close as possible to O. Dovzhenko`s film. The semantics of music is organically correlated with the aesthetics of the film. The multidimensionality of the world, the idea of heredity of generations, and the secret of the unity of the Ukrainian with nature are conveyed with the help of multi-dimensional verbal, rhythm-intonation, and high-altitude sound structures. The musical texture of the accompaniment is diverse and multifold: the ethnic subconscious actualized in the process of work is realized in authentic music and singing, the most accurate reproduction of sound, close to the old rules and techniques.

The music of "DakhaBrakha" is correlated as much as possible with the theme, key details, as well as the emotional experiences, dreams, desires, emotional states, and anxieties of the characters. Signs of the authenticity of the band's music and singing are, for example, lingering exclamations "O-o-o-o-o!", "Gu-u-uh!", "U-u-uh!". They are included in the singing parts of vocalists as a refrain element and, in the process of repetition, serve as an additional compositional means in the development of the song form. "The exclamation 'Gu!'", – A. Ivanitskyi observes, "is nothing more than an echo of ancient magic, a call and appeal to nature as a living being. And since the language of this 'creature' was not known, naturally, people found the most acceptable form of communication – through sound emotion such as exclamation, buzzing" [Іваницький, 1990, pp. 10–11].

Instruments from around the world help to master the authenticity of singing and music with an improvised dominant. "The typological similarity of musical instruments of various... peoples – percussion, wind, strings... influenced the creation of such signalling, ritual-timed, everyday, dance melodies" [Грица, 2009, p. 343]. This factor seems to contribute as much as possible to the development of the ethnic-chaos style, the actualization of the improvisational and authentic components of "DakhaBrakha".

Perhaps most of all, in the musical accompaniment of O. Dovzhenko`s "Earth", a drum is involved, which performs a functional role, and conveys the character, emotional and semantic inspiration of key episodes. These are the recognizable intonations familiar to people from ancient times, but in the Ukrainian band, the sounds of the drum are semantically amplified by frames from O. Dovzhenko`s film. The drum sounds in the scene of the tractor`s entry into the village are semantically significant. The movement of the car on the road is accompanied by peasants and resembles a march (a clear rhythm and tact). The visually fixed fast march of the peasants in the film frames is effectively realized with the help of a musical component – a march, which is characterized by a clear rhythm of steps, a moderate pace, the size of two quarters, the mandatory use of wind and percussion instruments, performed during a festive solemn procession. The arrival of a tractor in the village is a holiday, an extraordinary event that testifies to a change in the lifestyle of farmers in O. Dovzhenko`s "Earth". The short and energetic initial intonations of the march from "DakhaBrakha" are performed at first moderately loud (*mezzo-forte*), then the gradually increased sound (*crescendo*) forms an impulse for the music in a very loud performance

(*fortissimo*) dominated by the drum. The alternation of frames of people and oxen, with a well-thought-out editing alternation of plans, together with an energetic intonation and rhythmic pattern of the march, which in the frames synchronizes the movement of a people group accompanying the tractor entering the village, eloquently illustrate the emotional state of the peasant heroes` mood, testify to the organic unity of musical and cinematographic content.

The synchronicity of the procession of like-minded peasants, who do not hide the joy of the new technology, is enhanced by the rhythm of their hearts and breathing. In the musical composition of "DakhaBrakha", the drum is the leading one – fast pace, dynamic deployment of musical material reproduces the sincere joy of the peasants. To the question "How did the band manage to convey the emotions and feelings of the peasants in tractor-related situations with the help of music?" M. Halanevych replied that, for example, the composition "Spring" "perfectly fits up" to the episode of waiting for the tractor [Галаневич, 2012], where the music is disturbing, trembling and at the same time coordinated, balanced, with the dominance of the drum, its frequency of sounds increases, and then the accordion joins it. The powerful drum part declared from the moment the tractor entered the village is transferred to the footage of work on the field, on the stackyard, in the mill, and in the bakery, emphasizing the rhythm of labour and voicing the transition from one production process to the next with an exquisite scythe tang. So familiar and understandable to man since ancient times, the rhythm, as well as its significance and functionality, have not disappeared, but have been artistically transformed in the modern musical composition of the Ukrainian band "DakhaBrakha". In their musical accompaniment, the drums create a powerful background that energetically inspires all stages of the peasant`s work on the ground, which is evidenced by the relevant fragments of O. Dovzhenko`s film.

The authors of the film use a free montage of arbitrarily chosen actions for the artistic reproduction of the successive processes of bread production (from tilling the land to baking bread) but with a precise focus on a certain final thematic effect – to "revive" the process of "creating" bread, to fill it with people`s emotions and experiences, which are involved in the land. The authors of the film seem to juxtapose frames that are equally important in the film (plowing the land, harvesting wheat, knitting sheaves, threshing grain, etc.), which form a conceptually important context. The juxtaposition of two or three household items (for example, a plow, and a mower) forms a perspective of the content of the next frame (knitting of sheaves). Each frame is a maximally truncated event about the importance in the area of cultivation of the land and the grain (the full-scale work process remains behind the frame). The unifying link of this time-long process is music by the band "DakhaBrakha", which is performed in a fast rhythm. The sound is maximally subordinated to the visual decision of the film's authors. The integral musical texture of this cinematic episode sets the rhythm of the narrative and harmonizes the processes of people`s work – multidirectional actions in the middle of each frame.

O. Dovzhenko uses different types of editing in this episode: according to the speed of the object, according to the direction of movement. Thus, the montage based on the speed of the object (tractor) specifies the world-shaping principles of the farmers: the tractor appears in the frame, then leaves the frame and appears again – this is how the break in spatial continuity is compensated by narrative continuity. Taking into account the specifics of the installation in the direction of movement, we note that the depicted works, which are performed *near the land* with the use of a plow, mower, reaper, etc., are oriented in the same direction (despite different frames); multidirectional movement in each subsequent frame is represented by mechanized processes *distant from the land* (in a mill, in a bakery) – it is an element that is not united by the energy of the earth. However, the tempo of the music does not change in the representation of work, which contributes to the understanding of these processes as consistent and systematic.

A significant addition in these episodes of the film is the images of the peasants, who are first amazed by the appearance of the tractor, enthusiastically meet it, and then are colorfully presented at work – knitting oars, stacking sheaves, etc. The camera captures people from the side, from below, and even from the back, thus focusing on details (hands, face, legs), emotional states, experiences expressed not only by facial expressions, gestures, and poses of the characters but by lively, rhythmic music as well. Such an "audio vision" is designed to reproduce the authenticity of feelings, to penetrate the essence of characters of heroes who know how to work conscientiously.

Eternal for all times and nations is the theme of the earth at the beginning of the 21st century, which thanks to "DakhaBrakha" sounded with ethnically marked tones, tune, intonation, tempo, tonality, laying stress on the primordial spiritual unity of the Ukrainian with the earth. The band brought O. Dovzhenko and his "Earth" closer to modern Ukrainians, actualizing in their internal structures secret, muffled by time, but important things for our identity. The semantics of music is effectively manifested in the aesthetics of the film: fieldwork is accompanied by tchoomak chants; the cello catches up with winds and clouds in the landscape, the keys are used to reproduce the sudden, uncontrollable outbursts of emotions of the characters; to reflect collective labour, tillage, bread making, ancient wooden tools (ratchet, rubel) are involved [Пухарєв, 2015].

Special attention should be paid to the creative approach of the ethnic-chaos band to the embodiment of music – Vasyl`s dance. It is performed by a young man, returning from a date. Hopak is another identifier of the protagonist. Nevertheless, Vasyl's hopak is accompanied by tango music on the accordion. Such an unexpected approach to this compositionally important episode of the film has several explanations. Tango is known to be characterized by an energetic and clear rhythm. In the music of the band, there is a certain strain, and expectations of the unexpected, which prepare the viewer for a sudden turn of events (after all, tango is a dance of two, and Vasyl returns from a date with Natalka and dances alone). The hero is in high spirits when, "*obeying the inner music* – as evidenced in the script of O. Dovzhenko – *beyond all the gravity laws, the triumphant body breaks away from the ground for the better...*" [Довженко, 1964, v. 2, p. 63]. Tango performed by "DakhaBrakha" maximally corresponds to O. Dovzhenko`s plan, expands the semantic boundaries of the episode, and is an important musical emphasis in the unfolding of the plot of the film, signifies another facet of the protagonist`s image – his genuine enthusiasm for life. In this eloquent example "sound, gestural, dance and visual components combine to create and convey the essence of most musical cultures" [Yeremenko at all, 2020, p. 133]. In O. Dovzhenko`s "Earth" with the help of sound, visual, and choreographic indicators, the originality of the hero is emphasized.

The musical accompaniment of the dance component is enhanced by a cinematic solution that expresses the narratives of the film "Earth". The most revealing is the "manipulations" with the camera: static shooting is used first (the video camera is fixed in a stationary position), then montage with a change of axes is effectively used – the shooting point changes, the shooting angle changes as well, then the filmmakers use the technique of parallel montage with changes in lighting: Vasyl`s returning home from a date at night accompanied by picturesque pictures of a moonlit night and frames of married couples resting. This semantic trinity of frames (three meaningful parallels) conveys the idea of a happy future family life of the main character, which looks realistic. Thus, parallel montage subtextually forms a picture of Vasyl`s future and at the same time (taking into account subsequent events) increases the level of drama of the work. The minor scale of the music, the dreaminess of the hero, and the slow rhythm of the dance significantly complement the dynamics of the image of the young man, who was already presented in the film in the family circle, in the field, with his beloved Natalka.

The eloquent musical version was offered by the ethnic-chaos band to enhance the significance of one of the key micro-episodes of the film – the father's silence after the murder of his son Vasyl. As you know, the main means of psychologizing heroes in literary and cinematic works are behaviour, facial expressions, movements, and gestures of characters. In the episode chosen for analysis, silence is presented, which is well thought-out – from the musical side – accompanied by the rhythmic quiet sounds of such a musical instrument as a ratchet, resembling the sounds of a clock. The offered by "DakhaBrakha" musical version of the episode of the father`s experience of losing his son enhances, adds sense, symbolizes the father's silence, and allows you to interpret the character`s long constant posture in the frame (1 minute, 18 seconds: 56.45-58.06) as a frame-photo. This means that the talented director O. Dovzhenko, who always carefully weighed the smallest detail in the film and cherished every second and millimetre of film, tried to say important things in this way, to emphasize the essential, which he could not say openly. In this regard, we agree with T. Pakhareva`s valid opinion, who, analyzing Verkor`s text, concludes that silence "is considered as a semiotic complex, in relation to which the researcher task is its interpretation and identification of its meaning-making func-

tions" [Пахарева, 2022, p. 94]. The father`s silence unfolded in time forms the subtext not only of this micro-scene but of the whole work, which includes really wide meaning-making functions: the father lost his son, his descendant, the successor of the family, to whom he had already managed to transfer part of his knowledge and skills; he lost the breadwinner, the bearer of culture, family traditions.

The father seems to be in a black square, then emerges from the darkness, then drowns, and disappears in it – this is how the continuity of the tragedy, the dramatic event of the father`s heart is depicted. In the film story, this episode is conveyed by the following lines: "*Opanas was sitting for a long time near the coffin of his slain son, not noticing anyone, not seeing tears, not hearing plaintive crying. His whole simple world was darkened and drowned in sorrow, everything in the world, even time, stopped. Only on the second day he woke up from a severe stupor and slowly stood up as if he had decided on something*" [Довженко, 1964, v. 2, p. 64].

The movie and literary critics are unanimous in the opinion that O. Dovzhenko in the film recorded the mystical connection of the Ukrainian people with the earth in a symbolic way, which is realized in numerous eloquent details, images, and micro-episodes. This episode of the character`s long silence is no exception – his "numbness" from indescribable grief and unbearable pain.

We do not agree with T. Kotova`s opinion that "Earth" is a performance of masks; people-characters are little felt, and nature is felt more [Котова, 2013]. Nature is truly depicted colourfully, on a large scale, as evidenced, for example, by skilfully edited frames (with apples, sky, and sunflowers filling two-thirds of the frame) and, accordingly, voiced by rich music. But O. Dovzhenko could not show the mental unity of the Ukrainians with the land openly, on a large scale, in full, because the Soviet censorship of that time would not approve of Ukrainian antheism. The writer and director encrypted the whole conceptual depth of the ancient connection of the Ukrainian hero with the land, symbolized, in particular, in the silence of the father who lost his son. In the analysed scene, O. Dovzhenko "pauses" external events, and the frame is filled with the emotional experiences of the father`s heart. Formed under the influence of many years of work on earth, the father's temper, at first glance, helps him to be balanced. However, this is a pretended calm. The silence offered by "DakhaBrakha" (as an accompaniment to the character`s despair) shreds his heart, and his body and soul become numb with grief. However, to decipher the state in which the father resides, it is necessary to approach this cinematic material and its musical accompaniment with a corpus of interdisciplinary knowledge in history, cultural studies, Ukrainian studies, psychology, etc.: the work deals with the death of a young man who loved the earth, knew how to work honestly, faithfully, zealously, mentally truthfully, sincerely. Thus, in the film about collectivization, O. Dovzhenko encrypted the national identity in Ukrainian symbols, micro-episodes, eloquent images, and details, and the ethno-chaos group "DakhaBrakha" emphasized their significance with the help of musical performance. The calmness of the character and the silence offered by the musicians, recorded by the muffled and distant intime sounds of ratchet, reflects the deep meditation of the father, who must decide how to live on when there is a real threat to procreation.

Next, A. Dovzhenko removes the figure of the father from the frame photo with the help of a head movement and a cry of the character. This frame is accompanied by the music of the corresponding content – loud sounds that emphasize the straining psychological state of Opanas. The silence, in which the father is, with a heavy burden falls on his shoulders – grief seems to spread over the body, makes the character motionless; therefore, the unchanging posture of the character at the table (bowed, leaning on his hands) seems to slowly distribute energy throughout the body, so as not to fall, not to faint from grief, to have the strength to still work on earth without a son. And quiet music contributes to the "distribution" of his inner energy. We would like to add that the orphanhood of the father is emphasized by the table – a symbolic eloquent detail that performs an additional visual function: the table – the house throne, the palm of God, the family gathers here during all important events, and the place of honour of the father – the head of the family – is always in the corner. In a micro episode from O. Dovzhenko`s "Earth", his father leaned on the edge of the table, lonely and heartbroken.

Conclusions

The musical accompaniment of the ethnic-chaos band "DakhaBrakha" of the restored film "Earth" by O. Dovzhenko concretizes the compositional, narrative, mood-informative, and aesthetic aspects of the film, opens up new possibilities of the descriptive range, emphasizes the effectiveness of editing moves, film plans, key details, spectacular events of the film. The musical accompaniment of the film "Earth" (rhythm, dynamics, tonality, etc.) is motivated by the plot and is organically connected with the content of important episodes (the death of grandfather Semen, the arrival of a tractor in the village, the last minutes of Vasyl`s life, the difficult emotional state of his father), reproduced with the help of various types of installation (metric, parallel, by the size of the plans, with orientation in space, by the movement of the object, by the use of light). Thanks to the specific presentation of sound material, authentic music, and singing, with an expressive improvisational dominant, the text of "Earth" is modernized. The band offered an original sound solution to the actual theme of the earth, accentuating the antiquity of the spiritual ties of the Ukrainian with the earth, revealing new layers of symbolic images, and multidimensional problems. The music from "DakhaBrakha" represents a philosophical discourse about the national identity of Ukrainians, hidden in the literary text and film, due to the totalitarian regime at the time of their creation. The order, tempo of the musical performance as well as the visual content, that was thought out by the authors of the film, form the musical leading motif of the movie and deepen the understanding of the subtext, symbolic accents of the literary work, emphasize the features of the artistic presentation of the land problem with the help of expressive images of sunflowers, gardens, steppes, fields, oxen, etc. There are a music tempo-rhythmic and tonal-emotional support of frames in the film, that also performs a peculiar function of sound illustration in the corresponding episodes of the literary text, gives the images of main characters and minor characters dynamics and expression. The musical drama of the film "Earth", audio visualization of the main and secondary characters, repetition, the collision of frames with different plans, landscapes, and the specifics of their location in the frames emphasize the problematic of the literary work, contribute to the multifaceted images of heroes in the literary work and in the film, enhance the understanding of the conflicts (intra-frame, interpersonal, worldview, etc.), testify to the ideological-thematic, compositional, pictorial, emotional-semantic unity of musical, cinematographic and literary texts. Comparative analysis of O. Dovzhenko`s script, diaries, articles, and facts from the creative laboratory of the writer and screenwriter in the future will contribute to the specification of the productive interaction of film text and musical accompaniment.

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ARTISTIC TRINITY: LITERATURE – CINEMA – MUSIC (THE FILM "EARTH" BY O. DOVZHENKO)

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Key words: *literature, music, cinema, ethnic-chaos style, identity.*

The purpose of the article is to reveal the ideological, thematic, descriptive, intonation-rhythmic consonance of the musical accompaniment of the band "DakhaBrakha" with the film and film story by O. Dovzhenko. The article highlights the role of musical accompaniment in the restored 2012 version of the film "Earth" by the famous Ukrainian director of the twentieth century O. Dovzhenko. This is the first study in which, through the comprehension of the trinity of the samples of music, cinema, and literature, new meanings are revealed in musical compositions and the film, the relevance of the raised existential problems is expressed, the ethnic basis of the concept of characters and the works of art chosen for the analysis as a whole are indicated. The corpus of *methods* was applied in the research: the cultural-historical method contributed to the understanding of the place, role, and meaning of film, music, and literary texts in contemporary artistic realities; the intermedial approach helped in identifying and characterizing the common, different and peculiar in the pictorial, mood, ideological and thematic, content filling of scenes, micro-episodes, symbolic images and details in samples belonging to various types of arts; the hermeneutic method is applied to reveal and interpret the traditional and innovative in stylistic specificity of the ethno-chaos performance of the "DakhaBrakha" band. Based on the cultural and historical method, the hermeneutic method, and the intermedial approach in the research it was emphasized that the instruments (accordion, drum, cello, ratchet, etc.) involved by the DakhaBrakha musical group, their tonality, rhythm, as well as the Ukrainian folklore samples involved in the content plan contributed to the effective depiction of various

states of the main and secondary characters (joy, grief, concentration, sadness, thoughtfulness, etc.), the moods of the peasants, interpersonal relationships, emphasizing the character traits of Ukrainian heroes, hereditary farmers, their natural desire to work on the land and thus self-actualize. The article remarked on the role of pauses in the reflection of emotionally capacious, conceptually important film episodes, micro-episodes, and scenes, enhanced by demonstrative cinematic techniques. The trinity of music, cinematic material, and literary work in the construction of characters and perfect plot layout is emphasized. The musical design of the film "Earth" by O. Dovzhenko, carried out by the ethnic-chaos DakhaBrakha group, accentuates the national selfhood of the Ukrainian character, even though the film tells about collectivization, the purposeful policy of the then Soviet government (the 30s of the twentieth century) to destroy the private property of Ukrainians, to negate the feeling of the owner composed over the centuries. Skillfully combined traditional and innovative stylistic specificity of performing skills of the ethnic-chaos group "DakhaBrakha" contribute to the identification of subtexts, codes for the interpretation of the content of works, actual existential problems, and national originality of the characters. The order, tempo of the musical performance as well as the visual content, that was thought out by the authors of the film, form the musical leading motif of the movie and deepen the understanding of the subtext, symbolic accents of the literary work, emphasize the features of the artistic presentation of the land problem with the help of expressive images of sunflowers, gardens, steppes, fields, oxen, etc. There are a music tempo-rhythmic and tonal-emotional support of frames in the film, that as well performs a peculiar function of sound illustration in the corresponding episodes of the literary text, thus giving the images of main characters and minor characters dynamics and expression. The musical drama of the film "Earth", audio visualization of the main and secondary characters, repetition, the collision of frames with different plans, landscapes, and the specifics of their location in the frames emphasize the problematic of the literary work, contribute to the multifaceted images of heroes in the literary work and in the film, enhance the understanding of the conflicts (intra-frame, interpersonal, worldview, etc.), testify to the ideological-thematic, compositional, pictorial, emotional-semantic unity of musical, cinematographic and literary texts.

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MULTIMODALITY AS CHALLENGE IN HORROR FICTION TRANSLATION

Стаття має на меті розглянути труднощі перекладу мультимодальних засобів у літературі жахів. Сьогодні цей жанр художньої літератури є надзвичайно популярним продуктом масової культури. Він чітко вирізняється серед інших жанрів літератури, позаяк створює похмурий настрій і атмосферу саспенсу у канві твору. З огляду на це, *метою* розвідки є визначення мультимодальних засобів, необхідних для створення атмосфери саспенсу в англомовних романах Стівена Кінга «Кладовище домашніх тварин» (1983) та «Аутсайдер» (2018), а також проаналізувати перекладацькі трансформації для їх передачі українською мовою. У цьому відношенні, мультимодальні засоби привертають значну увагу, позаяк імпліцитно доповнюють та уточнюють вербально виражену інформацію.

Задля досягнення поставленої мети розкрито засоби параграфеміки та фонічні елементи, використані для відтворення образів жаху в мові оригіналу та детально проаналізовано стратегії їхнього перекладу для передачі мультимодальності в мові перекладу.

Принципи компаративного підходу стали фундаментальними для розкриття спільних і відмінних рис між порівнюваними текстами. У ході комплексного аналізу проведено збір, класифікацію та інтерпретацію мультимодальних засобів у жанрі літератури жахів, а також застосовано *методи* контекстуального та прагматичного аналізу.

Результати дослідження показали, що фонічні та параграфемні засоби підсвідомо впливають на читачів. Частота вживання фонічних засобів залежить від контексту. Засоби параграфеміки представлено сингрaфемними, супраграфемними та топографемними елементами. Семантичні, граматичні та прагматичні перекладацькі трансформації вжиті для досягнення адекватності перекладу та здійснення впливу на цільову аудиторію. Основними перекладацькими прийомами слугували синонімічна та контекстуальна заміни, дослівний, антонімічний та описовий переклади, експансія та компресія. Комплексний аналіз показав, що перекладачі стикнулися з багатьма проблемами і зробили певні помилки у декодуванні полісеміотичних знаків. Проте переклад є змістовним, безперечно справляє вплив на читача та передає комунікативну інтенцію автора.

Ключові слова: мультимодальність; жанр літератури жахів; мова перекладу; фонічні та параграфемні засоби; перекладацькі трансформації.

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Introduction

Nowadays, communication is regarded as the process of transmitting interrelated patterns of culture-bound experience, surpassing its role as a mere "neutral channel of expression" [Halualani, 2019, p. 51]. Admittedly, translation is fast becoming an indispensable

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tool for conveying meaning and socially-embedded practices in the international arena, enabling people to communicate "not only in-between their own countries and cultures, but also in the international and intercultural medium" [Blažytė, Liubinienė, 2016, p. 44]. The 21st century witnessed immense growth in seminal scientific research based on the analysis of both verbal and non-verbal means of communication. The digitalized era makes linguists reconsider their views on conventional communication elements and their pragmatic potential. The issue of hidden signs in verbal communicative acts sheds an immense cognitive load on the translator. Furthermore, information expressed implicitly facilitates understanding of the text structure's essential elements, which help penetrate into its basic concepts. Cognitive problems arising in the interpreting process are attributable to particular sociocultural and historical experiences collectively shared among members of the target language (hereinafter – TL) culture [Onyshchak et al., 2021, p. 226]. Hence, the foremost translator's goal is to penetrate the communicative intent of the source language (hereinafter – SL) text and reach it in the TL.

Since literary text practically presents "a polymedia multivocal unity regenerated in each interpretation" [Bondarenko, 2019, p. 196], its meaning is communicated through many semiotic modes undergoing certain transformations in translation. In this respect, it is viewed as "multimodally constituted and orchestrated" [Adami, Ramos Pintos, 2020, p. 74] and poses significant challenges for translators. Translation focused on multimodality modes enhances understanding of extralinguistic factors involved in SL utterance construction and comprehension and stipulates faithful rendering of its authentic meaning. Horror fiction strikes a considerable interest of scholars within the translation studies field and linguistics. The former sets challenging tasks for translators due to the compelling need to render the author's specific lexicon, lingual and stylistic means, and eccentric chronology. Furthermore, horror fiction has true pragmatic value and tends to make a powerfully expressive and emotive impact on the reader by portraying the characters' feelings and emotions. It can be achieved by skillfully manipulating the translated text and employing relevant translation strategies.

The present paper has been initiated to disclose the most frequently used multimodal means in S. King's horror novels "Pet Sematary" [1983] and "Outsider" [2018] and determine the efficient translation strategies applied to them. Even though multimodality means in written texts have been meticulously scrutinized [Borodo, 2015; Dicerto, 2018; Pârlog, 2019; Wang, 2019; Altmann, 2020], the aspects of horror fiction and its translation into Ukrainian are found to be neglected and need further clarification. Thus, two primary objectives within the research framework are: 1) to disclose the phonic and graphic means used to recreate horror imagery in the TL text; 2) to examine translation strategies employed in rendering multimodality means into the TL. In this respect, the analysis of the multimodal means commonly used for building suspense in Stephen King's novels determines the novelty of the research, which allowed to pinpoint the most relevant multimodality types in conveying the implicit sense. Thus, this is the first time that non-verbal signs have been used to explore the suspense effect in Ukrainian translations of Stephen King's works.

Theoretical background and literature overview

Recent trends in translation studies have led to a proliferation of scientific research that regarded translation as a paradigm for broader problems of understanding and interpretation. The latter is viewed as a linguocultural phenomenon and psychic and cognitive activity [Petrilli, 2015; Демецька, 2019; Presner et al., 2021], systemic and creative process [Ребрій, Ребрій, 2018, p. 184]. Information processed in communication can be rendered explicitly and implicitly. Explicit information endowed with verbal form is believed to be the essential means of expression in language. Nevertheless, the translator must consider the information, which is not clearly stated, expressed by multimodal means, often bearing a more significant communicative load.

Multimodality has triggered scholars' interest since the end of the 20th century. The former, "established by using different types of signs" [Pârlog, 2019, p. 21], is of great significance in the English communicative space. Life is perceived through sight, sounds, taste, touch, and movement. In this regard, ordinary communication manifests intonation, gestures, mimicry, pauses, and other means along with verbal ones. These intertwined sign systems enable people to perceive information through their sense perception and create multimodal communication.

Thus, speech as the secondary system transforms the signs of reality perceived through multimodality into linguistic units. However, a few discussions have hitherto been about all the means of rendering multimodal means in written discourse into the TL.

Translation is not "a monomodal language operation" [Jakobsen, Alves, 2021, p. 7]. C.J. Altmann [2020, p. 39] highlights the need for the translator to interpret symbols, signs, and cultural codes, internalizing different facets of the TL. Thus, his/her role is not restricted to conveying the ideas expressed in the SL text, but he/she should consider the semantic, semiotic, and communicative aspects of the translated text. Correspondingly, all explicit and implicit information is communicatively relevant in deciphering the meaning of the text. According to M. Borodo [2015, p. 23], the multimodal modes encompass a range of expressive elements, such as pictorial images, gesture, posture, gaze, and color. These modes should not be regarded as mere embellishments or illustrative aids to the textual medium, but rather as independent modes that possess an equivalent capacity for constructing meaning in specific contexts. Moreover, being involved in sense production, they can add positive or negative colouring to the lexemes, syntactic constructions, and even the whole texts, transforming the utterance's meaning.

The theory of multimodality is clearly formulated in the research works of A. Baldry and P. Thibault [2006], G. Kress and T. van Leeuwen [2020]. The scholars put forward their viewpoints on the phenomena, adopting a complex approach to its study. Although their interpretation of multimodality encompasses its generally accepted definition, the scholars highlight the significance of multimodality for providing broader perspectives, new ways of thinking, and scientific approaches. In their seminal work, A. Baldry and P. Thibault [2006] highlight the significance of the resource integration principle and text coherence. They point out that semiotic resources do not function to create communicative oppositions within the text. On the contrary, they are used to achieve a complete, indivisible unity [Baldry, Thibault, 2006, p. 18]. A. Baldry and P. Thibault [2006, p. 16–17] suggest that the meaning-making process of a text needs to be defined regarding four types of meaning: 1) logical (activated by raising questions and providing answers to them); 2) textual (forming a narrative timeline in which each participant is identified across successive occurrences in time); 3) experiential (activated by the respective expectations applied to different participant roles); and 4) interpersonal (determined by reader's evaluative position with respect to the depicted world).

G. Kress and T. van Leeuwen [2020] claim that semiotic resources constitute a base for multimodality. They are influenced by both its intrinsic features and potentialities, as well as by the societal and cultural necessities, histories, and values [Kress, Leeuwen, 2020, p. 20]. Thus, the choice of multimodal means ultimately depends on the culture and society a person belongs to. The adequate perception of the communicative act involves the complete integration of possible information modes since any communicative activity is multimodal. Furthermore, social interaction, human activity, and material artifacts are intricately linked with multimodality. Studying the multimodal text, G. Kress and T. van Leeuwen [2020] differentiate between language and images as separate communication systems. However, their interpretation often depends on linguistic structures. The research of multimodal text in their works is more focused on the place of the linguistic unit, its colour, and fonts within the text structure than language structures or meaning poetics.

Foreign scholars ground their studies of multimodality on two linguistic paradigms – the theory of cognitive metaphors [Lakoff, Johnson, 1980] and functional grammar [Bateman, 2008; Halliday, Matthiessen, 2014]. Bateman [2008] sharply criticizes the works of A. Baldry and P. Thibault [2006] for lacking irrefutable evidence to support their theory. The researcher employs corpus linguistics to study multimodality to resolve the inconsistency, introducing the so-called "GeM Model". The model presupposes singling out several layers of description for multimodal documents: content structure (images and a text), genre structure (the delivery of the content in a given genre), rhetorical structure (rhetorical correlation between images and a text), linguistic structure (the linguistic details of any verbal elements), layout structure (the position of textual elements on the page, and their hierarchical correlations) and navigation structure (for digital texts) [Bateman, 2008, p. 15–19]. The complex analysis of multimodal texts' structure determines their communicative functions and general hierarchy of its elements. The suggested approach is considered optimal for developing empirical research in the multimodal meaning-mak-

ing process. Consistent with J. Bateman [2008], C. Forceville [2020, p. 118] states that "genre governs the interpretation of discourse". Furthermore, the scholar adopts a cognitive approach to multimodality by studying metaphor in pictures and multimodal representations. C. Forceville [2020, p. 50] claims that "metaphorical utterances … share very few of their logical properties with the literal thoughts that supposedly give rise to them". Metaphorization of multimodal means is believed to create textual poetic images and enriches connotation.

Multimodal means revolve around genre, author's intent, addressee's social background, academic expertise, gender, and age. Thus, it is determined by the author's desire to produce reactions to ideas and concepts expressed in the text. While creating the literary text, the author is apt to show the plot's development, the chronology of the events, and the characters' descriptions. Interwoven in the literary text fabric, semiotic systems can be perceived differently. They contribute much to creating intercommunication and structuring the literary text. In her seminal article, G. Mišššíková [2019, p. 32] maintains that "exploring the performative function in literary translation primarily means discussing the translators' purposes: what they attempt to achieve by the translation and how the TL text interacts with the receiving culture and intended readership". It is apparent that the translators' role is significant since they should be sure that "their translations match the register expectations of their prospective receivers" [Baker, 2018, p. 15]. Literary text as a multimodal, visual, and graphic text possesses verbal and paralinguistic elements, forming an inseparable unity and having a pragmatic influence on the reader.

Translation is a challenging task, which demands creativity on the translator's part. The adequate translation strategy to interpret modality is contingent upon the translators and their distinct worldview, which serves as a representation of a particular cultural paradigm [Rebrii, Demetska, 2020, p. 240]. The complexity of rendering multimodal means into TL may arise from genre peculiarities of the SL text and the author's individual style. The latter becomes the focal point of the translator's concern, shifting his/her interests from finding the precise substitute or equivalent to promoting the author's idea and presenting the images and concepts created by him/her. To reach this translation output, the translator should possess such key cognitive competencies as understanding directed towards objectifying the author's intent, a high capability to reflect, and active cognitive activity [Pari, 2016, p. 193]. By integrating the competencies mentioned above and being eager "to introduce a new idea or aesthetic form into a culture" [Gentzler, 2017, p. 2], he/she can 'flee' from subjectivity in depicting the SL text and retaining its aesthetic effect.

Horror, both "as a genre and as an industry" [Enright, 2018, p. 499], attracts large audiences due to "human nature, rooted in a fondness for imaginative fear scenarios and activities that give us vicarious experience with danger" [Clasen, 2018, p. 44]. Multimodality means, regardless of their sort, are relevant in this genre and, beyond any doubt, can contribute much to creating the emotionally tense atmosphere. The horror genre is allegoric and symbolic by nature, presupposing the unavoidable existence of suspense. While there has been suggested a plethora of terms to refer to the latter, this paper will use the definition by M. Anastasova [2019, p. 19], who regards it as "a reception phenomenon … an emotional experience that is connected to the tension provoked by the hope and fear the reader feels in relation to a specific outcome in a story". According to N. Carrol [1990], visualizing a scary monster that confronts our worldviews and beliefs, a person is overcome by emotion [art-horror], a fusion of horror and disgust, which characterize the horror genre precisely and accurately. In the same vein, K. Cox [2018, p. 340] claims that "horror is experienced both by characters in the novels but also by the reader-critic". The latter frequently confronts overwhelming mythological and psychoanalytical play.

To immerse into the art-horror atmosphere and keep the readers in suspense, the authors usually tend to use traditional narrative structures. On the contrary, Stephen King [1983; 2018], whose works have penetrated worldwide national consciousness, manages to integrate conventional narrative forms with the postmodern form of metafiction in a unique manner [Anderson, 2021, p. 196]. L. Enright [2018, p. 503–504] states that such postmodern restructuring will result in the "ability to domesticate horrific elements and re-appropriate difference as merely misunderstood or marginalized rather than dangerous". King's novels, the most remarkable phenomenon in the history of publishing [Joshi, 2016], reflect and shape violence in the real world but do

not stipulate it. This view is supported by L.A. Cooper [2010, p. 177], who writes that King often confronts the question of whether violent art can cause real-life violence.

The current paper utilizes the recent translations of King's "Pet Sematary" [2015] and "Outsider" [2019]. A. Pityk and K. Hrytsaichuk [Кінг, 2015] are freelance translators specializing in audiovisual and horror fiction translations from English and French. A. Rohoza [Кінг, 2019] was the first to translate King's "Outsider" [2018] from English into Ukrainian. Other versions are retranslations from other languages.

The study of King's world-famous horror stories from a translation perspective may be significant in at least two major respects. Firstly, it contributes much to defining the role of semiotic knowledge in making multimodal choices as to what needs to be translated. Secondly, the analysis of translation strategies applied to rendering multimodal means can open new insights into the ways of ushering the TL reader into the world of horror.

Methods and material

The corpus for comparative analysis has been thoroughly selected from the novels "Pet Sematary" [1983] and "Outsider" [2018] by Stephen King and their translation into Ukrainian by Anatolii Pityk, Kateryna Hrytsaichuk, and Anastasiia Rohoza. There are several reasons for choosing this material for the analysis. Firstly, Stephen King [1983; 2018] is one of the most famous American novelists and short-story writers specifying in creating horror scenes. He is often referred to as the "king of horror". His style of horror, "casually and colloquially narrated, American in outlook, regional in setting, recapitulating the prosaic and the mundane of modern life, and incorporating the detritus of popular culture into its dialogue, narration, and description – has been influential on nearly every American horror writer to follow him, whether as an inspiration or as an influence to work against" [Nevins, 2020, p. 141]. Secondly, Stephen King's works introduce contemporary American narratology, psychoanalysis, and postmodernism. Thirdly, the translator has to choose linguistic means to both reproduce the atmosphere of horror designated by the author and faithfully reach the author's intent to affect the reader emotionally in the TL text. Furthermore, these are the newest translated versions of Stephen King's horror novels into Ukrainian. Apropos the research material, since the Ukrainian translations of "Pet Sematary" and "Outsider" were performed only in 2015 and 2019 correspondingly, it is the first study exploring the selection of translation strategies encountered in Ukrainian for rendering multimodality.

The data of this research are limited to two novels due to the lack of other translated works by Stephen King into Ukrainian. Nevertheless, the total of the samples collected for the analysis exceeds 1500. We believe that it will be helpful for valuable generalizations and deep insights into the subject.

The present research presupposes several interconnected stages. During the first stage, the corpora containing multimodality means were thoroughly collected by studying the English texts of King's "Pet Sematary" [1983] and "Outsider" [2018] with further comparing them to the Ukrainian texts. In the current study, a unit of analysis is identified as a unit of thought representing ideas and feelings, a segment of the SL text independent of specific size and form. The existing data were classified and analyzed in detail in the next step based on the applied translation strategies. In the end, the contextual and pragmatic analyses have been used, enabling us to single out techniques employed by the translators to make the artistic identity of the writer understandable for the TL readership.

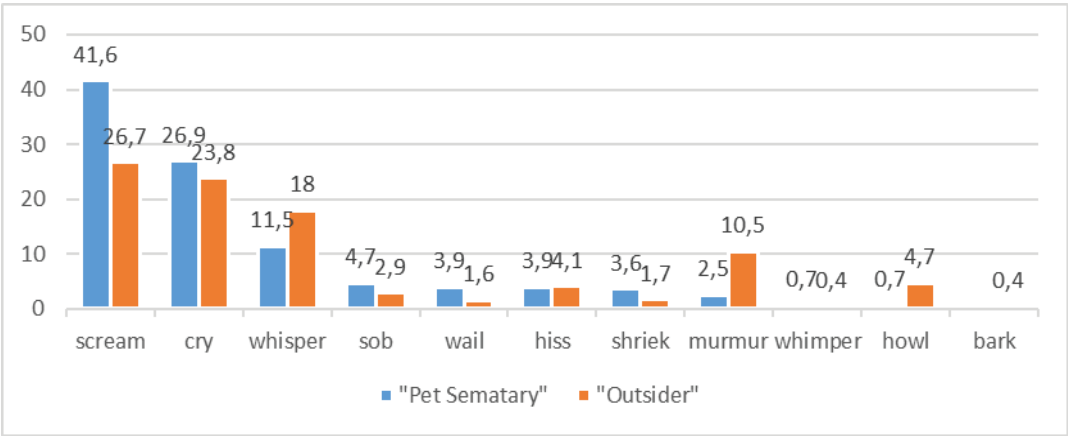
Results and discussion

Fiction text can convey relevant information implicitly through linguistic signs. However, the aforementioned specific method of information transfer requires compliance with the acquired knowledge of the author's artistic talent and the analyzed genre. Meanwhile, certain modifications should be introduced in the TL text to create the author's desired effect. Thus, the multimodal TL text will be partly dependent on "the translator's ability to examine several texts in terms of their multimodal organization to identify the author's 'signature', arguably becoming something of an expert in a certain multimodal style rather than content" [Dicerto, 2018, p. 104-105]. The deciphering of characters' expressive reactions to danger in horror fiction texts is

regarded as a multi-purpose tool for their comprehension since it enhances the verbalization of emotional knowledge and activation of emotional mechanisms involving fear, horror, and apprehension.

Multimodality expressed in phonic means: A case study of "Pet Sematary" and "Outsider" by King [1983; 2018]

Phonic means of non-verbal communication are revealed in prosodic and extralinguistic elements. The former include the pitch, tone, speech manner, timbre, and tempo, whereas the latter comprise pausation, breaking of the utterance, emphatic stress, intonation shift, sobbing, and sighing. In other words, phonic means of modality expression in horror fiction texts are the peculiarities of articulation and sound. Overcome with fear, the dominant emotion portrayed in horror fiction, the main characters are overwhelmed and often make strange, unexpected sounds. Under the influence of this intense emotion, a person instinctively reacts to the situation, losing control of his/her actions. The scrutiny of King's "Pet Sematary" [1983] and "Outsider" [2018] shows that the English language possesses a range of words denoting voice peculiarities [Graph 1], vividly underlining the subtleties of the language that should not be lost in translation.



GRAPH 1. Phonic means of multimodality expression in King's "Pet Sematary" [1983] and "Outsider" [2018]

The percentage share shown above demonstrates that the most frequently used lexeme to render the emotion of fear indicated in the voice is *scream*. To make the emotion more intense and give a 'flavour' of horror to an event, King [1983; 2018] chooses various lexico-semantic stylistic devices. Specifically, epithets and similes are quite frequent occurrences. To transfer the form and sense of the SL text to the TL, lexical and semantic transformations are commonly employed. For instance, the SL sentence "*His voice rose to a hectoring scream*" [King, 1983, p. 231] portrays a highly strained situation or even unbearable when a person cannot take control over himself/herself. The translators managed to adapt the TL sentence both semantically and pragmatically by employing synonymous substitution: "*Його голос перейшов на істеричний ґелемент*" [Кінг, 2015, p. 236]. Loan translation is used provided that the noun is modified by several epithets: "*The cry this occasioned she was aware of: a high, long, ululating scream*" [King, 2018, p. 242]. The translator employs the former by reproducing each of the adjectives in Ukrainian: "*Крик, що вихопився з неї на цей раз, вона таки почула: високий довгий ридливий зойк*" [Кінг, 2019, p. 225]. The strategy is fully justified as it allows the translator to maintain the semantic integrity of the original utterance while also avoiding the creation of "absolutely gibberish versions". By using loan translation, she is able to convey the precise meaning of the adjectives in the TL without resorting to awkward or inaccurate phrasing. Furthermore, this technique can be seen as a reflection of the translator's adherence to the principle of fidelity in translation, whereby the goal is to faithfully communicate the intended meaning of the source text with maximum precision.

Likewise, the simile applied in "*The cut was shallow, but she was screaming like someone who had just lost a leg, Louis thought [a bit ungenerously]*" [King, 1983, p. 6] is also preserved in the translation output. However, contextual substitution which lies in the substitution in translation of the dictionary equivalent by the contextual one, was unavoidable: "*"Поріз дрібний, проте репетує так, наче їй хтось ногу відрізав", — трохи нечуло подумав Луїс*" [Кінг, 2015, p. 13]. No doubt, the use of stylistic devices and phonic means contributes to the expressive value of the literary work, creating the model of multi-dimensional communication. Furthermore, the analysis suggests that the expressive value of a literary work is a product of multi-dimensional communication, which encompasses not only the literal word meaning but also their connotations, sound effects, and other aspects of language use. As such, a successful translation should aim to replicate not only the denotative meaning of the text, but also its connotative dimensions, which contribute to the overall aesthetic and emotional impact of the work.

Epithets and similes are often used to premodify the noun *shriek* to make the utterance more emphatic: "*They seemed so meaningless against the low shriek of the wind, the seedling bed of stars in the black*" [King, 1983, p. 112]. "*There was silence for a moment and then the laugh came again, this time rising to a maniacal shriek that froze Louis's blood*" [King, 1983, p. 345]. "*A shriek, as thin and sharp as a shard of broken glass, arose from the direction of Masterton's shout*" [King, 1983, p. 57]. While analyzing the translation outcome, both similarities and differences can be revealed. Thus, interpreting the first two sentences, the translators applied synonymous substitution, picking up the fully justified Ukrainian equivalents of the polysemantic word *shriek*: "*Вони здавалися такими безпорадними проти низького голосіння вітру та розсипу зірок у мороці неба*" [Кінг, 2015, p. 123]; "*Раптом все стихло, та тільки для того, щоб через хвилину знову сповнитися цим сміхом, і тепер він вивищувався до маніакального лементу, від якого у Луїса кров стигла в жилах*" [Кінг, 2015, p. 351]. However, in the process, the use of similes has been replaced with TL attributive word combinations, leading to the loss of the original similes in the translated text: "*Як раптом почув відчайдушний крик Мастертона з кімнати очікування*" [Кінг, 2015, p. 67]. This loss of linguistic imagery in the TL may impact upon the emotional and contextual portrayal of the character's utterances and may affect the overall impact of the translated text. The analysis highlights the importance of a translator's understanding of the literary devices employed by the author in the source text and their effective translation into the TL. Failure to do so results in a loss of meaning and impact of the original text in the translated version.

Sound acoustics in fear perception is mostly revealed in intonation patterns capable of mirroring the complexity of human psychic reactions. Phonic framing of characters' speech is intricately linked with modality and serves as the primary criterion for differentiating various emotions. Certain verbs containing characteristics relevant to loudness [*shriek*, *cry*, *whisper*, *murmur, hiss, wail, bark*], length [*sob, howl*], and timbre [*mutter, murmur*] have been identified to disclose essential vocal characteristics involved in characters description. The given excerpt presents a contrast between the verbs *cry* and *whisper*, with an emphasis on their distinct connotations and semantic nuances. Thus, the verb *cry* points to the appearance of a loud sound expressing a strong emotion often mingled with pain, anxiety, or unrest: "*She jumped back, tripped over the same protruding rock on which she had already come a cropper, sat down hard, and began to cry again in mingled pain, surprise, and fear*" [King, 1983, p. 7]. The protagonist's physical discomfort leads to a vocalized outburst of tears that conveys a mix of emotions. On the contrary, the verb *whisper* means speaking or saying something very quietly, using breath rather than voice: "*"What in Christ's name?" he whispered hoarsely to Jud*" [King, 1983, p. 120]. "*The woman beside him stared, round-eyed, then whispered to another woman*" [King, 2018, p. 165]. By selecting the appropriate verb to describe a character's actions or emotions, writers can help to create a vivid and engaging narrative that resonates with readers.

The author's choices of employing the verbs *sob* and *howl* bear polarized connotations, which are inferred from the length of the sound produced: "*From the room where Masterton had sequestered the people who had brought Pascow in, he could hear a girl sobbing wildly*" [King, 1983, p. 63]. "*She was still holding Grace, who was sobbing against her big sister's shoulder*" [King, 2018, p. 232]. "*Who's out there? you howled into the dark when you were frightened and*

all alone, and it was his answer that came back: Don't be afraid, it's just me. Hi, howaya?" [King, 1983, p. 300]. "*Now the prisoners in the short bus – who would wait there in the day's strengthening heat, stewing in their own sweat until the star prisoner's arraignment was disposed of – added their voices to the auditory melee, some chanting Needle, Needle, others just yipping like dogs or howling like coyotes, pistoning their fists against the mesh covering the open windows*" [King, 2018, p. 207]. The former refers to short sudden bursts of cry, whereas the latter emphasizes that the sound produced is long. The use of the verbs under scrutiny is not limited to their literal meaning. Instead, they are often used figuratively to convey an emotional state or a particular atmosphere. Thus, the verbs' implied meaning, as well as the length of the sound they convey, contribute to the atmosphere and emotional state depicted in each text.

There appears to be a pair of verbs referring to timbre characteristics within the corpus of selected SL samples. Such characteristics as the softness of the voice are typical of the verb *murmur*: "*"Oh God," Louis murmured and covered his eyes*" [King, 1983, p. 57]. For instance, the verb *mutter* underlies the point that the character's voice was low: "*David Dandridge shook his hand and muttered something inarticulate, his prominent, arrowhead-shaped adam's apple bobbing up and down*" [King, 1983, p. 225]. The TL sentences demonstrate canonical translation tendencies typical of Ukrainian culture: "*О Боже, – буркнув він і заплющив очі*" [Кінг, 2015, p. 66]. "*Девід Дендрідж потиснув йому руку і щось нерозбірливо пробурчав*" [Кінг, 2015, p. 230]. As can be clearly seen from the last TL example, the translators employed an outer partitioning technique, where they replaced the SL sentence with two target ones in translation, thereby avoiding any potential distortion or ambiguity of the message. This technique highlights the importance of the grammatical structure and syntax in conveying modality accurately in translation. Moreover, the use of this strategy in the translation process attaches much significance to maintaining the integrity of the original message while ensuring that it is conveyed accurately and clearly in the TL. The translators' deliberate application of this technique reflects their deep understanding of the TL's cultural norms and linguistic conventions, further emphasizing the influence of cultural and linguistic factors in translation. It becomes evident that the translation of modality involves intricate translators' decisions based on their personal worldview and cultural norms.

It is worth mentioning that the verb *to bark* that stands for making a short loud sound or series of sounds, is only found in King's "Outsider" [2018]: "*Dave wasn't barking anymore, he was howling, poor thing, and I just don't know who would do something like that*" [King, 2018, p. 9]. The Ukrainian translation of the sentence closely mirrors the original text in terms of semantics: "*Дейв уже не гавкав, а вив, бідолаха, і я просто не уявляю, хто б міг таке зробити*" [Кінг, 2019, p. 12]. The translation of this verb reflects not only the lexical choice but also the cultural significance of the sound being produced. This example underscores the skillful translation process at work, as the meaning of the SL text has been accurately conveyed in the TL.

The sentences depicting the characters' inability to act soundly in threatening situations present a special interest due to their expressive load. In other words, silence expressed implicitly is an inseparable element of a horror scene. The change in the intervals between silence and speech can unconsciously affect human consciousness and most significantly stimulate the reader to endure. King [1983; 2018] skillfully intertwines both modes, making a profound emotional impact on his readership. The elements creating the atmosphere of deathly silence are mainly represented by a single word. For example, "*The wind moaned and whined. Wordlessly, Louis handed Jud his pick*" [King, 1983, p. 126]. "*Вітер гудів і завивав. Так само мовчки Луїс віддав Джадові його кайло*" [Кінг, 2015, p. 136]. However, idioms can be used to make a succinct explanation: "*Louis pushed back the blankets and swung his feet out onto the nubs of the hooked rug, ready to tell her he'd skip the eggs, just a bowl of cereal and he'd run … and the words died in his throat*" [King, 1983, p. 76]. "*Луїс відкинув з ніг ковдру і спустив ноги на ворсинки килима. Він уже збирався відповісти, що не буде яєчню, а з'їсть миску вівсянки і вже бігтиме на… як слова застрягли в горлі*" [Кінг, 2015, p. 86]. "*He listened without saying a word, looking into her eyes*" [King, 2018, p. 380]. "*Він вислухав, не промовивши ані слова, дивлячись джинні у вічі*" [Кінг, 2019, p. 351]. The use of figurative language adds a layer of complexity to the scene and contributes to the overall sense of tension and unease. The provided TL examples demonstrate the challenge of capturing the nuances of such language and idioms in another lan-

guage. Furthermore, the use of silence as a literary device adds to the emotional weight of the scene and helps to build tension in the narrative. The translators made rational linguistic choices in crafting effective literary atmospheres.

King's [2018] proficient use of phraseological units in conveying the bodily responses induced by fear is noteworthy: "*He didn't know, but when her eyes opened, his own heart seemed to give an upward leap in his chest*" [King, 2018, p. 134]. Specifically, the phrase in question effectively captures the physiological and emotional reactions that are typically associated with fear. However, the translator's choice to employ a semantic paraphrase to render the same phraseological unit in the TL is worth exploring. The translation involves modifying the grammatical structure of the original idiom while aiming to maintain approximately identical meanings: "*Він не знав, та коли Арлін розплющила очі, його власне серце мов стрибало вгору*" [Кінг, 2019, p. 125]. In this case, the translator opts to describe the same situation using different words to reflect the intended meaning. Additionally, the translator might have aimed to retain the poetic and stylistic quality of the original text in the TL, which required a more creative approach to translation.

Comparing the SL and TL sentences below, one would immediately notice the omission of repetition in the translated version: "*Louis stared down into the ditch as if hypnotized. At last he dragged his gaze away with a little gasp – the gasp of one who has come to, or who has been called from a mesmerist's trance by the final number in a count of ten*" [King, 1983, p. 329]. "*Мов загіпнотизований, Луїс дивився в ту трубу. Врешті він прогнав марево з легким зітханням – начебто людина, яка щойно вийшла з месмеричного трансу на рахунок десять*" [Кінг, 2015, p. 336]. In our view, the chosen substitute was irrational since the author intended to produce the eco-effect, which was not retrieved in translation at all. Thus, this example illustrates the importance of carefully considering the nuances and connotations of each word and its functions in the SL sentence when translating into the TL. The translator must be mindful of the author's intent, cultural context, and target audience, as well as their own individual perspective and worldview.

To sum up, it can be assumed that the translators of the legendary "Pet Sematary" [1983] and "Outsider" [2018] tried to adapt the TL text so that it conveyed the same sense as the SL text, carefully preserving imagery and conceptual space of King's horror fiction. They employed relevant translation strategies to achieve these goals, rejecting a word-for-word translation and, hence, making the utterance comprehensible for the TL reader.

Graphic means of modality expression in King's "Pet Sematary" [1983] and "Outsider" [2018]

Stephen King's novels "Pet Sematary" [1983] and "Outsider" [2018] present a fruitful source for comparative analysis. The very title of the former is deeply symbolic, semiotically coded and contains syngraphemic means since children and even adults commonly misspell the word '*cemetery*'. The change in the letters produces a special emotive effect on the reader, creating associative pictures of horrifying scenes where the person happens to be and a vivid picture of a person lost for words. However, the same effect is not reached in Ukrainian translation since near semantic equivalence ["*Кладовище домашніх тварин*"] was encountered to adjust to the literary and structural norm, overlooking the interplay of the letters in the original text.

Having analyzed the selected corpus, it can be assumed that graphic means can transmit functional and stylistic loading, retrieving extra information actualized in the state of being overcome with particular negative emotion. The proper use of such multimodal elements can help the author reveal his attitudes and make his/her communicative intent clear. Implicit information can be deciphered and complement explicit text messages. The graphic notation system includes means underlining the readers' avid interest in certain text fragments. Certain translation strategies should be involved to adequately render the graphic means into the TL. The concept is not new, yet recently received much attention in translation studies [Chesterman, 2016; Baker, 2018]. However, there are still cases when translators tend to overlook any necessary changes and manipulate the TL text to their advantage.

Graphic means in horror fiction often serve to draw the reader's attention. In Stephen King's works, such graphic means are often manifested through the repetition of onomatopoeic words and phrases: "*Beat-beat-beat, WHACK-WHACK-WHACK, beat-beat-beat-beat-beat*" [King,

1983, p. 95]. The translators capitalize the corresponding part of the TL sentence but apply differentiation to adjust the meaning to the context: "*Тук, тук, тук, ТУК-ТУК-ТУК, тук, тук, тук …*" [Кінг, 2015, p. 105]. Capitalization belongs to supragraphemic means and helps underline the keywords stylistically, creating the imagery and constructing the plot. Furthermore, the repetition of the words in the phrase demonstrates the character's idiosyncrasies, who cannot act decisively while being kept in fear. It should be noted that repetitions of the phrase components are quite frequent phenomena in King's horror fiction. The former are a common technique employed to highlight the characters' emotions and create a more immersive reading experience for the audience.

Liaison serves as an instrument of rendering sense and a powerful tool of character description. In the sentence "*You got to scream yourself awake doesn't matter if you scare Rachel Ellie Gage wake the whole household the whole neighborhood got to scream yourself awake screamscreamscreamyourselfawakeawakeawake*" [King, 1983, p. 73], the fusion of final words is reminiscent to stammering typical of a horror-stricken person. The connotation is not lost in the translation of the sentence into Ukrainian, where the fusion of final words is replicated in a word-for-word manner: "*Ти маєш закричати щоб прокинутися байдуже що налякаєш Рейчел Еллі Ґейджа розбудиш увесь дім розбудиш усю околицю треба закричати щоб прокинутися закричатизакричатизакричатищобпрокинутисяпрокинутисяпрокинутися …*" [Кінг, 2015, p. 83]. The analysis of the examples proves that the use of liaison can convey powerful emotions and associations across different languages and cultures, and that it can be a valuable tool for writers wishing to create specific moods or characters.

The use of italics in written discourse is commonly employed as a means of introducing additional information to the reader. Such information is referred to as supragraphemic, which means it goes beyond the basic units of language such as letters and words. In many cases, these additional pieces of information are given in brackets, as if to parcel the sentence into smaller, more digestible units for the reader. This can be exemplified in the following sentence: "*When he crossed the street [rud, he reminded himself, smiling], the lady had already retired for the night*" [King, 1983, p. 13]. It is noteworthy that the use of italics to introduce supplementary information is not limited to the English language, as evidenced by the successful retention of this feature in the TL text: "*Коли він перейшов через дорогу ("дорогу", підправив він себе, усміхаючись), господиня вже лягла спати*" [Кінг, 2015, p. 21]. This linguistic feature, therefore, represents an effective means of enhancing the clarity and precision of written discourse, particularly in cases where additional information is necessary but may disrupt the flow of the sentence or paragraph. By separating such information with italics or brackets, the writer can maintain the integrity of the sentence while still providing the necessary details to the reader. Furthermore, the successful retention of this feature in translation highlights its universality and suggests that it may be employed across a range of linguistic and cultural contexts.

Syngraphemic means in King's works are mainly presented by full stops and hyphens: "*I guess … sticking out of his … his … well, you know* [King, 2018, p. 8]. *"Shit-n-farz-n-farz-n-shit," Gage sang cheerily, and Ellie hid her giggles in her hands*" [King, 1983, p. 169]. The former are used to convey relevant syntactic and semantic information. For instance, the repeated use of ellipses through hyphens conveys a sense of hesitation and uncertainty in the speaker's tone. This use of syngraphemic features adds to the reader's understanding of the character's internal dialogue and emotional state.

However, the translation strategies applied to syngraphemic means vary considerably. In some cases, loan translation was used, where the original English form was directly transposed into the TL: *"No-no-no-no-no!"* [King, 1983, p. 6]. "*Ні-ні-ні-ні-ні!*" [Кінг, 2015, p. 13]. In contrast, compression was used to omit the extra elements that might make the utterance incomprehensible: "*Goodbye, gentlemen! Goodbye! Goodbye! and then he laughed, but it was screaming, really … something inside him … screaming … and screaming … and screaming*" [King, 1983, p. 258]. "*Прощавайте, джентльмени! Прощавайте, джентльмени! Прощавайте! Прощавайте! Потім він зареготав, але це все нагадувало крик… щось кричало всередині него… кричало і кричало*" [Кінг, 2015, p. 263]. The repetition of full stops can mirror intonational pauses and characters' incoherent speech fixed like aposi-

opesis. Through the use of syngraphemic features such as full stops, King [1983; 2018] creates a sense of realism in the dialogue and emotional depth of his characters.

In his novels, King [2018] often creates the atmosphere of horror by repeating the same short exclamatory sentences: "*Ollie screamed and dropped to his knees beside her. 'Mom! Mom! Mom!' He looked up at his father. 'I don't think she's breathing!'*" [King, 2018, p. 134]. One noteworthy aspect of this passage is the way in which King's use of repetition effectively conveys the urgency and panic of the situation. By repeating the word *mom* multiple times in quick succession, King [2018] emphasizes the character's desperation and sense of helplessness. Moreover, the short, staccato sentences convey a sense of immediacy and urgency, heightening the tension and drawing the reader deeper into the narrative. Interestingly, the translator of this passage has managed to preserve the impact of King's prose in the TL: "*Оллі закричав і впав перед нею на коліна: – Мам! Мам! Мамо! – і, поглянувши на батька: – Здається, вона не дихає*" [Кінг, 2019, p. 124]. Despite the linguistic and cultural differences between English and Ukrainian, the tension and horror of the original have been effectively retained. This speaks to the translator's skills, who managed not only convey the literal meaning of a given text, but also capture its emotional and stylistic marking.

Confer the following pairs of SL and TL sentences: "*He and Jud and Norma Crandall now sat on the Crandalls' porch in the cool of the evening, drinking iced tea instead of beer. On 15, going-home-after-the-weekend traffic was fairly heavy*" [King, 1983, p. 44]. – "*Цього прохолодного вечора вони з Джадом і Нормою Крендал сиділи на ґанку і пили замість пива холодний чай. Рух на трасі № 15 був дуже жвавим, адже багато хто повертався з відпочинку*" [Кінг, 2015, p. 53]. "*The bills--Zelda's bills--were sky-high. My dad had missed his chance to expand into the suburbs, and the sales in the downtown store were off. On top of that, my mother was half-crazy herself*" [King, 1983, p. 196]. – "*Рахунки за лікування Зельди були неймовірно великими. Батько проґавив нагоду вкласти гроші в передмістя, а продажі в місті різко впали. Мама тоді ледь не збожеволіла*" [Кінг, 2015, p. 204]. In this case, the use of hyphens in the original English sentences posed a significant challenge for the translators, as they needed to ensure that the meaning of these phrases was accurately conveyed in the TL. Rendering the phrases *on 15* and *Zelda's bills*, they used addition of words (*на трасі № 15* and *рахунки за лікування Зельди*) to make the unknown information understandable to the TL reader. To interpret the hyphenated phrases, the translators of "Pet Sematary" [1983] employed descriptive translation (*багато хто повертався з відпочинку*) to create approximately identical meaning in the TL. It is worth noting that the translators did not simply add the missing information in a literal or mechanical way. Instead, they used descriptive translation to convey the meaning of the original sentences in a way that would be most easily understood by the TL reader. The approach is aligned with the principles of functional equivalence, which prioritize conveying the meaning and intention of the original text rather than simply reproducing its form.

Sometimes the translators tend to shift the stresses by either emphasizing the part, which is not the focus of attention in the SL text or making it less emphatic by changing the graphic means: "*He said that he was sent to warn but that he could not interfere. He said that he was … I don't know … that he was near Daddy because they were together when his soul was dis–dis–I can't remember!" she wailed*" [King, 1983, p. 300]. – "*Він сказав, що його послали попередити, але він не може втручатися. Він сказав, що був… Я не знаю… що він був біля татка, що вони були разом, коли його душа від… від… Я не можу пригадати! – Еллі зойкнула.* " [Кінг, 2015, p. 305]. "*"I don't know," Ellie said. "It was the dream. Something about Gage. Or maybe it was Church. I don't remember. I don't know""* [King, 1983, p. 300]. – "*Я не знаю, – прошепотіла Еллі. – Я бачила сон. Щось про Ґейджа. Чи, може, про Черча? Я не пригадую. Я НЕ ЗНАЮ!* " [Кінг, 2015, p. 305]. Moreover, the translator has also made certain lexical choices that affect the emphasis of the TL text. For example, in the SL text, the character wailed to express her frustration, being overcome with strong emotion. However, in the TL, the word *прошепотіла* is used and this downplays the character's frustration and the emotional intensity of the sentence. Thus, the translator made a mistake in rendering the emotional tonality of the SL message. As a result, the TL text lacks the emphasis and intensity present in the SL message.

Onomatopoeia is extensively featured in King's horror novels, significantly enhancing the expressiveness of speech. For instance, "*Shhhhh. . . shhhh. We will not speak of such things*" [King, 1983, p. 248]. The desired communicative effect can be reached by letter replication in writing. Thus, the SL and TL utterances formally correspond to each other in their communicative function and the portrayed situation, but the translators enlarged the number of letters in the TL, adding a threatening tone to the message: "*Тсссссссс… тсссссссс. Ми не говоримо про такі речі*" [Кінг, 2015, p. 253]. The same phenomenon can be traced in the following sentences: "*Auggggh-ROOOOOO! Fred responded*" [King, 1983, p. 334]. – "*АгрррУУУУУУУУУ! АгрррУУУУУ-УУУУ! – відповів Фред*" [Кінг, 2015, p. 340].

Topographemic means are also often found in King's horror fiction. In "Pet Sematary", they account for spatial parameters of the text set on the page. To illustrate the point, the following example can be drawn:

"*BIFFER, BIFFER, A HELLUVA SNIFFER / UNTIL HE DIED HE MADE US RICHER*" [King, 1983, p. 30].

In this example, the translators do not preserve the spatial textual characteristics of the message, splitting it into two lines. Furthermore, they applied antonymic translation to achieve faithfulness of sense units in the TL text.

"БІФФЕР, БІФФЕР, ШВИДКИЙ, ЯК ВІТЕР.
ЯК БУВ ЖИВИМ, МИ ГРАЛИСЬ З НИМ" [Кінг, 2015, p. 37].

While the translators have attempted to maintain the sense units of the original text, the spatial characteristics of the message are lost in translation. The case illustrates the difficulties that translators may encounter when dealing with topographemic means in literary works.

In conclusion, to achieve equivalence in rendering the imagery, the intricate plot, and emotional reactions, the translators tend to use TL substitutes providing semantic identity with the SL text. However, this practice is not always efficient and may lead to inconsistencies and distortions in the output message. Moreover, syngraphemic, supragraphemic, and topographemic means bearing some stylistic and pragmatic load require a unique approach to their adequate translation. Thus, the translators incorporate various lexico-semantic (differentiation, loan, descriptive and antonymic translation), grammatical (compression, addition) and pragmatic (logization, remetaphorization) transformations into their translation activity.

Conclusion

The research findings highlight the significant interaction between explicit and implicit components, which subconsciously immerse readers in the horror atmosphere and enhance their emotional perception of non-existent phenomena. It is evident that phonic means, exposing the vocal background of the depicted situations, play a crucial role in extending their profound impact on readers' consciousness. Conversely, graphic means emphasize the fragile state of human psychology under mental and nervous strain. Therefore, the engagement of multimodal elements in horror fiction not only aids in overcoming challenges related to plot interpretation but also imparts fragments of information that enhance sensory and visual text perception.

These conclusions demonstrate the valuable contribution of multimodal means in horror literature, shedding light on their ability to evoke suspense and facilitate a more immersive reading experience. By harnessing various sensory and visual techniques, these elements help captivate readers' attention and heighten their emotional engagement with the narrative.

The analysis of the collected corpora from King's novels [1983; 2018] revealed the application of semantic, grammatical, and pragmatic translation strategies that effectively preserve the author's communicative intent in the TL. The prevalent strategies employed in the translation process encompassed differentiation, omission, amplification, synonymous substitution, loan translation, and antonymic translation. Notably, the utilization of antonymic translation proved particularly valuable as it enhanced translation accuracy and reinstated the expressive nature of the original speech in the TL, successfully maintaining the integrity of the original imagery and its linguistic and stylistic framework.

However, it is crucial to acknowledge that translation mistakes were observed, stemming from the clumsy interpretation of multimodal means due to subjective choices and a lack of proofreading. To address this, it is recommended that translators exercise greater caution and employ thorough proofreading processes to ensure detailed interpretation and representation of the multimodal elements in the target text. Furthermore, it is vital to highlight the complexities involved in reproducing the horror genre's peculiarities and preserving the SL utterances' functional aspects in the TL to avoid any text misrepresentation or distortion. Finally, to navigate these challenges successfully, translators should employ a thoroughly selected combination of strategies, including but not limited to the careful selection of appropriate vocabulary, attention to the nuances of emotional tonality, and adherence to the intended atmospheric and psychological effects inherent in horror fiction.

Our findings put forward statements that give a strong perspective for further research and developing new approaches to horror novel interpretation.

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TRANSLATION, MULTIMODALITY AND HORROR FICTION

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Key words*: multimodality; horror genre; target language; phonic and graphic means; translation strategies.*

The paper outlines a framework for approaching the complexities of translating multimodal means in horror fiction. Nowadays, the horror genre is reaching its peak, becoming the most remarkable mass product in demand. It is sharply distinguished from other literary genres due to generating a morbid mood and heart-stopping suspense in the textual canvas. From this perspective, the research aims to identify multimodal means essential for creating suspense in King's horror novels "Pet Sematary" (1983) and "Outsider" (2018) and determine the translation strategies used to render them into Ukrainian. In this regard, multimodal means stir fresh interest since they implicitly complement and clarify the information transmitted verbally.

The research framework is designed with two *primary objectives*. Firstly, to disclose the phonic and graphic means utilized in recreating horror imagery in the TL text. Secondly, to examine the translation strategies employed in rendering the multimodal means into the TL.

The principles of the comparative approach were chosen to identify the similarities and differences between translation strategies in the analyzed texts. The *research methodology* adopted in this study enables a comprehensive study of the multimodal means in the horror fiction genre, employing a meticulous approach that involves data collection, analysis, and interpretation through the lens of translation strategies, contextual and pragmatic analyses.

The conducted research reveals the involvement of phonic and graphic means to influence the readership unconsciously. The frequency of phonic means depends on the context of their occurrence. Graphic means are represented by syngraphemic, supragraphemic, and topographemic elements. To render the sense of the SL adequately and meet the TL audience expectations, the translators of "Pet Sematary" and "Outsider" advocated semantic, grammatical, and pragmatic translation strategies. Synonymous and contextual substitution, loan, antonymous and descriptive translation, addition, and compression proved to be the dominant translation transformations. The in-depth analysis has shown that the translators faced multiple hindrances, making some errors in encoding polysemiotic signs. However, the TL version makes sense, undeniably affecting the reader and retaining the author's communicative intent.

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"DISGRACE" BY J.M. COETZEE AS A POSTMODERN VARIATION OF THE NOVEL ABOUT A MUSICIAN

Метою статті є дослідження жанрової специфіки роману Дж. М. Кутзее "Безчестя" (1999). Незважаючи на те, що роман не одноразово ставав об'єктом широкого наукового вивчення, передусім у його історичному, політичному та постколоніальному вимірах, всебічний аналіз його жанрової специфіки залишився поза його межами. У цій статті застосовано типологічний, герменевтичний та інтермедіальний *методи* аналізу, які дозволять визначити жанрову приналежність роману "Безчестя".

Спираючись на теорії літературознавців М. Бахтіна, Р. Серет, Н. Бочкарьової, наше дослідження виявляє очевидну схожість роману з таким жанровим різновидом, як роман про митця, зокрема, з таким його інваріантом, як роман про музиканта. Головний герой роману Дж. М. Кутзее – Девід – зображується як митець протягом усієї оповіді, який переходить від початкового прагнення написати оперу про лорда Байрона та його коханку до процесу створення самої музики.

Особливу увагу приділено тричастинній сюжетно-композиційній структурі роману "Безчестя" – життєпису героя-митця, творчого процесу та роздумів про мистецтво, що віддзеркалює традиційну структуру роману про митця. Шлях Девіда до написання музичного твору стає символічною репрезентацією його особистісної трансформації та претензії на безсмертя. Крім цього, нами було виокремлено п'ять рівнів тексту (сюжетно-тематичний, метафоричний, композиційно-наративний, словесно-образний та рівень музичної цитати), на яких можна виявити "присутність" музики в романі. Це підкреслює строкату інтермедіальність твору, демонструючи, як музика пронизує кожний прошарок тексту, від сюжету й тематики до тональності оповіді та музичних цитат. Музика в романі стає єдиним можливим медіатором комунікації, оскільки її універсальна мова робить її доступною для сприйняття людьми різного походження та соціального статусу, а головному герою дає можливість бути почутим. Окремо розглядаються всі елементи змістової структури роману (конфлікт, хронотоп, образ героя-митця, лейтмотив, сюжетно-композиційну побудову), аналіз і специфіка яких також доводить той факт, що "Безчестя" є таким інваріантом роману про митця, як роману про музиканта.

Ключові слова: роман про митця, роман про музиканта, жанровий різновид, музика в літературі, інтермедіальність, Дж. М. Кутзее.

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The novel "Disgrace" (1999) by the English-speaking South African writer J.M. Coetzee, winner of the Nobel Prize in Literature (2003) and Booker Prize (twice), has certainly been the subject of many literary studies. The majority of scholars have been focused on the historical and political context of the work [Attridge, 2004; Kossew, 2003; Vander, 2005]. Derek Attridge notes: "Coetzee, quite as much as any South African author, has registered for his time and for future generations the brutality, the anger, and the suffering of the apartheid

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era <…> It [*Disgrace*] explores, by means of one invented life, some of the pains and strains of a social and economic order" [Attridge, 2004, pp. 99–105]. Vander claims that "*Disgrace* is a rather politically endorsed novel, because in one of its key chapters the reader is witness to a hearing which reminds us of the TRC commissions at the end of apartheid" [Vander, 2005, p. 51]. Postcolonial discourse and issues of racial and gender inequality have also received research attention [Attwel, 2002; Smit-Marais, 2006]. Attwel, analysing "the novel's representation of black people", argues that Petrus (the black co-owner of Lucy's farm) "is simply reversing, or appropriating, the patriarchal lineage and linear conception of history that are intrinsic to the ideology associated with the farm novel which Coetzee elucidates in White Writing" [Attwel, 2002, p. 335]. There are a number of works devoted to the study of certain aspects of the novel's poetics in terms of intertextuality, ethics, and narratology [Beard, 2007; DelConte, 2007; Ciobanu, 2012; Cooper, 2005; Cornwell, 2002; Wiegandt, 2013], as well as to the definition of the genre specificity of "Disgrace", the authors of which, one way or another, assign J.M. Coetzee's novel to the framework of African pastoral (Afrikaans plaasroman) due to rather detailed descriptions of farm life in the Eastern Cape [Sikorska, 2006; Barnard, 2003; Smit-Marais, 2006]. O. Antsyferova defines "Disgrace" as a postcolonial modification of the Campus novel, focusing on the "type of intellectual protagonist and genre-forming conflict between the hero and the University environment against the background of sexual harassment and violation of political correctness, as a result of which the hero is ostracized" [Antsyferova, 2009, p. 278–285]. Taking into account the specifics of the above-mentioned elements of the novel, which are clearly read in the text, "Disgrace" can be considered as the Campus novel. However, even O. Antsyferova also emphasizes in her article that J.M. Coetzee's novel "may be categorized as the Campus novel very loosely", and that it is only such elements as the University topos at the beginning of the novel, the profession of the protagonist and "his motivation for breaking with his habitual way of life" (David Lurie is expelled from the University for affairs with an African student) that bring together "Disgrace" and the campus novel [Antsyferova, 2009, p. 273]. At the same time, many aspects of poetics (some features of the plot and compositional structure of the novel, the main motif, the principle of the hero's design (according to M. Bakhtin), as well as abundant intermediality), which directly fulfil the genre-forming function, have not been completely analyzed yet.

Nevertheless, this study proposes to use a systemic-complex approach, including typological and philosophical-aesthetic ones, thanks to which it is possible to fully analyze the context structure of the work and identify the main principles and features that allow us to talk about a known literary and aesthetic commonality, about the belonging of this phenomenon – the novel "Disgrace" – to a certain type, genre or subgenre. Therefore, the *purpose* of this paper is to study the main elements of the content structure of the novel – the features of plot and composition, motif, conflict, the principle of the hero's design and the chronotope of the novel, as well as intermediality, which perform a genre-forming function and will allow us to determine the genre specificity of the work. Despite a fairly wide range of literary studies devoted to the novel "Disgrace", it should be noted that a comprehensive approach to the study of the content structure of the novel, which can contribute to the resolution of genre definition, has not been previously undertaken, which provides the novelty of this study. Moreover, as far as the postmodern modifications of the artist's novel in contemporary English-language discourse are concerned, they have been under-researched, which determines the theoretical novelty of this paper.

According to M. Bakhtin, the novel about an artist is a subgenre of the novel of ordeal (in contrast to the German literary critics' point of view, who defined Künstlerroman as a subgenre of the novel of education) in which the idea of testing the hero has a certain ideological meaning – testing of the artist "for artistic genius and, in parallel, the artist's fitness for life" [Bakhtin, 1986, p. 16]. Roberta Seret, analyzing the novel about an artist in the context of modernism, also distinguishes the "novel about an artist" from the "Künstlerroman", emphasizing that in the first case, the image of an already formed creative personality is given, while in the second case, its formation is depicted. Seret also identifies the leading motif of the novel about an artist – "the motif of an endless voyage", not so much literal and material, but metaphorical and spiritual (the search for inspiration, for the self, for a place in the world), thanks to which the spatial and sociostatic diversity of the world and culture is realized in novels. The artist, refusing to fulfil his social

and economic duties, instead seeks solace in the sublime [Seret, 1992]. The same motif is based on a certain type of chronotope, which Bakhtin defines as Platonic, the core of which is the life path of one who seeks true knowledge [Bakhtin, 1987, p. 282].

Based on Bakhtin's theory about the novel about an artist and the experience of literature and culture of the 20th century, N. Bochkareva develops the historical typology of the novel and defines the novel about an artist as a subgenre of the novel of creation, in which the hero-artist "creates a 'new world' in the chronotope of culture" [Bochkareva, 2001, p. 7]. According to N. Bochkareva, "the novel about the artist as a kind of novel is not defined only mechanically by the vocation (or profession) of the protagonist, but is characterized as a special artistic unity in the interaction of its components. The creativity is an aesthetic dominance of this unity as an individual goal of the hero-artist, determining his individual situation in the world, expressed in the plot, conflict and chronotope of the novel" [Bochkareva, 2001, p. 336]. N. Bochkareva argues that the main elements of the content structure are the hero-artist, the conflict between Life and Art (man and artist, artist, and reality), the plot and composition of the novel, which consists of a life story, the hero-artist's creations and reflections on art, the motif of creation, as well as a specific chronotope that "integrates all forms of time in the 'present of eternity', which is reflected in the creative act" [Bochkareva, 2001, pp. 17–18].

The modern literary process is characterized by the existence of various genre modifications, as today's "novelists are persistently searching for new artistic structures that could most fully convey both the world of the complicated reality and the inner world of the protagonist" [Tselkova, 1987, p. 9]. It is also worth mentioning the impossibility of a static definition of genre, which was mentioned by Yu. Tynyanov, who defined this problem as the 'shift' of genre, which is understood as the process of changing genre features that act as genre-forming models, which made it possible to abandon the understanding of genre as a stable type of artistic work [Tynyanov, 2000, p. 30]. Therefore, the genre in one way or another expands its boundaries due to the penetration of other genre forms, types or/and subgenres. In particular, this applies to the genre of the novel as the most 'plastic genre' according to Bakhtin, who argued that "no particular historical [type of the novel – *M.P.*] endures a principle in its pure form, but is characterized by the predominance of one or another principle of the hero's design", which, in turn, is associated with a certain type of plot, a concept of the world, a certain composition of the novel, since all elements mutually determine each other [Bakhtin, 1986, p. 188]. It should be noted that Bakhtin also argues that since the 19th century, the type of the novel of ordeal has lost its purity, expanding its boundaries due to the penetration of the characteristics of the biographical novel and the novel of education, while preserving the idea of testing the hero, but changing its ideological content, which allows us to consider the genre's primary basis. Taking into account the developments of the above-mentioned studies, it is possible to assume that the novel about an artist is a plastic formation, capable of absorbing the features of various novel types and other genre forms depending on the novelist's intentions. The situation is also complicated by the playful nature of postmodernist literature, the tendency to pastiche genres and forms as a response to the pluralism and chaotic nature of the contemporary world. Therefore, the postmodern variation of the novel about an artist is characterized by genre mixing or, in a sense, even genre layering, while all elements of the content structure of the novel about an artist, although modified under the influence of postmodern discourse, still retain their genre basis.

Under the influence of the aesthetics of postmodernism, the very image of the artist in the novel about an artist, who absorbs the features of contemporary society – unreliability, chaos, insecurity – is reinterpreted. It can be noted that, in general, the image of the artist in this subgenre in the work by J.M. Coetzee is represented in a reduced, comical, distorted way: in the novel "Foe" (1986), the writer Daniel Defoe is depicted as old, mired in debt, hiding from creditors, and constantly distorting the story of Crusoe; the hero-Dostoevsky in "The Master of Petersburg" (1994) is represented as an elderly, grieving father, almost devoid of reason, and suffering from epileptic attacks. In two subsequent novels, "Elizabeth Costello" (2003) and "The Slowman" (2005), the writer turns to the image of an old woman writer incapable of procreation, which corresponds to postmodernist ideas of the modern creator as weak, fading, unreliable, insecure, incapable of a brilliant creative breakthrough, but eager to immortalize him/herself in time.

In the postmodern novel about an artist, the process of creativity is also reinterpreted under the influence of poststructuralist ideas about the replacement of the author by self-generated writing and the representation of the text as an open, pluralistic dialogue of cultures. Writing, or, more broadly, creativity, becomes beyond human control and more powerful than the one who composes it (J. Derrida's theory of 'arche-writing'). Thus, for example, in "Disgrace" David, during his creative impulse, catches himself thinking that it is the music that composes him and not vice versa: "*And, astonishingly, in dribs and drabs, the music comes <...> As the action begins to unwind, furthermore, it calls up of its own accord modulations and transitions that he feels in his blood even when he has not the musical resources to realize them <...> He is inventing the music (or the music is inventing him)*" [Coetzee, 2000, pp. 184–186]. The idea of the primacy of creativity in relation to the author/creator is characteristic of other novels by J.M. Coetzee ("Foe", "The Master of Petersburg", "Elizabeth Costello") and is connected with the concepts of 'the death of the author' (R. Barthes) and 'the death of the subject' (M. Foucault).

In the novel, David Lurie, a university lecturer, is expelled from the university because he has affairs with an African student, Melanie Isaacs, and is forced to leave the town. The former professor finds temporary refuge on the farm of his daughter – Lucy, who is engaged in gardening, dog-raising and trading at the local Eastern Cape market. And because of this part of the novel, which details the farm life of Lucy and her dark-skinned neighbour, the novel is defined as an African pastoral. It is important to note that "Disgrace" is devoid of idyllic sketches, as on this farm, a dark-skinned trio of men mercilessly rapes Lucy, kills almost all the dogs, robs her house and seriously mutilates David. Whereas in the pastoral novel, the farm is conceptualized as an idyllic space and contrasted with the city, in "Disgrace" the farm is "inherently dystopic: isolated, alienating and dangerous, while the city <…> is suggested to be morally dubious and ethically shameful", which may be due to the postmodernist reinterpretation of the genre [Smith-Marais, 2006, p. 28].

A separate strand running through the entire narrative is the protagonist's work on the chamber opera, from his thoughts on it in the first chapters to the writing of the notes themselves at the end of the novel. Thus, the narrative unfolds before the reader not only and not so much about a man in the post-apartheid period, but about a creative person and the creative process itself. This is facilitated by the special point of view of the narrator attached to the protagonist, thanks to which not only the events of his life but also his consciousness is portrayed. It is worth noting that, unlike the novel about an artist in previous ages, where in the center of the novel the personality of the artist is depicted, and who is more deterministic, and his work is considered as his spiritual property, in the postmodernist variation of the novel about an artist in the creator-creativity-creation triad, the chain does not focus on the figure of the artist, but on the creation itself, on the creative process, on the reflections and thoughts about a piece of art, revealing the "curtain" of the creative consciousness of the artist who creates his masterpiece.

Thus, the 'internal' content of "Disgrace" is much more complex than the totality of 'external' events. Therefore, we consider the typological and thematic criterion of determining the genre dominance of the novel to be important, which means a complex concept considered not only at the plot and fabula levels but also at the level of deep genre-forming structures. Based on the unity of the 'external' structural elements (three-part plot and composition of the text), as well as on the 'internal' genre-forming features (the hero-artist writing an opera throughout the novel, the conflict between the artist and the world, the chronotope of culture and the motif of creation), it is possible to suggest that "Disgrace" by J.M. Coetzee is such an invariant of the novel about an artist as a novel about a musician, which is confirmed by the excessive intermediality of the novel as well. We consider the novel about the musician as one of the variations of the novel about an artist, based on the types of artistic activity of the hero-creator: painting, music, writing, etc., with each of the possible types preserving the unity of the meaningful form inherent in the novel about an artist as a whole, but adding specific features. Speaking about a novel about a musician, this addition would be the 'presence' of music in the novel, which can be detected at different levels of the text. Thus, the German literary scholar R.-E. Leuschner distinguishes the following levels of a novel about a musician, at which it is possible to identify the 'presence' of music in the literary text: plot and thematic, compositional and narrative, verbal and figurative [Leuschner, 2000]. Based on the theory of intermediality of Austrian literary schol-

ar W. Wolf, as well as on the developments of A. Medvedev, this system can be supplemented with a metaphorical plan and a plan of musical quotation, thanks to which the means of musical expression are presented in the text [Wolf, 2002; Medvedev, 2001].

The narrative and compositional structure of the novel "Disgrace" has a three-part structure, which is typical of a novel about an artist[1]: the biography of the main character – a professor of literature writing a musical work; the opera itself – the creation of the hero-artist and his reflections on art (the hero's lectures on the poetry of Wordsworth and Byron, reflections on theater and music). In "Disgrace", the biography of the protagonist should be considered, according to N. Bochkareva, as "the spiritual formation of a man", and "life – as the creation of a 'new world', life-creation as a process" [Bochkareva, 2001, p. 18]. At the same time, the biography of the hero-artist directly influences his creativity and is reflected in his work.

From the first chapter of the novel, the reader learns that David, professor of literature, is about to write a work on Byron: "*What he wants to write is music: Byron in Italy, a meditation on love between the sexes in the form of a chamber opera*" [Coetzee, 2000, p. 4], and while he makes his living teaching lectures "*through his mind, while he faces his communications classes, flit phrases, tunes, fragments of a song from the unwritten wor*k" [Coetzee, 2000, p. 4]. And then throughout the novel, we can see how his ideas and plans, influenced by personal life collisions, become a reality when Professor Lurie starts to write a piece of music: "*I have plans. Something on the last years of Byron. Not a book, or not the kind of book I have written in the past. Something for the stage, rather. Words and music. Characters talking and singing*"; "*As first conceived, the opera had at its centre Lord Byron and his mistress the Contessa Guiccioli*" [Coetzee, 2000, pp. 62, 180]; later, after a terrible accident at his daughter's farm, the original idea no longer touches "the strings of his soul" and "*He tries another track. Abandoning the pages of notes he has written, abandoning the pert, precocious newlywed with her captive English Milord, he tries to pick Teresa up in middle age*"; "*He comes back to what must now be the opening scene*" [Coetzee, 2000, pp. 181, 182], etc. In this way, the image of the main character as an artist-musician creating his creation is drawn out in front of the reader.

Towards the end of the novel the process of the opera creation by the main character is revealed: "*Working as swiftly as he can, holding tight to Teresa, he tries to sketch out the opening pages of a libretto <...> in dribs and drabs, the music comes. Sometimes the contour of a phrase occurs to him before he has a hint of what the words themselves will be; sometimes the words call forth the cadence; sometimes the shade of a melody, having hovered for days on the edge of hearing, unfolds and blessedly reveals itself*" [Coetzee, 2000, p. 183], and after that the hero-artist performs it himself: "*At the piano he sets to work piecing together and writing down the beginnings of a score. But there is something about the sound of the piano that hinders him <...>", "From the attic, <...> he recovers the odd little seven-stringed banjo <...> With the aid of the banjo he begins to notate the music that Teresa, now mournful, now angry, will sing <...>*"; "*Teresa leads; page after page he follows*" [Coetzee, 2000, pp. 184, 186]. The portrayal of the creative process, which runs through the entire narrative of "Disgrace", makes it possible to highlight the main motif of the novel about an artist – the motif of creation.

An interesting fact is that David starts writing the opera just after an accident at the farm, after which he is in a crisis situation, losing interest in life and in love affairs. Perhaps David is finally aware of his old age, of the proximity of the end of his life, and thus, through the opera,

[1] Bochkareva singles out the three-part plot and composition structure of the novel about an artist, which consists of a biography, the artist's creations and reflections on art. "The biography is a prose story about the artist's life and creative path. It can be seen both as a biography of the artist <...> [and] as a creative process (the creation of a work of art) <...> The artist's works, whether presented directly (poetry, a novel within a novel) or indirectly (visual art, music, etc.), can act as 'milestones' in the life of both creativity, completing the stages of the creative path, and symbolic points 'magnets' that pull together the energy of the external and internal being of the main character and break the linearity of the path <...> reflections on art – essayist, art criticism, art analysis, theory of aesthetics, commentary, philosophy of art and other 'images of thought', united by the artistic idea of the work and the aesthetic concept of the artist. The integrity is held by the depiction of the creative process, which corresponds to the main motif of the novel about the artist – the motif of creation" [Bochkareva, 2001, pp. 17–18].

tries to immortalize himself in time. Talking to Lucy about his idea of writing an opera, he says: "*One wants to leave something behind. Or at least a man wants to leave something behind. It's easier for a woman. <...> I mean, to produce something with a life of its own*" [Coetzee, 2000, p. 63]. It should be noted that David's emphasis is on creating a work that has a life of its own. It is precisely because of the inner transformation of the protagonist, which has occurred to him under the influence of circumstances, he changes both his conception of the opera and his choice of protagonist; there are constant interchanges between the storylines of David's life and the lives of the characters in his work. In a state of harmony, dating his student Melanie, David dreams of writing an opera about the life of "*Lord Byron and his mistress the Contessa Guiccioli <...> Their early ecstasies <...>; That is how he had conceived it: as a chamber-play about love and death, with a passionate young woman and a once passionate but now less than passionate older man; as an action with a complex, restless music behind it, sung in an English that tugs continually toward an imagined Italian*" [Coetzee, 2000, pp. 180–183].

Having gone through the miseries – dismissal from the university, having suffered serious injuries, the image of Byron as a seducer and a lover no longer responds to David, he begins to think of Teresa, abandoned, deceived and aged: "*he tries to pick Teresa up in middle age. The new Teresa is a dumpy little widow installed in the Villa Gamba with her aged father <...> Byron, in the new version, is long dead; Teresa's sole remaining claim to immortality <...> is the chestful of letters and memorabilia she keeps under her bed <...> Is this the heroine he has been seeking all the time? <...> The passage of time has not treated Teresa kindly <...> Her years with Byron constitute the apex of her life*" [Coetzee, 2000, pp. 181-182].

Like Teresa, David keeps Byron's letters of the Italian period (all that have survived after the carjacking), and his affair with the student is the apogee of his joyful and carefree life, which has ended so abruptly, and his only claim to immortality is his future opera. However, reflecting further on his place in his creation, David concludes that he is his very creation: "*He is in the opera neither as Teresa nor as Byron nor even as some blending of the two: he is held in the music itself, in the flat, tinny slap of the banjo strings, the voice that strains to soar away from the ludicrous instrument but is continually reined back, like a fish on a line*" [Coetzee, 2000, pp. 184–185].

Thus, it can be assumed that Lurie's musical work appears in J.M. Coetzee's novel as a kind of "milestone" of his life, which completes not only the stages of the hero's creative but also his life's path, and working on the opera helps him to experience personal transformations and sublimate his inner feelings into the immortal work.

At the beginning of the novel, in a conversation with Melanie, David admits that W. Wordsworth was one of his teachers and "*For as long as he can remember, the harmonies of 'The Prelude' have echoed within him*" [Coetzee, 2000, p. 13]. Referring to the Romantic poet's decades-long work, which "reflects the development of an artistic mentality, that is sensitive to contemporary events" [Khaltryn-Khalturyna, 2011], David seems to foreshadow the future of his work in which he tries to reflect on his own life path through the characters he has created. It can be assumed that "Disgrace" is based on the "life path of a seeker of true cognition", which passes "through the cognition of oneself to true cognition (mathematics and music)" [Bakhtin, 1987, p. 282]. That is why his 'final' work is not a literary work but an opera, the music for which he eventually writes himself rather than borrowing. Also, speaking of Wordsworth's poem, the purpose of the work was to demonstrate the artist's ability to compose great poetry, and "The Prelude" was the proof of his fitness [Khaltryn-Khalturyna, 2011]. David's choice to write an opera can be considered as some kind of testing him of his artistic worthiness, an attempt to write something significant that will immortalize him in time: "*There is still the Byron project <...> he has, if the truth be told, been putting it off for months: the moment when he must face the blank page, strike the first note, see what he is worth*" [Coetzee, 2000, p. 121]. Thus, the main idea of the novel about an artist – testing the artist "for artistic genius and, in parallel, the artist's fitness for life" is reflected in "Disgrace" [Bakhtin, 1986, p. 16].

After reading a newspaper article about his affair with a student in which he is mentioned as the author of books about the English singer of nature – William Wordsworth, David is thinking of the inscription on his tombstone: "*David Lurie (1945-?), commentator upon, and disgraced disciple of William Wordsworth. Blest be the infant babe. No outcast he. Blest be the babe*" [Coetzee, 2000, p. 47]. The final phrase is an implicit reference to Wordsworth's poetry, namely "Ode:

Intimations of Immortality from Recollections of Early Childhood" which deals with the theme of death, loss of youth and innocence. Perhaps even now the hero anticipates the imminent end of his life and realizes the need for creating an "immortal" work in which he can immortalize himself. In general, the motif of the fading of life, ageing and death is evident in the novel. David repeatedly emphasizes that he is an old man and life is leaving him: "*Like a leaf on a stream, like a puffball on a breeze, he has begun to float toward his end*", "*he has a taste of what it will be like to be an old man*" [Coetzee, 2000, p. 107]. And perhaps that is even why he chooses the elderly Teresa as his main character in the opera, whose image echoes in his soul.

David also reflects on his mission in the world and wonders that "he should be offering himself to the service of dead dogs", when there must be "*other, more productive ways of giving oneself to the world <...> Even sitting down more purposefully with the Byron libretto might, at a pinch, be construed as a service to mankind*" [Coetzee, 2000, p. 146]. It is important for David to be recognised, to serve humanity as an artist, not as an assistant in an animal welfare clinic. Yet, in one way or another, he keeps coming back to the idea of his opera, the creation of the major work of his life with which he dreams of completing his artistic path.

In "Disgrace" we can distinguish three forms of space (the space of the hero, his work and culture as such) and time, characteristic of a novel about an artist[2]: external time (where the hero's 'body' is located), which can be defined conventionally by the time frame from mid-autumn to late spring; internal time – the hero's psychological time, reflected in the depiction of the creative process and David's reflections both on his work and on his life; eternal time – "the time that absorbed all the space of culture", which is reflected in the hero's creation [Bochkareva, 2001, p. 17]. Very importantly, David's work in the novel acts as a springboard in which all three forms of time and space merge: David's opera reflects both his internal evolution and external cultural and historical changes (the choice of the African banjo as an accompaniment instead of the piano). This creates a special chronotope of the novel about an artist, which integrates all forms of time in the 'present of eternity' – the artistic work. According to N. Bochkareva "this concept of time reflects the nature of the conflict of the novel about an artist: to be reborn in culture, one must die in life" [Bochkareva, 2001, p. 18]. This irresolvable contradiction is reflected in the external conflict between the artist and the world: faced with the realities of the new regime, which David does not accept and within which he does not fit, the hero turns to creativity, which can give him a 'second life'. The hero-artist tries to equalize with God the creator in his creations and with the help of them become immortal [[Bochkareva, 2001, pp. 45–47]. David, feeling his fading and approaching end, especially after the wounds inflicted on him, tries to give himself life in music that will sound forever: "*a single authentic note of immortal longing*" [Coetzee, 2000, p. 214].

The plot-thematic level is related both to the system of characters (images of artists-musicians, composers, musical works) and to the plot construction (description of the process of creating a musical work, performance and perception of music). Having studied the plot and compositional features of the novel above, we can state that the reader sees the image of the protagonist as an artist-musician, creating his creation and, at the end of the novel, performing it. Let us dwell in more detail on the specifics of the image of the protagonist in J.M. Coetzee's novel, which is reinterpreted under the influence of postmodernism aesthetics. David is immersed in his inner world of creativity, demonstrating the gap between the outer and inner worlds: not rooted in reality, the hero tries to find the metaphysical basis of his existence in the image of the 'double' he creates in his work. And while David initially chooses the Romantic poet Byron as the main character of the opera, in the end, his 'double' becomes the aged Therese. The novel constantly draws a parallel between David and the image of older women. Being in the heart of the Black Continent, the hero feels helpless and compares himself to the vain and arrogant Aunt Sally in a very fancy colonial outfit, a comic character from a popular 1980s TV series: "*He is helpless, an Aunt Sally, a figure from a cartoon, missionary in a cassock and topi...*" [Coetzee, 2000,

[2] N. Bochkareva distinguishes three forms of time: external, biographical, where the hero's "body" is located; internal – the hero's psychological time, reflecting his evolution; eternal – the time turned to immortality and absorbed all the space of culture, which is reflected in the hero-artist's creation [Bochkareva, 2001, p. 47].

p. 95]. After being mutilated by robbers and locked in the bathroom while his daughter is brutally raped, David is reminded of the children's song, "*Two old ladies locked in the lavatory / They were there from Monday to Saturday...*" [Coetzee, 2000, p. 109]. Whereas in the literature of previous eras the artist was portrayed as equal to God in his creative powers and endowed with features of divinity, in postmodernism his image is deconstructed, the artist loses his sacred significance and acquires the features of modern man – powerless, uncertain, confused in the chaos of life.

Allusions and reminiscences of not only cultural but also literary fields add to the comicality to the image of the artist in "Disgrace". At the disciplinary hearing, Lurie declares that "*there are more important things than prudence*", to which one of the panellists replies: "*This is all very quixotic, Professor Lurie, but can you afford it?*" [Coetzee, 2000, p. 49]. The comparison of the professor to Don Quixote draws a sort of parallel between the characters that run throughout the novel. Thus, along with the comic insanity (the professor's refusal to make a statement in order to maintain his position and place at the university), we find the features of a noble defender of the oppressed (his daughter), a fighter against social injustice (David desperately wants to punish black criminals according to the law). Like the idealistic Hidalgo, David is the only one who confronts the world and tries to change the situation in the post-apartheid period; even his daughter accepts the reality as it is and submits to the new order. In Cervantes' novel, the world of Don Quixote does not coincide with the real one, the hero "creates his life, plays out his spectacle – which in his eyes is life and becomes more real and true to him than the surrounding reality" [Коловерова, 2011, pp. 13–14]. Like Don Quixote does, David "plays the play of his life", even Lucy notices that her father lives in his own play, as if everyone around is part of his spectacle: "you behave as if everything I do is part of the story of your life. You are the main character, I am a minor character who doesn't make an appearance until halfway through" [Coetzee, 2000, p. 198]. There is a certain play on life in J.M. Coetzee's novel, creating a postmodern effect of blurring the boundaries between reality and fiction. David creates an opera about Byron in which he portrays himself as Byron and as Teresa; and he lives as if he is acting on a stage. Thus, Lurie's opera is a kind of reflection of his life, and the hero's life is a play.

Let us consider the metaphorical level of the text, at which "through the means of musical expression the image of the 'state of the world' in the novel is conveyed" [Medvedev, 2001]. In ancient times, there was a view of the world as a harmoniously tuned musical instrument, but along with the socio-cultural changes of the eras, the worldview also was changing: in the 20th century, the cosmos was replaced by chaos, and the music of the spheres was no longer harmonious. Modernism proclaimed "music of ruin", sounding in the musical compositions by W.R. Wagner and later in the literary work by T. Mann. Music as a metaphor of existence in the postmodernist discourse is presented as a reflection of the world in all its diversity: total uncertainty, unreliability, and chaos. The protagonist of J.M. Coetzee's novel, painfully experiences the fading of both his masculine attractiveness and his vitality in general, as though he embodies the existential weariness and the passing power of man: "*He has a sense that, inside him, a vital organ has been bruised, abused – perhaps even his heart. For the first time he has a taste of what it will be like to be an old man, tired to the bone, without hopes, without desires, indifferent to the future*" [Coetzee, 2000, p. 107]. David's routine is disrupted by his own reckless actions, and his harmonious life is replaced by an uncertain future. After his dismissal, Lurie becomes not as much isolated in his daughter's farm as withdrawn into his inner world, which is exacerbated by an accident. The main character chooses to be shielded from society, and his only occupation remains working for an animal welfare league and writing an opera. Even David's ambition to write a great opera is replaced by his lesser plans: "*It would have been nice to be returned triumphant to society as the author of an eccentric little chamber opera. But that will not be. His hopes must be more temperate: that somewhere from amidst the welter of sound there will dart up, like a bird, a single authentic note of immortal longing*" [Coetzee, 2000, p. 214].

Having become isolated within the walls of his own small inner world, a breakthrough to the 'outer' world is no longer possible, and the protagonist clearly understands this. It can be assumed that in this way the external conflict between an artist and reality, which is inherent in the novel about an artist in general, is also changing its vectoral direction. The world is no longer seen as something that impedes creativity. The artist keeps himself away from the outside world

in the world of creation. Despite extreme individualism and the insularity of his existence, the hero-artist in the novel correlates conceptually with the world. The artist's fate is perceived as a fragment of existence, in which the changes of time reflect, while his music reflects the world-view, in which echoes of disharmony and frailty of human existence are dominated.

The metaphor of the frailty of life, its transience, its hopeless passing into the past and the ruthless whirlwind of a time in the novel is reinforced by David's conscious choice to make the ageing Teresa the protagonist of his opera, rather than full of strength and attractiveness Byron, as it was in the original plan. The choice of accompaniment also changes: from grand orchestrations to monophony of a single instrument. Working on a piece of music becomes a way of re-thinking David's own life, an attempt of self-awareness and acceptance of personal changes as well as an attempt to harmonize the chaos of life in which David lives. After all, music is the most important component of a person's spiritual life, contributing to self-immersion, spiritual purification and inner transformation, according to the great artist and writer of the 21st century – H. Hesse [Bychkov, 2009]. Based on the philosophical developments of Pythagoras about music, by means of which "human nerves and passions are cured and the initial harmony of soul forces is established", it can be assumed that in J.M. Coetzee's novel, the main character experiences a catharsis by creating a musical work of art. According to the Pythagorean interpretation, catharsis was seen as "the correction of human morals and way of life" [Dolgov, 2010], since the only condition for true knowledge is the purification of the soul from all corporeal things. It is not for nothing that at the end of the creative process, David associates himself not with Byron or Theresa, but with the incorporeal music itself: "*he is held in the music itself, in the flat, tinny slap of the banjo string*" [Coetzee, 2000, p. 185]. Moreover, at the end of the novel, David reconsiders his former way of life, which is reflected in his reasoning about the marriage of Cronus and Harmony as unnatural, and it "*was what the trial was set up to punish*" [Coetzee, 2000, p. 190].

Analyzing the compositional and narrative level of the text, it is necessary to note the construction of the novel according to the principle of counterpoint (which in music is usually understood as the simultaneous combination of two independent melodic voices, and in literature as the opposition of two plot lines). The main plot is the story of David, his work and life, his expulsion from the university and his move to the Eastern Cape, his help with the Animal Welfare League, and his work on the opera. The second storyline, though faintly evident in the narrative and fragmentary, is the story of Byron and his love affairs in Italy, and further on Therese already after the Romantic poet's death. As noted earlier, there are constant interchanges between the storylines about David's life and the lives of the characters in his work, and the protagonist's life peripeties directly influence his work (changing the main character of his opera and musical instrument).

The music also manifests itself in J.M. Coetzee's novel at the verbal-figurative level, which includes the techniques of musicalisation of the novel background: the presence of words with musical semantics in the text and the sudden change in the tone of the narrative in conveying the inner states of the protagonist [Medvedev, 2001]. Verbal-musical images emerge throughout the narrative of "Disgrace" and evoke musical-sonic associations in the reader's mind, which create a kind of musical background: "*a ground bass*", "*interludes*", "*clarinet quintet*", "*middle C*", "*sound, low and hoarse*", "*Melody without climax*", "*the vocal lines, soprano and tenor*", "*the baritone of the humiliated husband*", "*libretto*", "*nine syllables on C natural <...> descending chromatically to F*" [Coetzee, 2000, pp. 5, 11, 12, 15, 82, 121, 122, 122, 146, 185].

As the life of the main character changes, so does the sonic background of the novel, a modulation (a change in the tone) of David's "life music" occurs: at the beginning of the novel, when he meets Melanie, "*He puts on music: the Mozart clarinet quintet*" [Coetzee, 2000, p. 12], and then "*to the sound of rain pattering against the windows, he makes love to her*" [Coetzee, 2000, p. 19]; since his forced move "*He makes his way through the crush, and through a sudden cacophony*" [Coetzee, 2000, p. 80], and his life on his daughter's farm is filled with "*the sounds come to him of Lucy leading her own life: drawers opening and shutting, the radio, the murmur of a telephone conversation*" [Coetzee, 2000, p. 86] and at the very end of the novel, having experienced the violence and injustice of life, having undergone an existential crisis, for David "*There is a moment of utter stillness which he would wish to prolong for ever*" [Coetzee, 2000, p. 218] that indicates an inner calm and perhaps even humility.

Both the music work which David creates in the novel and the sound background of the narrative reflect the inner transformations of the protagonist. The originally conceived opera about Byron which was to "*call for quite lush orchestration. Like Strauss, say*" [Coetzee, 2000, p. 63], within the miseries in his life gradually has lost its grandeur and pathos: "*Now I'm inclining the other way, toward a very meagre accompaniment – violin, cello, oboe or maybe bassoon*" [Coetzee, 2000, p. 63]. And by the end of the novel, David changes the musical instrument, because "*there is something about the sound of the piano that hinders him: too rounded, too physical, too rich" [Coetzee, 2000, p. 184] and he finds "a little seven-stringed banjo*" [Coetzee, 2000, p. 184], which proves to be the only suitable instrument to convey the music in which "*he is held*" [Coetzee, 2000, p. 184]. Like the musical and sound background of the hero's life changes from Mozart (Hesse's favourite composer, who embodied harmony in his compositions) through the hearing-cutting cacophony of crowds, barking dogs and radio sounds to complete silence in nature, the choice of musical accompaniment for his opera about Byron also changes: from ideas of borrowing grandiose orchestrations of great composers to personally creating scores for an African banjo.

The choice of the instrument to perform the arias is highly symbolic. David does not accept the situation related to his exclusion from the university, he resolutely rejects the commission's offer to confess. Because of his refusal, Melanie's statements remain unread, and as a "white male privileged, he avoids responsibility for his actions and silences the voice of the oppressed", as D. Babcock claims [Babcock, 2021, p. 431]. However, after that, exactly the opposite situation happens: his daughter, who is pregnant as a result of being raped by black men, refuses to make a statement, and she is going to keep the child and marry her black employee Petrus. Now the voice of oppressed whites goes unheard and black criminals go unpunished. But David really cannot accept this, continuing in vain to hold on to his old beliefs and trying to change Lucy's mind. Perhaps in the end he chooses the quirky African banjo instead of the classical European musical instrument as a symbol of humility and recognition of the African indigenous population's dominance in the post-apartheid period. Moreover, the sounds of the banjo now respond to David's inner changes, and perhaps this is the only way for his opera to be heard and understood, but not the piano, which sounds too "material". In his reflections on his affairs with Melanie while playing the banjo at the end of the novel, the main character does come to the idea of repentance: "*Half of literature is about it: young women struggling to escape under the weight of old men <...> No country, this, for old men. He seems to be spending a lot of time sighing. Regret: A regrettable note on which to go out*" [Coetzee, 2000, p. 190]. Thus, the sound of the African banjo makes David feel remorse which he finishes his piece of work with.

Additionally, through music, David tries to "get through" to his daughter. Suddenly, in the impulse of the creative process, following Teresa "page after page he follows", he hears another voice that he has never thought to hear until now, "*it [voice] belongs to Byron's daughter Allegra; but from where inside him does it come?*" [Coetzee, 2000, p. 186]. The daughter's voice sings "*Why have you left me?*" and her father does not answer her for a long time because "*he has had enough of life; because he would rather be back where he belongs <...>*" and finally Byron sings, "*for her to hear*": "*My poor little baby!*" [Coetzee, 2000, p. 186]. A new character appears in the opera only because David needs his daughter to hear him, and since in conversations and letters they have failed to hear each other, the music, specifically the sound of the banjo, becomes the only possible mediator of their communication.

In general, in the novel language loses its state in the socio-communicative system as well as in the protagonist's personal existence, and its main function – to convey thoughts, feelings, intentions – is performed by music. According to O. Keba, in "Disgrace", "there is a kind of deconstruction of language; the social and personal dramas of the protagonist demonstrate that language is unable to solve not only the problems of human mutual understanding caused by historical, cultural, racial reasons, but it fails on the existential level, leaving the individual unable to express the underlying contradictions of his own existence" [Кеба, 2017, p. 132].

At the very beginning of the novel David, reflecting on the nature and function of the language, deduces that "*the origins of speech lie in song, and the origins of song in the need to fill out with sound the overlarge and rather empty human soul*" [Coetzee, 2000, p. 4]. Repeatedly J.M. Coetzee emphasizes the inability to reach a mutual understanding by means of language:

"*He [David] speaks Italian, he speaks French, but Italian and French will not save him here in the darkest Africa*" [Coetzee, 2000, p. 95]; in the letter to his daughter, David begs: "*I plead with you, listen to me", but he is rebuked in return: "You have not been listening to me*" [Coetzee, 2000, pp. 160–161]; in a conversation with Petrus he is thinking of "*Stretches of English code whole sentences long have become thickened, lost their articulations, their articulateness, their articulateness. Like a dinosaur expiring and settling in the mud, the language has stiffened*" [Coetzee, 2000, p. 117]. David used to write books and "*that was where my heart was*" [Coetzee, 2000, p. 162], but now the language has lost its function for him and only music can express his inner feelings and emotional experiences, so the protagonist creates a musical work rather than a literary one.

The fifth level of the presence of music in the novel – the level of musical quotation – which is considered as the interaction of two sign systems within the same text and can be represented in note-sound or word-letter form, is closely related to the theory of intermediality. Implication, imitation or other mediated approximation to music in literature occur by linguistic means and literary techniques. There are countless cases of interaction between music and literature, variations of which are studied in the works by S. Scher and supplemented by W. Wolf [Scher, 1984; Wolf, 2002]. S. Scher distinguishes three main groups of such interactions: 1) verbal music, 2) spoken music (phonics, rhythm, dynamics) and 3) musical structures and musical technique (modulation, counterpoint, etc.) [Scher, 1984]. In the case of "verbal music" there is an attempt in artistic work to reveal a particular piece of music, its composition and the impression made on the listener through the words. It is a literary imitation of music by using words (according to the principle of transposition d'art). In "Disgrace" we can see linguistic constructions made up of onomatopoeic words of playing banjo, which evoke feelings similar to those we experience listening to music: *"<...> chants Byron in his cracked monotone, nine syllables on C natural; but life, I found (descending chromatically to F) <...> Plink-plunk-plonk go the strings of the banjo. Why, O why do you speak like that? sings Teresa in a long reproachful arc. Plunk-plunk-plonk go the strings*"; "*Plink-plunk squawks the banjo*" [Coetzee, 2000, pp. 185, 214].

The extracts of poetry by Wordsworth [Coetzee, 2000, p. 21] and Byron [Coetzee, 2000, pp. 32, 33] are inserted into the novel, which themselves represent a kind of synthesis of literature and music (an example of verbal music): melody and rhythm are often heard in the textual canvas of the poem, and poetic speech forms a single speech and music stream. It is also interesting that the protagonist is composing an opera, which W. Wolf defines as an example of plural mediality, i.e. the intermedial fusion of music and literature [Wolf, 2002]. At the same time, W. Wolf distinguishes between explicit and implicit reference (intermedial thematization and imitation). By explicit reference, W. Wolf means allusions to musical works, musicians and composers while by implicit – depiction of their creative process in a literary work as well as imitation of one media through another (transmission of music through language means), which is based on the analysis above certainly corresponds to J.M. Coetzee's text.

Thus, based on our analysis, we can state that the novel "Disgrace" is a postmodern novel about an artist, who absorbed the tendencies of the contemporary literary process: pastiche by forms, genre mixing, intertextuality, intermediality, etc. The narrative and compositional structure of the novel has a three-part structure – the biography of the hero-artist, his work (opera) and his reflections on art; at the same time, the unity of the internal form is kept at the expense of the main motif of the novel about an artist – the motif of creation. The chronotope of J.M. Coetzee's novel is based on "the life path of one who seeks true knowledge", and the image of the creative process of creating an opera, which permeates the entire plot of the work, becomes a kind of test of the hero-artist for his artistic genius, while all life's peripeteias test the hero for his suitability for life, which corresponds to the main idea of the novel about an artist (according to Bakhtin). The image of the hero-artist is reinterpreted in the novel under the influence of the aesthetics of postmodernism and acquires the features of a modern man – powerless, insecure, confused in the chaos of life.

The study of the specifics of the 'internal' genre-forming features (the hero-artist writing an opera throughout the novel, the conflict between the artist and the world, the chronotope of culture and the motif of creation) allows us to come to the conclusion that "Disgrace" is a postmodern variation of the novel about an artist, moreover, the type of art of the hero-artist,

excessive intermediality indicate that this work belongs to such an invariant of this subgenre as the novel about a musician.

We have identified five levels of the artistic text characteristic of the novel about a musician – plot-thematic, metaphorical, compositional and narrative, verbal and figurative, and the level of musical quotation – at which we can detect the 'presence' of music in the novel. Music in "Disgrace" turns out to be the only possible mediator of communication, because the universal language of music makes it accessible for perception by people of all origins and social backgrounds, and gives the protagonist an opportunity to be heard. Music is implicated and imitated in J.M. Coetzee's text by linguistic means and literary techniques which demonstrate the explicit intermediality of the novel.

This study opens up the prospect for further research on the novel about an artist and its invariant – the novel about a musician, since this subgenre is a frequent phenomenon in the literary process at the turn of the 20th–21st centuries and is reflected in the works by such English-speaking writers as J. Barnes, K. Ishiguro, I. McEwan, S. Rushdie, etc.

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"DISGRACE" BY J.M. COETZEE AS A POSTMODERN VARIATION OF THE NOVEL ABOUT A MUSICIAN

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Key words: *the novel about an artist, the novel about a musician, subgenre, music in literature, intermediality, J.M. Coetzee.*

The article is devoted to the study of the genre specificity of the novel "Disgrace" (1999) by the South African writer J.M. Coetzee. The study begins with a literature review that examines works analysing "Disgrace" to identify gaps in the understanding of genre specificity, as well as unexplored aspects of the novel's poetics. A review of existing works has shown that previous studies have mainly focused on the socio-political and postcolonial discourses, while the poetics of the novel, namely the main elements of the novel's content structure, the specificity of which is crucial for the genre identification of the work, have been neglected by scholars. Thus, *the purpose* of this study is to investigate the main elements of the content structure of the novel (the conflict, the chronotope, the protagonist's image, the motif, as well as the plot-compositional structure of the novel), which will allow us to determine the genre of J.M. Coetzee's novel "Disgrace". In our opinion, the systemic-complex approach we have chosen is the best suited for this research. The specifics of the protagonist's construction (according to M. Bakhtin), as well as the motif of creativity, which is a red thread that runs through the entire narrative of the novel, prompted us to consider J.M. Coetzee's novel in the context of the novel about an artist.

The theoretical and *methodological basis* of this study is the developments of M. Bakhtin, R. Seret, and N. Bochkareva on the theory of the genre of the novel about an artist, as well as the works of such literary critics as P-E. Leuschner, P. Scher, W. Wolf, A. Medvedev on the novel about a musician and the theory of intermediality.

Thus, as a result of our analysis, we have come to several key conclusions that identify "Disgrace" as a novel about an artist. According to the tendencies of the contemporary literary process (postmodern play, propensity for pastiche genres and forms), which is characterised by the existence of various genre modifications, the postmodern novel about an artist is a plastic formation capable of absorbing features of different novel types and genre forms, while all elements of the content structure of the novel about an artist, although modified under the influence of postmodern discourse, still retain their genre basis.

J.M. Coetzee's novel has a three-part plot and compositional structure: the artist's life story, his creations, and reflections on art, which corresponds to the structure of the novel about an artist. All the elements of the novel's content structure (the conflict, the chronotope, the image of the artist protagonist, the leitmotif) are considered separately, and their analysis and specificity also prove that "Disgrace" is as invariant to a novel about an artist as to a novel about a musician. We consider the novel about a musician to be one of the variations of the novel about an artist, which is based on the type of artistic activity of the

protagonist-creator as music, that manifests its presence at different levels of the text. Music permeates the novel at all levels of poetics, from the plot and theme to the change in narrative tone and musical quotations, which is evidence of the novel's diverse intermediality. Music in the novel becomes the only possible mediator of communication, as its universal language makes it accessible to people of different origins and social backgrounds, and gives the protagonist the opportunity to be heard.

Thus, in the novel three forms of space (the space of the hero, his work, and culture as such) and time were distinguished, which is typical for a novel about an artist: external time (where the hero's "body" is located); internal time – the hero's psychological time, which is reflected in the depiction of the creative process and David's reflections on both his work and his life; eternal time – time that has absorbed the entire space of culture, which is reflected in the hero's work. Significantly, David's work in the novel acts as a kind of springboard in which all three forms of time and space merge: David's opera reflects both his internal evolution and external cultural and historical changes (the choice of the African banjo as an accompaniment instead of the piano). This conception of time reflects the nature of the conflict in the novel about an artist: in order to be reborn in culture, one must die in life. This insoluble contradiction is reflected in the external conflict between the artist and the world: faced with the realities of the new regime, which David does not accept and into which he does not fit, the hero turns to creativity, which can give him a "second life".

David's transformation from his initial desire to write an opera about Lord Byron to his deep involvement in the process of composing the music itself reflects the motif of creation that is central to the novel about an artist and maintains the novel's integrity.

The very image of the hero-artist in the novel (which corresponds to the aesthetics of postmodernism) is deconstructed: the artist loses his sacred significance and acquires the features of a modern man – powerless, uncertain, entangled in the chaos of life, and allusions and reminiscences of not only literary but also cultural fields add to the comicality to the image of the artist. In conclusion, this study offers a fresh perspective on the novel "Disgrace", the analysis of which proves that it belongs to the subgenre – the novel about an artist, and moreover to such its invariant as the novel about a musician. Our research also contributes to the further study of the transformation of traditional forms of contemporary literature and its interaction with various art forms at the turn of the 20th –21st centuries and invites both further research into the intersection of literature and music and the novel about a musician in postmodern English-language literary discourse.

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