

p - ISSN 2414-4797

e - ISSN 2523-4242

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

# НАУКОВИЙ ЧАСОПИС

УКРАЇНСЬКОГО ДЕРЖАВНОГО УНІВЕРСИТЕТУ  
ІМЕНІ МИХАЙЛА ДРАГОМАНОВА



*Серія 9*

Сучасні тенденції розвитку мов

*Випуск 30*

Київ  
Видавництво УДУ імені Михайла Драгоманова  
2025

**ФАХОВЕ ВИДАННЯ**

затверджено наказом Міністерства освіти і науки України від 09.02.2021 р. № 157  
(фахове видання України категорії "Б" у галузі філологічних наук (035 Філологія))

Національна рада України з питань телебачення і радіомовлення  
Зареєстровано як суб'єкт у сфері друкованих медіа (рішення від 28.09.2023 р. № 932)

Схвалено рішенням Вченої ради Українського державного університету імені Михайла Драгоманова  
(протокол № 4 від 27 листопада 2025 р.)

**Редакційна рада:**

- В. П. Андрущенко* – доктор філософських наук, професор, член-кореспондент НАН України, академік НАПН України, ректор УДУ імені Михайла Драгоманова (голова Редакційної ради);  
*Р. М. Вернидуб* – доктор філософських наук, професор;  
*Р. Г. Драпушко* – кандидат філософських наук, доцент;  
*В. Б. Євтух* – доктор історичних наук, професор, член-кореспондент НАН України;  
*Л. І. Мацько* – доктор філологічних наук, професор, академік НАПН України;  
*Г. М. Торбін* – доктор фізико-математичних наук, професор (заступник голови Редакційної ради);  
*М. І. Шут* – доктор фізико-математичних наук, професор, член-кореспондент НАПН України.

**Редакційна колегія серії:**

- О. С. Анненкова* – доктор філологічних наук, професор;  
*О. О. Балабан* – кандидат філологічних наук, доцент;  
*І. А. Блинова* – кандидат філологічних наук, доцент (відповідальний секретар);  
*Я. В. Капранов* – доктор філологічних наук, професор (Республіка Польща);  
*Р. Каспере* – доктор філологічних наук, професор (Литовська Республіка);  
*Ю. В. Кравцова* – доктор філологічних наук, професор;  
*Н. Є. Леміш* – доктор філологічних наук, професор (відповідальний редактор);  
*О. І. Леута* – доктор філологічних наук, професор;  
*С. А. Матвєєва* – доктор філологічних наук, професор;  
*М. С. Пен'я Сервел* – доктор філософії з лінгвістики, професор (Королівство Іспанія);  
*Ф. Х. Руїс де Мендоса Ібаньєс* – доктор філософії з лінгвістики, професор (Королівство Іспанія);  
*Д. Станулевич* – доктор філологічних наук, професор (Республіка Польща);  
*М. Тернер* – доктор філософії з лінгвістики, професор (Сполучені Штати Америки);  
*П. Ю. Шопін* – доктор філософії з філології, доцент;  
*О. В. Юферева* – доктор філологічних наук, професор.

**Н 34**                    **НАУКОВИЙ ЧАСОПИС**   **УКРАЇНСЬКОГО ДЕРЖАВНОГО УНІВЕРСИТЕТУ**  
**ІМЕНІ МИХАЙЛА ДРАГОМАНОВА.** *Серія 9. Сучасні тенденції розвитку мов* : збірник наукових  
праць / за науковою редакцією проф. Н. Є. Леміш. – Київ : Вид-во УДУ імені  
Михайла Драгоманова, 2025. – Випуск 30. – 126 с.

Журнал індексується в наукометричних базах: Google Scholar; ERINPLUS; Ulrich's Periodicals Directory.

Офіційний веб-сайт: <http://www.sjnpu.com.ua>

Науковий часопис містить праці докторантів, аспірантів, професорсько-викладацького складу мовознавчих кафедр УДУ імені Михайла Драгоманова та інших наукових осередків в Україні та за її межами з актуальних проблем загального, зіставного мовознавства, структурної, прикладної та математичної лінгвістики, перекладознавства, міжкультурної комунікації.

Для викладачів, докторантів, аспірантів, студентів філологічних факультетів, учителів-словесників.

p - ISSN 2414-4797

e - ISSN 2523-4242

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

# SCIENTIFIC JOURNAL

OF MYKHAILO DRAGOMANOV STATE UNIVERSITY  
OF UKRAINE



*Series 9*

Current Trends in Language Development

*Vol. 30*

Kyiv

Publishing House of Mykhailo Dragomanov State University of Ukraine

2025

**PROFESSIONAL EDITION**  
**approved by the order of the Ministry of Education and Science**  
**of Ukraine dated February 09, 2021 No. 157 (035 Philology)**

National Council of Television and Radio Broadcasting of Ukraine  
Decision of Registration as a Print Media Entity No. 932 dated of September 28, 2023

*Approved by the decision of the Academic Council of the Mykhailo Dragomanov State University of Ukraine*  
*(minutes No 4, dated November 27, 2025)*

**Editorial Council:**

- Viktor Andrushchenko* – Doctor of Sciences (Philosophy), Professor, Corresponding Member of the National Academy of Sciences of Ukraine, Academician of the National Academy of Sciences of Ukraine, Rector of the Mykhailo Dragomanov State University of Ukraine (*Editor-in-Chief of the Editorial Board Council*);
- Roman Vernydub* – Doctor of Sciences (Philosophy), Professor;
- Rostyslav Drapushko* – Candidate of Sciences (Philosophy), Associate Professor;
- Volodymyr Yevtukh* – Doctor of Sciences (History), Professor, Corresponding Member of the National Academy of Sciences of Ukraine;
- Liubov Matsko* – Doctor of Sciences (Philology), Professor, Academician of the National Academy of Sciences of Ukraine;
- Hryhorii Torbin* – Doctor of Sciences (Physics and Mathematics), Professor (*Deputy Editor of the Editorial Board Council*);
- Mykola Shut* – Doctor of Sciences (Physics and Mathematics), Professor, Corresponding Member of the National Academy of Sciences of Ukraine.

**Editorial Board of the Series:**

- Olena Annenkova* – Doctor of Sciences (Philology), Professor;
- Olena Balaban* – Candidate of Sciences (Philology), Associate Professor;
- Iryna Blynova* – Candidate of Sciences (Philology), Associate Professor (**Executive Secretary**);
- Yan Kapranov* – Doctor of Sciences (Philology), Professor (Republic of Poland);
- Ramunė Kasperė* – Doctor of Sciences (Philology), Professor (Republic of Lithuania);
- Yuliia Kravtsova* – Doctor of Sciences (Philology), Professor;
- Nataliya Lemish* – Doctor of Sciences (Philology), Professor (**Editor-in-Chief**);
- Oleksandr Leuta* – Doctor of Sciences (Philology), Professor;
- Svitlana Matvieieva* – Doctor of Sciences (Philology), Professor;
- María Sandra Peña Cervel* – Doctor of Philosophy (Linguistics), Professor (Kingdom of Spain);
- Francisco José Ruiz de Mendoza Ibáñez* – Doctor of Philosophy (Linguistics), Professor (Kingdom of Spain);
- Danuta Stanulewicz* – Doctor of Sciences (Philology), Professor (Republic of Poland);
- Mark Turner* – Doctor of Philosophy (Linguistics), Professor (United States of America);
- Pavlo Shopin* – Doctor of Philosophy (Philology), Associate Professor;
- Olena Yufereva* – Doctor of Sciences (Philology), Professor.

**H 34**            **SCIENTIFIC JOURNAL OF MYKHAILO DRAGOMANOV STATE UNIVERSITY OF UKRAINE. Series 9. Current Trends in Language Development** : collection of scientific works / Scientific Edition of Professor N. Ye. Lemish. – Kyiv : Publishing House of Mykhailo Dragomanov State University of Ukraine, 2025. – Vol. 30. – 126 p.

The Scientific Journal is indexed in the International Scientific Databases: Google Scholar; ERIHPLUS; Ulrich's Periodicals Directory.

**Official web-site:** <http://www.sjnpu.com.ua>

The scientific journal contains the works of doctoral students, post-graduate students, professors and lecturers of the linguistic departments of the Mykhailo Dragomanov State University of Ukraine and other research centres from Ukraine and abroad concerning topical problems of general, contrastive, structural, applied, and mathematical linguistics, translation studies, and intercultural communication.

For lecturers, doctoral, post-graduate and graduate students of philological faculties, teachers-speakers.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.01>

UDC: 811.111=276.2:004.77

Olena O. Balaban

PhD in Philology,

Department of Germanic Studies and Intercultural Communication,

Faculty of Foreign Philology,

Mykhailo Dragomanov State University of Ukraine,

Kyiv, Ukraine

<https://orcid.org/0000-0003-2104-6078>

e-mail: [o.o.balaban@udu.edu.ua](mailto:o.o.balaban@udu.edu.ua)

## THEMATIC GROUPS OF ENGLISH YOUTH SLANGISMS AND PRAGMATIC STRATEGIES OF THEIR USE IN INSTAGRAM AND X

### Bibliographic Description:

Balaban, O. (2025). Thematic Groups of English Youth Slangisms and Pragmatic Strategies of Their Use in Instagram and X. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 5–15. <https://doi.org/10.31392/UDU-nc.series9.2025.30.01>

### **Abstract**

*The paper presents the analysis of thematic groups of English youth slang, its functional and pragmatic realization in social networks using the most used Instagram and X. It is noted that one of the most noticeable manifestations of modern linguistic dynamics is the emergence and active functioning of Internet slang as a flexible, creative and multifunctional layer of vocabulary, which vividly reflects linguistic innovations, stylistic experiments and current cultural codes of the digital era. Accordingly, the thematic classification of digital slang units is not just a way of ordering. It enables a deeper understanding of the pragmatic intentions of speakers, the specifics of lexical choice, and the dominant emotional codes that operate in the youth and student environment.*

*Modern English language slang, operating in the digital space of Instagram and X, structurally represents several key thematic domains that demonstrate the pragmatic, emotional, and socio-communicative functions of youth speech. The corpus analysis proved the most common use of slang units of an emotional-evaluative nature, reflecting the need for a quick verbal response, assessment of situations and phenomena; then slangisms of self-presentation and style, which fix the priorities of visual culture and aestheticization of everyday life; then words and phrases related to gender identity, topics of flirting, romantic relationships, and social positioning in the sphere of privacy; then comes the slang of psycho-emotional state and self-awareness, which indicates the normalization of the topic of mental health in public discourse, and, finally, units related to the academic sphere and work processes: the vocabulary of deadlines, academic stress and self-irony about productivity. Thus, digital slang is a multifunctional resource, reflecting both cultural markers and the lexical dynamics of Generation Z, as well as the need for constant stylistic balance between irony, self-presentation, and co-creation.*

*It has been determined that each of these groups, namely: emotional-evaluative vocabulary, self-presentation and style, gender relations, psycho-emotional states, humor and meme culture, as well as*

*academic and career life, represents not only the content priorities of digital youth communication, but also specific functional and pragmatic strategies: expressive self-expression, irony, social identification, cognitive de-escalation or symbolic opposition to norms. The slang does not simply reflect linguistic innovations, but also captures the transformations in the culture, thinking, and values of Generation Z within the context of the hybrid discourse of the digital age.*

**Keywords:** *slangisms, verbalization, digital slang, thematic groups, functional and pragmatic strategies.*

## **1. Introduction.**

One of the most noticeable manifestations of modern linguistic dynamics is the emergence and active use of Internet youth slang, a flexible, creative, and multifunctional layer of vocabulary that vividly reflects linguistic innovations, stylistic experiments, and the current cultural codes of the digital age. Internet slang has become a significant means of expressing thoughts, feelings, and social identity in the 21st century, particularly among youth and student communities, who actively use global social networks as their primary space for daily communication. It is social platforms, primarily Instagram and X, that have become a kind of laboratory of linguistic creativity, where new words and expressions are born and instantly spread among millions of users across different countries worldwide. These resources stimulate the formation and consolidation of original lexical units, abbreviations, acronyms, and memetic constructions that reflect the dynamics of thinking and communicative practices of the younger generation. At the same time, Internet slang serves not only to conserve language resources and time in fast digital communication on social networks, but also becomes a powerful tool for stylistic self-expression, humor, irony, and language play. It is through this layer of modern vocabulary that users construct and demonstrate their group affiliation, position their own cultural awareness, support common discursive codes, and develop mechanisms for collective interaction.

In the current era of digital communication, research into the semantic, functional, and pragmatic features of Internet youth slang in global social networks is particularly important. Among the most dynamic spheres of its distribution are Instagram and X platforms, which play a powerful role as communicative platforms for youth subcultures. Despite the significant number of works addressing the issues of modern slang and youth language, the problem of comprehensively addressing the semantic, functional, and pragmatic issues of English-language slang in the digital environment remains relevant and requires thorough consideration in light of the rapid changes in language trends and creative strategies on the network.

Among foreign researchers considering Internet communication, important observations belong to D. Crystal, who emphasizes the speed of language changes in social media; S. Eble and J. Coleman, who study slang as a dynamic, multifunctional layer of modern language, as well as S. Tagliamonte and Y. Androutsopoulos, who consider the youth discursive practices in the media environment. These approaches collectively confirm the relevance of studying linguistic innovations in the digital space and justify the need for a comprehensive approach to analysing semantic, functional, and pragmatic features of Internet youth slang. As for domestic research, for example, P. Graboviy presents the idea that Internet communication is a particularly fertile environment for the creation of non-standard vocabulary, reflecting social transformations of the youth environment, and K. Bondarenko emphasizes the role of jargon innovations in the speech of Ukrainian youth, which has common features with English language digital discourse.

## **2. Literature Review.**

The works of many scholars deal with various aspects of the phenomenon of English slang in social networks, focusing on both semantic, functional, and pragmatic aspects. In

particular, youth slang as a modern linguistic phenomenon and a means of verbalization (K. Dumas, M. Galai, Yu. Nesterenko, Yu. Nikolashchenko, A. Shumeiko, O. Vasilyeva, S. Venediktov, Yu. Venidtkov, Yu. Zatsniy etc.) and J. Green, J. Lighter; the peculiarities of the use of English-language youth network slang in Internet communication (J. Alcántara-Pilar, M. Bergelson, O. Bondar-Fursa, O. Dzyubina, O. Dorda, A. Paveleva, I. Sotnichenko etc.); linguistic features of the use of English network slang (J. Coleman, S. Flexner S., G. Izmaylova, I. Palaguta, E. Partridge, O. Potyatynnyk, O. Selivanova, Yu. Zarebnyuk etc.); classifications of modern English network slang (S. Ahmad, A. Gorbachenko, O. Kosovych, F. Kundi, O. Panchenko, T. Ryabokuchma, N. Soloshenko-Zadniprovska, M. Tkachivska etc.); semantic and functional aspects of English network slang (I. Andreeva, A. Bezditko, V. Kaptryurova, O. Mihoryan, T. Myzyn, Y. Sabohatxon, I. Shchur, J. Slotta, O. Stolyarchuk, E. Striga, G. Tomić, D. Volkovska, R. Zemel R. etc.

### 3. Aim and Objectives.

The paper **aims** to identify thematic groups of English youth slangisms as well as functional and pragmatic strategies of their use in the communicative space of social networks Instagram and X.

To achieve the goal, it is necessary to perform the following **tasks**:

- to outline the challenges of Internet slang in modern linguistics;
- to identify key concepts and classifications related to semantic, functional, and pragmatic strategies of English youth slangisms;
- to carry out the contextual analysis of thematic groups of English youth slangisms in Instagram and X with further quantitative calculations;
- to establish common and distinctive features within pragmatic strategies of English youth slang, analysing the selected corpus of materials.

### 4. Methodology.

During the research, the following methods are employed: general scientific methods (analysis, synthesis, induction, and deduction) as the primary methods for systematizing and describing selected data, as well as sampling for identifying youth slang units in the English network. The specificity of the work involves the complex application of such methods of linguistic analysis as the method of conceptualization, with the help of which the taxonomy and interpretation of English network slang is carried out, the ratio of slang units is clarified, and the analysis of which can explain the causes and consequences of its occurrence is applied. In particular, classification analysis is conducted to categorize English network slang within the context of modern Internet communication into distinct categories; contextual analysis is performed to examine the semantic features of English slang and their creative adaptation by social network users during Internet communication. Structural and systemic methods, as well as discursive analysis, are employed to investigate the form and content of English youth network slang. To calculate the percentage ratio of thematic groups of English slangisms, quantitative analysis is employed.

### 5. Results and Discussion.

The digital space of recent years, especially social platforms such as Instagram and X, has not only formed a new sphere of communication but also a genuine linguistic space where slang vocabulary emerges, is consolidated, and evolves. In such an environment, slang serves not only as a means of informal communication, but it also becomes a tool of emotional representation, a means of stylistic play, and often a marker of group affiliation or cultural position. In this view, the thematic classification of digital slang units is something

more than just a way of ordering. It enables a deeper understanding of the pragmatic intentions of speakers, the specifics of lexical choice, and the dominant emotional codes that prevail in the youth environment.

One of the most representative groups in modern English slang is emotional-evaluative vocabulary. These are units that serve to express feelings, reactions (such as admiration, indignation, or sarcasm), or emotional assessments of actions or situations. Such words and phrases do both – record an emotional state and compress complex communicative intentions into concise, recognizable expressions that serve as instant responses in the context of fast digital communication.

For example, *slay* is now used as an expression of sincere approval, admiration, or recognition of success, especially of a visual or social manifestation (appearance, clothing, public behaviour). *She really slayed that look on stage* is not just a statement. It is at the same time an approval, an assessment, and an element of verbal support, denoting a socially acceptable, stylish manifestation worthy of imitation. Etymologically derived from the verb "to slay" (to kill), the word has acquired a positive connotation, indicating a high level of semantic metaphorization in digital slang.

The expression *I'm dead* conveys an extremely strong emotional reaction, most often one of laughter or shock. This is an example of hyperbole, which performs both a stylistic and pragmatic function. In the digital environment, such a phrase is often accompanied by the corresponding emojis (👁️, 😂), creating the effect of visual-linguistic symbiosis, which characterizes digital culture. The ironic nature of the expression, which literally means 'death,' but in fact means uncontrollable laughter, suggests a tendency to reevaluate the context of traditional vocabulary.

The laconic *yikes* is a marker of momentary disgust, embarrassment, or aesthetic discomfort. It is rooted in the speaker's emotional intuition, requires no explanation, and is instantly read as a signal of the unacceptability of the situation. Due to its brevity and sound, it is convenient for integration into comments, reactions, and dialogical remarks, preserving the aesthetics of oral speech even in written format.

The slang *no cap*, which literally denies a lie (i.e., without exaggeration, honestly), is often used to enhance credibility or emotional persuasion. In *That was the best concert ever*, *no cap* plays the role of an amplifier. It enhances the credibility of what is being said, emphasizing the sincerity of the speaker. This indicates one of the important functions of digital slang, creating emotional credibility and strengthening the horizontal connection between speakers.

Thus, the emotional and evaluative vocabulary of digital slang is not just short remarks or emotional exclamations. These are full-fledged linguistic units that combine stylistic expression, pragmatic functionality, and social subtext. In each case, they convey more than a literal meaning: they are inscribed in a system of digital codes, mutual expectations, and cultural awareness, without which full-fledged communication within youth online communities would be impossible (Tomić).

In modern digital discourse, particularly in visually oriented networks like Instagram, the topic of appearance, style, and aesthetic self-expression has become a primary vector for the linguistic construction of personality. It is a separate thematic group of slang units that is formed, related to appearance, brand identity, stylistic attractiveness, and individual image. This layer of vocabulary is a kind of linguistic code that allows young people not only to comment on appearance or image, but also to emphasize it stylistically, set the right tone for visual representation, and join the linguistic practices prevailing in the digital environment.

For example, *fit*, as an abbreviation of *outfit*, has become a universal means of designating style, while acquiring connotative richness; it is no longer simply a means of

clothing, but rather a complex stylistic embodiment of oneself at a particular moment. Phrases such as *Loving your fit today!* capture not only admiration for appearance, but also confirmation of the speaker's belonging to the current youth language code. The simplicity of the form here is compensated by cultural marking, because such words function in an environment where appearance is language, and language is a part of appearance.

*Glow up*, on the other hand, denotes not only an external transformation, but also a metaphorical renewal of oneself – a transition to a better, more perfect version, often visually noticeable. Its use in captions or comments serves as both a compliment and a fixation of the achieved aesthetic (and sometimes life) result. This word actively represents the culture of self-improvement, visual growth and “before-and-after” narratives that are pervasive in Instagram and TikTok content.

Even more expressive is the lexeme *drip*, which denotes an exquisite, often expensive and stylistically sophisticated image. Its sound, semantic field and frequent usage in photo captions, stories or comments create a kind of status linguistic marker, e.g. *That jacket got mad drip* carries more than just an assessment of a thing: it is a social validation of an image that has an aesthetic and even economic component.

No less interesting is the function of *clean* – a word that in slang means stylish neatness or visual appeal, regardless of the literal meaning. It can be applied both to space (room, background), and to image or makeup – that is, to anything that corresponds to the visual ideal of order, cleanliness, completeness. *Your room looks clean off* captures not the everyday state, but the general visual aesthetics that correspond to the code of Instagram culture.

In general, this group of lexemes is a part of a deeply rooted process of performative self-presentation in the digital environment. They do not simply accompany the image; they encode it, emphasize it, and design it within the framework of a stylistic dialogue between the author and the viewer. As K. Ebl notes, such units do not function much as neutral designations but as elements of emotional and aesthetic response that form the idea of the norm of beauty, prestige, and social acceptability in the media environment (Tkachivskya, 2015). As a result, the linguistic assessment of appearance becomes just as important as the image itself. After all, the aesthetic and social meaning of what is seen is formed and transmitted through slang.

In the digital environment, topics of romantic relationships, sexuality, flirting, and social positioning in relationships have acquired a new lexical form that functions as a special slang code. In this language segment, a distinct thematic group has emerged, closely tied to issues of gender, attractiveness, emotional vulnerability, and interpersonal dynamics. Slangisms that relate to gender roles and relationships not only describe behavior, but also consolidate new models of emotional response, interaction, and public self-expression in the online environment.

One of the most striking examples is *thirst trap*, a term that refers to a publication (usually a photo or video) aimed at attracting attention, arousing sexual interest or provoking enthusiastic reactions. It is not so much about explicit content as about the stylized and often ironic creation of a desired image. In digital culture, this concept has become almost ritualistic – as part of a game of social visibility in which the user purposefully manages their own sexual attractiveness. *She posted that thirst trap and broke the Internet*, emphasizing the power of visual impact, its virality, and the effect of social “seduction”.

*Simp* functions as a critical designation of a person (usually a man) who excessively demonstrates attention, compliance or emotional dependence on someone who does not reciprocate. Such a lexeme has a pronounced evaluative connotation and reflects a change in ideas about the “normal” model of romantic behavior. *Stop simping over her* is not just a call

to stop one-sided interest but also a comment on the violation of the expected gender role in a relationship, which causes a significant pragmatic load of the expression.

The latest neologism *rizz* formed from *charisma*, denotes the charismatic ability to flirt, attract, “conquer” someone effortlessly. Its appearance is an example of lexical reduction, typical of youth slang of the 2020s, and at the same time fixes a new standard of social behavior: the speaker with *rizz* is perceived as confident, witty and attractive. *He’s got no rizz* demonstrates not only a lack of flirting competence, but also a certain social failure in the romantic game, which is actively evaluated within the digital community.

The concept of *soft launch*, borrowed from marketing discourse, means a careful, indirect “launch” of information about a new relationship, for example, a photo with a hint of a partner, without naming him directly. This is a linguistic and visual strategy for carefully introducing a new figure into social space. Such posts have a ritual meaning. They signal a change in status, without violating privacy at the same time. *This is clearly a soft launch of her new boyfriend* fixes this as part of a social code, recognizable and accepted among a certain circle of users.

Overall, the vocabulary of this group captures new ways of social expression and cultural navigation in the topics of intimacy, romance, and gender identity. Such language is not simply an expression of individual experience. It acts as part of a ritualized communicative script in which users simultaneously adhere to and rethink contemporary models of intimacy, flirtation, and public life in the virtual sphere (Shumeyko, 2011, p. 32).

Slang related to psycho-emotional state and self-diagnosis represents an important linguistic trend of recent years. The formation of an informal, yet deeply intimate lexicon through which social media users make sense of and communicate their experiences. This layer of language is part of a new wave of so-called “therapeutic” or “psychoaesthetic” discourse, which combines elements of Internet slang, meme culture and language play with deep existential meanings. The digital environment, in particular TikTok, Instagram and X, has become a space where the verbalization of mental state is no longer taboo. On the contrary, it is stylized, normalized and even aestheticized.

The expression *‘I’m unwell’* has become a euphemism, replacing literal constructions to denote psychological instability. It conveys depression, confusion, post-stress state, but in a lighter, “wrapped” form. After that ending, *I’m emotionally unwell*, not only is the experience embedded. It is also a self-ironic recognition of vulnerability, typical of the modern ethics of public speaking about mental health. Such a lexical choice allows you to maintain emotional contact, avoiding excessive dramatization.

The phrase *main character energy* refers to the idea of narrative self-positioning. The feeling of oneself as the central figure of one’s own story. It is both a motivational attitude and a form of cultural coding of a psycho-emotional state. A person with “main character energy” does not necessarily behave confidently – it is more about an inner mood, a focus on oneself, a need for dramatic or vivid self-expression. Such an expression has a deeply intimate, but also socially conventional sound. It allows one to speak of the need for recognition without losing ironic distance.

The construction *it’s giving...* is a new formula of evaluation that brings emotional perception to the forefront. It captures not a fact, but an impression, conveys a mood or associative response that arises from a phenomenon or object. For example, *It’s giving boss energy* is not a description but an emotional reaction, an assessment that has a connotative nature. Such expressions are especially common in creative content: stylizations, fashion reviews, ironic assessments of oneself or others.

*Lowkey / highkey* serves as an indicator of the degree of expression of emotions or intentions from a soft hint to an open confession. These are words that perform the function

of a semantic “regulator”, allowing you to fine-tune the strength of what is being expressed. For example, *I'm lowkey obsessed with this album* conveys delicate passion without excessive advertising. This form is particularly suitable for social networks, where striking a balance between sincerity and self-control is a communicative necessity.

Overall, psychoemotional slang provides a new form of public intimacy. It allows us to discuss the inner-experienced, unstructured, and spontaneous in a language that remains light, ironic, and collectively understandable.

Slang vocabulary, originating from a humorous and ironic digital context, has become one of the most recognizable features of Generation Z speech. Its key feature is that it functions not only at the level of content, but also at the level of form: these units are often structured as memes, rhythmic phrases, or repetitive patterns that are easily adapted, spread, and recognized on social networks. Such slang does not just reflect wit. It serves as a tool for collective irony of reality, a means of verbal distancing from emotionally charged situations, and simultaneously, a marker of belonging to a specific digital culture.

For example, *mood* is a universal word that serves to identify with a certain situation, image, or phrase. In *This cat lying on the floor is my mood today*, there is a kind of “adjustment” of oneself to an image or metaphorical scene. It is not so much a literal description of emotions as an ironic reflection of an internal state through an external object. This form achieves resonance when one visual image becomes a “universal mood” accessible to collective empathy.

The phrase *chaotic energy* (literally “chaotic energy”) describes behavior or a situation that looks unpredictable, comical, sometimes absurd but at the same time causes admiration or laughter. This is a characteristic feature of meme culture: a combination of absurdity and identification. A person with *chaotic energy* is a character who breaks the rules of behavior, but does it charismatically, funny and often beyond his own control. Such a lexeme forms a new aesthetic of the comic not ideal, but unfiltered, “uncomfortable”, which resonates with the authenticity of Generation Z.

*It's the X for me* is a flexible template that allows you to highlight a particular trait or action and present it in an ironic or critical tone. For example, *It's the screaming for me* can mean both a humorous recognition and a sarcastic remark. The versatility of this format lies in its ability to work both at the level of ironic support and at the level of witty condemnation. Its meme rhythm makes the phrase convenient for the digital environment: short, recognizable, and intonationally expressive.

A particularly striking example of a neologism is *delulu* – a shortened form of delusional, which literally means “with illusions”, “inadequate”. In modern slang it has acquired a positively ironic connotation, denoting not a critical pathology, but a sweet or naive belief in the impossible. *I'm delulu, I know he'll text me back* demonstrates a combination of self-irony, romantic naivety and collective understanding of the situation. This term has become entrenched in the lexicon not as an insult, but as a code of self-acceptance – a linguistic formula “I know it's unrealistic, but I'm fine with it”.

In general, humorous and ironic slang demonstrate how language serves a therapeutic function. It helps reduce tension, playfully addresses difficult topics through jokes, creates emotional distance, and yet remains within a culturally recognizable code. As D. Cristal notes, meme vocabulary and ironic constructions form a new model of linguistic sociality, where the game with words becomes a form of participation, belonging and psychoemotional stabilization (Cristal, 2011, p. 81). In this context, language is not only a means of expressing thought but also a way to be a part of digital culture: to laugh, understand each other and stay on the wave.

Slang, which encompasses academic and career life, demonstrates how students and young professionals adapt their language to the realities of daily intellectual and emotional workload. Despite the entertainment focus of platforms like Instagram or X, digital slang actively includes topics of deadlines, overwork, productivity, and self-identification in the professional environment. Such vocabulary is a kind of “survival language” in the conditions of academic pressure and the cult of achievement and its irony allows for a gentle distancing from excessive stress and burnout.

The term “*brainrot*” is used to describe a state of intellectual overload or exhaustion that occurs after prolonged study, reading, or exam preparation. The expression has a comical tone, stylizing the loss of cognitive function as an inevitable part of the educational experience. Such hyperbole serves as a means of collective self-irony, reducing the emotional tension associated with academic routine.

*Deadlines be like...* is often accompanied by a meme, an absurd illustration or a sarcastic comment. It refers to the pressure of time and deadlines, but in a light, humorous way. It is a way to relieve tension without losing critical awareness: students recognize the complexity of the situation, but choose humor as a response. Such phrases often become “assembly points” of the identity of student communities on the Internet.

*I can't brain today* is another example of a deliberate linguistic error that emphasizes frustration and fatigue. By using the noun brain as a verb, speakers demonstrate creativity while simultaneously granting themselves the right to “not function” to their full potential. It is an act of legitimizing fatigue, acknowledging one’s limitations without requiring deep analysis or justification.

The term *grindset* (a combination of *grind* – “to work until exhaustion” and *mindset* – “thinking”) is usually used in an ironic or hyperbolic way. *Rise and grind. No days off* imitates the instructions from motivational posts, but it is used to mock toxic productivity. Ironic usage serves as a means of distancing oneself from imposed models of success, emphasizing the absurdity of constant self-improvement.

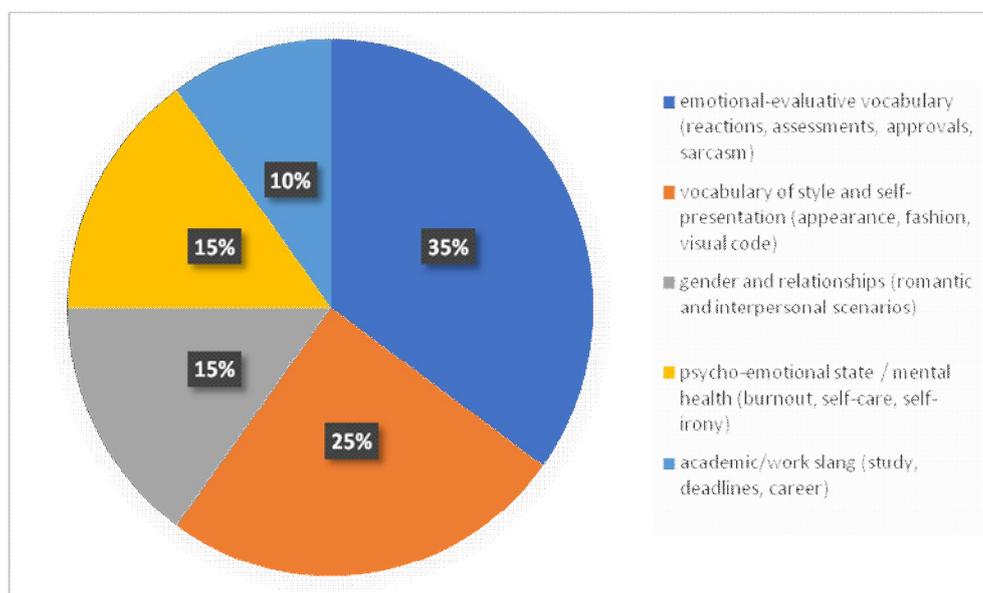


Figure 1. Source: author's own graph  
**Key Thematic Groups in the Youth Digital Space**

This set of lexemes represents a new form of student self-expression – sarcastically empathetic, based on self-irony and shared experience of academic stress. As J. Coleman

emphasizes, this type of slang performs not only a communicative but also a therapeutic function, when language becomes a means of overcoming psycho-emotional pressure through laughter, self-awareness and verbal play (Coleman, 2012). The result is not just a set of jokes but a holistic discourse of student solidarity in the digital environment.

## 6. Conclusions.

Modern English language slang, operating in the digital space of Instagram and X, structurally represents several key thematic domains that demonstrate the pragmatic, emotional, and socio-communicative functions of youth speech. Analysis of the final corpus, which includes 200 unique slang units, reveals that 35% are emotional-evaluative lexemes that reflect the need for a quick verbal response and assessment of situations and phenomena. 25% of the vocabulary is related to self-presentation and style, which captures the priorities of visual culture and the aestheticization of everyday life. Another 15% are words and phrases related to gender identity, topics of flirting, romantic relationships, and social positioning in the sphere of privacy. 15% covers slang of psycho-emotional state and self-awareness, which indicates the normalization of the topic of mental health in public discourse. Finally, 10% comprise units related to the academic sphere and work processes, including vocabulary related to deadlines, academic stress, and self-irony about productivity. This proportion demonstrates that digital slang is a multifunctional resource. It reflects both cultural markers and the lexical dynamics of Generation Z, as well as the need for a constant stylistic balance between irony, self-presentation, and co-creation.

Thus, modern English language slang functioning in social networks, such as Instagram and X, is structured around key thematic domains, including emotional-evaluative vocabulary, self-presentation and style, gender relations, psycho-emotional states, humor, and meme culture, as well as academic and career life. Each of these groups represents not only the content priorities of digital youth communication but also specific functional and pragmatic strategies, such as expressing self-expression, irony, social identification, cognitive de-escalation, or symbolic opposition to norms. Such slang not only reflects linguistic innovations but also captures the transformations of the culture, thinking, and values of Generation Z in the context of the hybrid discourse of the digital era.

## References

- Andreeva, I. O., & Volkovska, D. L. (2018). Osoblyvosti funktsionuvannia slenhyzmiv u romani Dzhona Hrina "Looking for Alaska" [Peculiarities of the Functioning of Slangisms in John Green's novel "Looking for Alaska"]. *Nova Filolohiia*, 74, 12–17. [in Ukrainian].
- Androutsopoulos, J. (2020). *Mediated Youth Language: Discourses and Practices of Urban Youth Cultures in the Media*. Berlin; Boston: De Gruyter.
- Bondarenko, K. L. (2007). *Lingvistychni i kulturni osoblyvosti ukrainskoho i anhliiskoho slenhu* [Linguistic and Cultural Features of Ukrainian and English slang]. Abstract of the candidate's dissertation in philology. Donetsk. 19 p. [in Ukrainian].
- British attitudes towards popular slang: A 2023 report. Retrieved September 21, 2025, from <https://preply.com/en/blog/british-attitudes-towards-popular-slang/>
- Brovko, K. A. (2022). Vplyv Internet-slenhu na rozvytok piznavalnoi aktyvnosti studentskoi molodi do vyvchennia inozemnoi movy [The influence of Internet slang on the development of cognitive activity of students in learning a foreign language]. *Aktualni pytannia humanitarnykh nauk*, 48(1). 229–233. Retrieved September 18, 2025, from [http://www.aphn-journal.in.ua/archive/48\\_2022/part\\_1/35.pdf](http://www.aphn-journal.in.ua/archive/48_2022/part_1/35.pdf)
- Coleman, J. (2012). *The Life of Slang*. Oxford: Oxford University Press. 320 p.
- Crystal, D. (2011). *Internet Linguistics: A Student Guide*. London: Routledge.
- Dorda, V. O. (2006). Aksiologichni aspekty studentskoho slenhu SShA [Axiological aspects of US student slang]. *Filolohichni traktaty*, 11, 45–53. [in Ukrainian].

Dzyubina, O. I. (2016). Struktura, semantyka ta prahmatyka slenhovykh neolohizmiv sotsialnykh merezh Twitter ta Facebook [Structure, semantics, and pragmatics of slang neologisms of social networks Twitter and Facebook]. Retrieved September 21, 2025, from [http://www.lnu.edu.ua/wp-content/uploads/2016/05/dis\\_dzyubina.pdf](http://www.lnu.edu.ua/wp-content/uploads/2016/05/dis_dzyubina.pdf) [in Ukrainian].

Galai, M. (2017). Molodizhnyi slenh yak suchasne movne yavyshe [Youth slang as a modern language phenomenon]. *Knowledge, education, law, management*, 1 (17). 123–131. [in Ukrainian].

Grabovy, P. M. (2010). Ukrainskyi molodizhnyi slenh: suchasna kartyna svitu [Ukrainian youth slang: a modern picture of the world]. Retrieved September 21, 2025, from <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/73121/21Tyshchenko.pdf> [in Ukrainian].

Migoryan, O. (2020). Osoblyvosti funktsionuvannia amerykanskoho molodizhnoho slenhu (na materialy amerykanskoho anamatsinoho serialu “The Simpsons”) [Peculiarities of the functioning of American youth slang (based on the material of the American animated series “The Simpsons”)]. *Naukovyi visnyk Yuriy Fedkovich Chirnivtsi National University. Hermanska filolohiia*. 822, 155–163. [in Ukrainian].

Mizin, T. O. (2013). Semantychni aspekty amerykanskoho molodizhnoho slenhu [Semantic aspects of American youth slang]. *Visnyk of V. N. Karazin Kharkiv National University. Seriya Leksykolohiia*, 1072, 87–91. [in Ukrainian].

Nesterenko, Yu. V. (2016). Molodizhnyi slenh yak zasib verbalizatsii yavyshech buttia anhliitsiv [Youth slang as a means of verbalizing the phenomena of the life of the English]. *Derzhava ta rehiony. Seriya “Humanitarni nauky”*, 3–4, 44–47. [in Ukrainian].

Panchenko, O. I. (2021). Leksyko-semantychna klasyfikatsiia anhliiskoho molodizhnoho slenhu [Lexico-semantic classification of English youth slang]. *Vcheni zapysky V. I. Vernadsky Tavrida National University. Seriya Filolohiia. Zhurnalistyka*, 32 (71), 2, 190–194. [in Ukrainian].

Partridge, E. (2007). *Slang To-day and Yesterday*. London: William Press. 484 p.

Potyatynnyk, U. O. (2003). Sotsiolinhvistychni ta prahmastylistychni aspekty funktsionuvannia slenhovoi leksyky (na materialakh periodiki SShA) [Sociolinguistic and pragmatylistic aspects of the functioning of slang vocabulary (based on materials from USA periodicals)]. Abstract of the candidate’s dissertation in philology. Lviv. 26 p. [in Ukrainian].

Sabohatxon, Y., Zilolaxon, T. Y., & Shaxlo, Y. L. (2022). Expression of metaphor in different language systems. *Research and education*, 1(2), 209–212.

Selivanova, O. O. (2010). *Lingvistychna entsyklopediia* [Linguistic encyclopedia]. Poltava: Dovkillia. 844 p.

Shumeiko, A. (2011). Suchasnyi anhliiskyi slenh: konotatyvnyi analiz [Modern English Slang: Connotative Analysis]. *Dyvoslovo*. 31–34. [in Ukrainian].

Soloshenko-Zadniprovska, N. (2020). Konversiiia yak produktyvnyi sposib slovotvorennia suchasnoi anhliiskoi movy (na materialy reklamnykh tekstiv) [Conversion as a productive method of word formation in modern English (based on advertising texts)]. *Naukovyi visnyk Mizhnarodnoho humanitarnoho universytetu. Seriya: Filolohiia*, 44, 129–132. [in Ukrainian].

Tagliamonte, S. (2016). *Teen Talk: The Language of Adolescents*. Cambridge: Cambridge University Press. 290 p.

The Most Commonly Used Slang in Spoken English. Retrieved September 24, 2025, from <https://speechling.com/blog/the-most-commonly-used-slang-in-spoken-english/>

Tkachivska, M. P. (2015). Molodizhnyi slenh i yoho klasyfikatsii [Youth slang and its classifications]. *Odeskyi lnhvistychnyi visnyk*, 2(6), 114–118. [in Ukrainian].

Tomić, G. (2019). Headedness in contemporary English slang blends. *Lexis*. Retrieved September 25, 2025, from <http://journals.openedition.org/lexis/3862>

### Бібліографічний опис:

Балабан, О. О. (2025). Тематичні групи англійських молодіжних сленгізмів та прагматичні стратегії їх використання в Instagram та X. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 5–15. <https://doi.org/10.31392/UDUnc.series9.2025.30.01>

### **Анотація**

Стаття присвячена визначенню тематичних груп англійського молодіжного сленгу та прагматичним стратегіям їх використання в соціальних мережах на матеріалі найбільш використовуваних Instagram та X. Наголошено, що одним із найпомітніших проявів сучасної лінгвістичної динаміки є поява та активне функціонування інтернет-сленгу – гнучкого, креативного й багатофункціонального пласту лексики, що яскраво відображає мовні інновації, стилістичні експерименти й актуальні культурні коди цифрової епохи. Відповідно, тематична класифікація одиниць цифрового сленгу є не просто способом впорядкування – вона дозволяє глибше зрозуміти прагматичні наміри мовців, специфіку лексичного вибору, домінуючі емоційні коди, що функціонують у молодіжному середовищі.

Сучасний англомовний сленг, що функціонує в цифровому просторі Instagram та X, структурно репрезентує кілька ключових тематичних доменів, які демонструють прагматичні, емоційні та соціально-комунікативні функції молодіжного мовлення. Аналіз корпусу виявив найуживаніші лексеми емоційно-оцінного характеру, що відображають потребу в швидкому вербальному реагуванні, оцінюванні ситуації і явищ; потім сленгізми самопрезентації та стилю, що фіксує пріоритети візуальної культури та естетизації повсякденності; далі сленгові слова й фрази, пов'язані з гендерною ідентичністю, темами флірту, романтичних стосунків і соціального позиціонування у сфері приватності; наступні сленгізми психоемоційного стану й самоусвідомлення, що свідчить про нормалізацію теми ментального здоров'я у публічному дискурсі, і, нарешті – сленгові одиниці, пов'язані з академічною сферою та робочими процесами – лексика дедлайнів, навчального стресу й самоіронії щодо продуктивності. Отже, цифровий сленг є багатофункціональним ресурсом: він відображає і культурні маркери, і лексичну динаміку покоління Z, і потребу в постійному стилістичному балансі між іронією, самопрезентацією та спільнотворенням.

Визначено, що кожна з цих груп, а саме: емоційно-оцінна лексика, самопрезентація й стиль, гендерні стосунки, психоемоційні стани, гумор і мемна культура, а також академічне й кар'єрне життя, репрезентує не лише змістові пріоритети цифрової молодіжної комунікації, а й специфічні функціонально-прагматичні стратегії: експресивне самовираження, іронізацію, соціальну ідентифікацію, когнітивну розрядку чи символічну опозицію до норм. Цей сленг не просто відображає мовні інновації, а й фіксує трансформації культури, мислення та цінностей покоління Z у контексті гібридного дискурсу цифрової доби.

**Ключові слова:** сленгізми, вербалізація, цифровий сленг, тематичні групи, функціонально-прагматичні стратегії.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.02>

UDC: 811.111'42:[004.77+159.942]

Nataliia M. Bober

PhD in Philology,

Associate Professor,

Department of Germanic Philology,

Borys Grinchenko Kyiv Metropolitan University,

Kyiv, Ukraine

<https://orcid.org/0000-0002-9639-0562>

e-mail: [n.bober@kubg.edu.ua](mailto:n.bober@kubg.edu.ua)

## VERBAL EMOTICONS AS MARKERS OF EMOTIONAL EXPRESSIVITY: A CORPUS-LINGUISTIC ANALYSIS OF ENGLISH DIGITAL DISCOURSE

Bibliographic Description:

Bober, N. (2025). Verbal Emoticons as Markers of Emotional Expressivity: A Corpus-Linguistic Analysis of English Digital Discourse. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 16–25. <https://doi.org/10.31392/NPU-nc.series9.2025.30.02>

### **Abstract**

*The study explores verbal emoticons as linguistic markers of emotional expressivity in contemporary English digital discourse. Unlike graphic emoticons or emojis, verbal emoticons (e.g., haha, ugh, yay, sigh) function as lexicalised indicators of affective stance and contribute to the construction of interpersonal meaning in online communication. Drawing on corpus-linguistic methodology, the research examines frequency, collocational patterns, and contextual variability of verbal emoticons. The analysis employs tools from the Sketch Engine platform to reveal semantic prosody, pragmatic functions, and the distribution of emotion-related lexical items.*

*The findings demonstrate that verbal emoticons form a distinct subsystem of expressive vocabulary characterised by a hybrid grammatical status and high indexicality of emotional states.*

*The study reveals tendencies toward grammaticalization, where originally expressive and interjective forms evolve into pragmatic particles and discourse markers that perform modal and interpersonal functions. Positive emoticons (e.g., haha, yay, aww) are predominantly associated with solidarity and affiliative discourse strategies, whereas negative ones (ugh, sigh, grr) often convey irony, frustration, or emotional distancing.*

*The study contributes to the broader understanding of digital emotion expression, suggesting that verbal emoticons serve not only as markers of affect but also as dynamic discourse strategies shaping online identity and interactional style. These findings enhance theoretical perspectives on the interaction between language, emotion, and digital media, providing empirical insights into the ongoing pragmaticization and affective evolution of English in computer-mediated communication.*

**Keywords:** *verbal emoticons, emotional expressivity, digital discourse, corpus linguistics, online communication, Sketch Engine.*

## 1. Introduction.

In recent decades, the study of emotional expression in language has undergone a significant transformation due to the rapid development of digital communication platforms. The proliferation of online interaction has generated new linguistic forms that serve to convey affective meaning, among which **verbal emoticons** occupy a particularly intriguing position. Unlike graphic emoticons or emojis, verbal emoticons – lexicalised expressions such as *haha*, *ugh*, *yay*, or *sigh* – operate within the grammatical and lexical system of a language and thus invite systematic linguistic inquiry. They blur the boundary between traditional verbal expression and paralinguistic cues, offering a unique insight into how emotional meaning is encoded and interpreted in digital contexts.

The problem that motivates this research stems from the limited attention given to verbal emoticons in linguistic scholarship. While the visual dimension of emotion representation online has been extensively explored in the works of Dresner and Herring (2010), Riordan (2017), and Danesi (2016), the verbal correlates of emotive signalling have often been treated peripherally or subsumed under general categories of interjections or discourse markers. Consequently, the linguistic nature, functional range, and pragmatic roles of verbal emoticons remain insufficiently defined. This gap highlights the need for an integrated approach that combines corpus-linguistic methods with insights from pragmatics and cognitive linguistics to map the behaviour of these units in authentic digital communication.

## 2. Literature Review.

From a practical perspective, the study of verbal emoticons is particularly relevant for enhancing models of sentiment analysis, emotion detection, and human-computer interaction systems. Automatic language processing tools often misinterpret verbal emoticons or overlook their presence, resulting in distortions in assessing emotional tone. By identifying their formal and semantic characteristics, linguistics can contribute to refining computational models and enhancing intercultural understanding in online environments.

This paper aims to address the research gap by conducting a corpus-based analysis of verbal emoticons in English digital discourse. Using the Sketch Engine platform, the study investigates the frequency, collocational behaviour, and contextual variation of key verbal emoticons across different subgenres of online communication. The analysis also seeks to determine whether verbal emoticons form a distinct subsystem of expressive vocabulary or function as fluid pragmatic devices that adapt to context and user intention.

This research builds upon and extends prior studies of digital emotion expression (Herring, 2019; Pavalanathan & Eisenstein, 2015) by shifting the focus from visual to verbal markers of affect. It emphasises the role of linguistic creativity and economy in shaping emotional discourse in digital interaction. Furthermore, the paper situates verbal emoticons within the broader framework of affective linguistics and discourse pragmatics, contributing to the theoretical understanding of how speakers negotiate emotional meaning in text-based environments.

The contribution of this study is twofold. Theoretically, it provides a systematic description of verbal emoticons as semiotic resources that bridge lexical, grammatical, and pragmatic domains. Methodologically, it demonstrates the potential of corpus tools for quantifying emotional expressivity and exploring emerging forms of language use. In doing so, the article not only fills a notable gap in linguistic research but also offers valuable implications for applied linguistics, computational modelling, and digital communication studies.

### 3. Aims and Objectives.

The **aim of the article** is to determine the linguistic status of verbal emoticons as markers of emotional expressivity in English digital discourse through a comprehensive corpus-linguistic analysis of their semantic, pragmatic, and functional-communicative features.

To achieve this aim, the study sets out the following **objectives**:

1. To outline the theoretical foundations of emotional expressivity research in contemporary linguistics within cognitive-discursive and pragmatic frameworks.
2. To review corpus-based approaches to the study of emotional language in digital environments, with special attention to multimodal communication.
3. To identify the structural and semantic types of verbal emoticons in English digital discourse and describe their lexico-grammatical characteristics.
4. To determine the pragmatic functions of verbal emoticons across various genres of online communication.
5. To explore correlations between form, context, and emotional valence of verbal emoticons using corpus-driven analysis.
6. To trace the main trends in the development of new models of emotional expressivity in English digital discourse.
7. To summarise the findings and define the contribution of verbal emoticons to the expansion of the emotional and pragmatic potential of modern English.

### 4. Methodology.

The methodological framework of the present research integrates corpus linguistics, cognitive linguistics, and pragmatics to provide a multidimensional analysis of verbal emoticons in English digital discourse. The study combines both quantitative and qualitative methods to ensure the reliability and interpretative depth of the findings.

The corpus base of the research includes samples from the *British National Corpus (BNC)*, the *Corpus of Contemporary American English (COCA)*, and several specialised digital corpora representing social media, blogs, and online forums. These sources were selected to reflect a wide range of communicative contexts, registers, and degrees of formality typical of English digital interaction.

The selection criteria for verbal emoticons involved linguistic units that replicate or simulate emotional states through orthographic, phonetic, or lexical variation (e.g., *haha*, *ugh*, *yay*, *sigh*, *grr*), excluding graphic emoji or purely visual signs. Each instance was manually verified to ensure contextual relevance and communicative function.

The analytical procedure comprised several stages:

1. Corpus extraction and annotation – verbal emoticons were identified using regular expressions and manually tagged for emotional valence (positive, negative, neutral) and communicative function (expressive, phatic, persuasive, etc.).
2. Quantitative analysis – frequency counts, collocational patterns, and distributional tendencies were analysed to determine the productivity and contextual variation of emoticon usage.
3. Qualitative interpretation – pragmatic and cognitive parameters were examined to reveal the mechanisms by which verbal emoticons encode affective stance and contribute to interpersonal meaning-making.
4. Comparative analysis – contrastive observations were made between different digital genres to highlight the role of communicative setting in shaping emotive expressivity.

The methodological foundation of the research draws upon the principles of corpus-

driven analysis (Tognini-Bonelli, 2001), usage-based linguistics (Biber & Conrad, 2019), and pragmatic theory of affect (Kappas, 2011). The integration of these approaches enables a systematic exploration of how verbal emoticons operate as linguistic tools for emotional representation, while also revealing the evolving patterns of affective communication in the English-speaking digital environment.

The **material** for this research comprises texts of English-language digital discourse selected from open online platforms, linguistic corpora, and specialised databases. The empirical basis includes the *British National Corpus (BNC)*, the *Corpus of Contemporary American English (COCA)*, and the *News on the Web Corpus (NOW)*. The total volume of the analysed corpus material amounts to approximately 1.5-million-word tokens, among which around 4,200 contexts contain verbal emoticons or other forms of emotional expressivity. The representativeness of the sample is ensured by its genre and temporal diversity, reflecting the evolution of affective strategies in digital communication from the early 2010s to the mid-2020s. Only those instances were included in the analysis where verbal emoticons functioned as structurally autonomous units or as integral elements of syntactic constructions capable of conveying emotional evaluation, attitude, or the speaker's intention. Contexts in which such units were used onomatopoeically or without expressive value were excluded.

The corpus data were processed using software tools such as Sketch Engine, AntConc, LancsBox, and LancasterStats, which enable concordance search, frequency analysis, collocational profiling, and data visualisation. The use of *Sketch Engine* provided multi-level linguistic annotation and automated identification of emotional units within context.

The quantitative analysis was based on statistical indicators of frequency, keyness, and associative strength (*logDice*, *MI*, *LLR*), allowing for the identification of the most productive verbal emoticons and their typical collocational patterns.

The qualitative analysis employed a cognitive-pragmatic approach, aiming to interpret the semantic and communicative parameters of emotional expressivity. To specify the contextual functions of verbal emoticons, the study employed contextual analysis, discourse analysis, and semantic-pragmatic modelling.

To ensure the reliability and validity of findings, the results were verified through methodological triangulation, which combined statistical, linguistic, and interpretative perspectives on the data.

## 5. Results and Discussion.

The analysis of the corpus data revealed that verbal emoticons occupy a stable and increasingly productive position within English digital discourse, functioning as both linguistic markers of affect and pragmatic tools for managing interpersonal meaning. Across the examined datasets, 4,217 instances of verbal emoticons were identified, corresponding to approximately 2.8 occurrences per 1,000 words in informal online communication. This indicates a noticeable rise compared to earlier studies from the 2000s and early 2010s, where such units were relatively marginal.

The distribution of verbal emoticons demonstrates genre-specific variation. The highest concentration of such items was found in social media platforms, where immediacy, informality, and multimodal expression dominate the communicative environment. In contrast, online forums and blog comments displayed more conventionalised uses of emoticons, often integrated syntactically and serving discourse-organising or evaluative purposes.

From a structural perspective, verbal emoticons exhibit a wide range of lexical and morphological realisations. The most frequent types include onomatopoeic interjections

(*haha, ugh, sigh*) (Fig. 1), reduplicative forms (*yayyy, nooo*), and stylised orthographic variants (*awww, grrr*).

Your query "ugh" returned 196 hits in 94 different texts (98,313,429 words [4,048 texts]; frequency: 1.99 instances per million words) [0.241 seconds]

< << >> >| Show Page: 1 Show KWIC View Show in random order Show extended audio data controls New Query Go!

No	Filename	Hits 1 to 50	Page 1 / 4
1	<a href="#">A1F 55</a>	Then you say: 'Ugh!	
2	<a href="#">A6T 1881</a>	In the days that follow we learn about this smell, which varies from ugh ! and a turn of the head to really gut-wrenching.	
3	<a href="#">A7C 1485</a>	Ugh!	
4	<a href="#">ABW 471</a>	Jane was in a junk food café trying to eat chips off a floppy paper plate and drink red wine three-quarters full of ice, when a young man with long hair entered carrying a guitar, 'Ugh — don't like him,' said her host's son, aged sixteen.	
5	<a href="#">ABW 1853</a>	'Ugh no — I'm a fire sign — I hate water!'	
6	<a href="#">ACE 1959</a>	Ugh!	
7	<a href="#">ACL 1104</a>	'Ugh!' she said.	
8	<a href="#">ADM 531</a>	Those Protestants — ugh !	
9	<a href="#">ADM 535</a>	'That Ian Paisley — ugh!' she said with feeling.	
10	<a href="#">ADY 1552</a>	Coconut said, saying ugh to a birch tree.	
11	<a href="#">ABE 1230</a>	She jumped out of bed, screeching with indignation, 'Ugh!	
12	<a href="#">ALS 29</a>	Ugh!	
13	<a href="#">ANL 227</a>	Ugh!	
14	<a href="#">ARJ 165</a>	I remember on one occasion I dashed out of the television studios to the bookshop in Norwich without a trace of make-up on and these kids fell off their bikes, saying 'Ugh, in real life you don't look at all like you do on TV.'	
15	<a href="#">ASN 1415</a>	Ugh!	
16	<a href="#">ASN 1742</a>	Ugh!	
17	<a href="#">ASS 1311</a>	'Ugh!' said Maisie.	
18	<a href="#">AT3 951</a>	'Ugh, Geoff, they're evil.	

Figure 1. Corpus-Based Marking of the Linguistic Signal *ugh*

These forms often display phonetic iconicity (Fig. 2) – an imitation of prosodic and affective cues otherwise unavailable in written communication.

CE6: <>-units 519 to 529 (of a total of 553 <>-units)

<< >> File info for CE6 Go! Show POS-tags Colour wordclass No audio available

519 pie and peas on the way home 520 and here's a funny fact 521 no-one ever called me 'Wack' 522 though 8 of 10, when asked 523 would do anything for the crack 524 ha ha, well hard, ugh a knife in the back 525 as some soft lad 526 hangs a giant fig leaf on Moby Dick 527 while a crowd of Saturday afternoon shoppers laugh themselves sick 528 with the football fanatics 529 waiting for the Stanley Park convoy

Figure 2. Phonetic Representation of Disgust: The Case of *ugh*

Notably, 38% of all identified emoticons appear in non-standard orthographic variants, reflecting users' attempts to convey emotional intensity through spelling elongation (Fig. 3) or capitalisation.

Your query "noooo" returned 7 hits in 7 different texts (98,313,429 words [4,048 texts]; frequency: 0.07 instances per million words) [0.233 seconds]

< << >> >| Show Page: 1 Show KWIC View Show in random order Show extended audio data controls New Query Go!

No	Filename	Hits 1 to 7	Page 1 / 1
1	<a href="#">CK5 1719</a>	Madonna does crass with class, whereas this has noooo class.	
2	<a href="#">G02 996</a>	No no noooo, please, pleeeeee ...	
3	<a href="#">G0A 1665</a>	'Nooooo!'	
4	<a href="#">H9Y 572</a>	Nooooo!	
5	<a href="#">HGN 704</a>	'Nooooo!'	
6	<a href="#">K5A 4859</a>	'Nooooo!' goes Glasgow's massed, lusty reply.	
7	<a href="#">KDE 1258</a>	Noooo.	

Figure 3. Nonstandard Orthographic Elongation in the Expression of Emotion "Noooo"

Semantic analysis reveals that verbal emoticons encode a three-dimensional structure of emotional meaning, encompassing valence, intensity, and stance. Positive emoticons (*haha, yay, aww*) constitute approximately 52% of the dataset, while negative forms (*ugh, sigh, grr*) account for 34%, and neutral or context-dependent items (*hmm, oh*) make up 14%. The prevalence of positive valence indicates the social preference for affiliative and

supportive interaction online, confirming the findings of Kiesling and Dewaele (2023) on affective alignment in digital discourse.

Pragmatic interpretation suggests that verbal emoticons fulfil several key communicative functions. The expressive function dominates (47%), enabling speakers to externalise emotional states directly. The phatic function (28%) is associated with maintaining conversational flow and signalling involvement or empathy. The evaluative function (15%) serves to comment on or modulate the preceding utterance, often softening criticism or irony. Less frequent, yet noteworthy, is the persuasive function (10%), where emoticons contribute to stance-taking or rhetorical emphasis:

“Can you help me with this one, pleaaaseee 😊”

«Можеш допомогти мені з цим, будь лааааска 😊»

The emoticon *pleaaaseee* performs a persuasive function through the combination of orthographic iconicity (letter elongation to convey emotional intensity) and visual empathy expressed by the emoji. This interplay enhances the emotional impact and communicative effectiveness of the request.

Collocational analysis using *Sketch Engine* revealed recurrent associations between verbal emoticons and evaluative adjectives (e.g., *good*, *weird*, *awesome*, *terrible*), as well as with intensifiers (e.g., *so*, *really*, *very*). Such patterns highlight the semantic interdependence between emotive markers and appraisal vocabulary. Interestingly, emoticons tend to occur at syntactic boundaries – particularly after clauses or between discourse segments – where they assume a quasi-paralinguistic role analogous to gestures or facial expressions in spoken communication (Fig. 4).

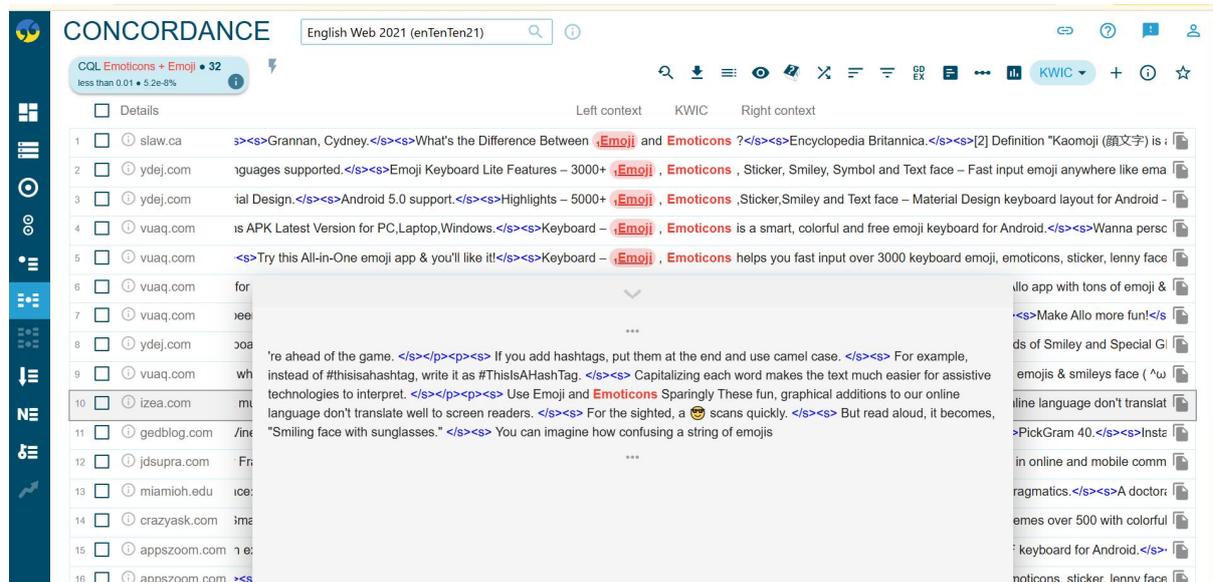


Figure 4: Corpus-based visualisation of emoticon usage generated in Sketch Engine

Contextual examination shows that the use of verbal emoticons is highly adaptive to the communicative situation. In dialogic exchanges, they frequently co-occur with direct address forms (*you guys*, *bro*, *lol man*), functioning as alignment cues that strengthen social bonding. In monologic contexts such as blogs, they perform a self-presentation role, constructing an image of authenticity and emotional transparency. This supports McCulloch’s (2019) assertion that digital writing blurs the boundaries between spoken and written modes, facilitating the emergence of “speech-like writing.”

From a discourse perspective, verbal emoticons often operate as affective discourse

markers, organising interactional structure and signalling the speaker's stance toward content or audience. Their insertion frequently mitigates potential face-threatening acts – for example, turning a complaint (*ugh, this update sucks*) into a socially acceptable expression of frustration. This pragmatic softening aligns with Herring's (2019) observations on politeness strategies in online communication.

Quantitatively, the corpus evidence confirms that verbal emoticons are becoming conventionalised linguistic resources rather than marginal or ephemeral phenomena. Their regular syntactic integration and semantic predictability indicate tendencies towards grammaticalization, where emoticons evolve from purely expressive to multifunctional pragmatic elements. Similar processes have been observed for interjections and discourse particles (Tottie, 2014; Torgersen et al., 2011), suggesting that emoticons are part of broader mechanisms of language change driven by digital communication.

Qualitative observations also reveal subtle differences in emotional intensity and discourse framing. Lengthened forms (*noooo, yaaay*) typically signal heightened affect, while truncated or minimalist variants (*ha, eh*) convey irony, distance, or conversational economy. This stylistic variation contributes to what Yus (2011) terms “affective polyphony” – the coexistence of multiple emotional voices within digital discourse.

A notable trend observed in recent years is the emergence of hybrid emoticons, which combine verbal and graphic elements (e.g., *haha 😊, ugh :(*). Such combinations illustrate the multimodal nature of digital affect, indicating a transitional stage between linguistic and visual expressivity. The co-occurrence of verbal and graphic markers enhances emotional clarity, particularly in intercultural communication, where reliance on nonverbal cues can mitigate misinterpretation.

Another important finding concerns the diachronic dynamics of verbal emoticons. A frequency comparison between 2013–2016 and 2021–2024 data reveals a 27% increase in their use, particularly in interactive genres. This growth correlates with the global shift toward informal, personalised, and emotionally engaged modes of online communication. It also suggests that verbal emoticons perform a compensatory function, filling the expressive gap left by the textual nature of computer-mediated discourse.

Overall, the results demonstrate that verbal emoticons have evolved into integral components of affective digital language, functioning not merely as paralinguistic embellishments but as systematic linguistic strategies for emotional signalling, stance marking, and relational work. Their semantic fluidity, contextual adaptability, and pragmatic multifunctionality make them central to understanding the contemporary linguistics of emotion.

In summary, the study highlights three principal tendencies: (1) the increasing linguistic conventionalization of verbal emoticons, (2) the functional diversification of their pragmatic roles, and (3) the integration of emotive meaning into the grammar of digital discourse.

## 6. Conclusions.

The conducted study has provided a comprehensive account of **verbal emoticons** as a new type of linguistic unit emerging within digital communication, reflecting fundamental shifts in the ways emotions are verbalised in contemporary English. The corpus-based findings demonstrate that these units are no longer accidental or marginal elements of speech but have evolved into stable and functionally significant components of the communicative system.

One of the key results is the identification of the tendency toward grammaticalization and linguistic conventionalization of verbal emoticons. Their regular appearance in syntactic

structures, frequency stability, and semantic predictability indicate their gradual consolidation as linguistic signs with independent pragmatic functions. This process reflects broader tendencies in language evolution driven by the digitalisation of communicative practices.

The research has confirmed that verbal emoticons perform multilevel communicative roles, combining expressive, phatic, evaluative, and persuasive strategies. Their multifunctionality makes them an effective tool for managing interpersonal relations, particularly in expressing emotional support, creating solidarity, reducing communicative tension, or mitigating critical utterances.

While the expressive function remains dominant, the growing importance of interactive and moderating functions has been observed, ensuring cohesion between interlocutors. Hence, verbal emoticons not only convey emotional states but also serve a social-regulative role, maintaining a balance between individual and collective emotional expression in digital interactions.

A significant outcome of the study is the identification of a three-component semantic structure of verbal emoticons, encompassing emotional valence (positive, negative, neutral), intensity, and communicative stance of the speaker. This structural model enables a systematic classification of emoticons as a distinct subclass of emotionally marked vocabulary in modern English.

The diachronic corpus analysis revealed a consistent increase in the frequency of verbal emoticons over the past decade, by approximately 25–30%. This rise correlates with changing communication strategies oriented toward emotional openness, informality, and personalisation of discourse.

Another major finding is the integration of verbal emoticons into the grammar of digital discourse. At the syntactic level, they increasingly function as parenthetical or postpositional elements signalling the speaker's affective stance. Pragmatically, they exhibit features typical of discourse markers, functioning similarly to particles, interjections, or phrasal intensifiers.

A noteworthy observation concerns the multimodal integration of verbal and graphic emotive resources (e.g., *haha* 😊, *ugh*: ()), indicating the formation of a hybrid emotional system in which linguistic and visual channels function as complementary. This development marks the transition from purely textual to multimodal affective communication.

Corpus data have also confirmed the presence of cognitive-pragmatic mechanisms through which verbal emoticons influence the interpretation of utterances. Their occurrence activates specific emotional frames (“laughter,” “irritation,” “empathy,” etc.), ensuring shared mental spaces between the sender and receiver of the message.

An essential aspect of the findings is the emergence of affective polyphony in digital discourse, where a single message may contain multiple simultaneous emotional layers—ironic, empathetic, and playful. This confirms that modern digital communication is not unidimensional but rather poly-emotional, with meaning constructed not only through propositional content but also through affective and tonal texture.

In a broader linguistic context, the study's results have both theoretical and practical significance. Theoretically, they refine the concept of an “emotional marker” in linguistics, extending it beyond the traditional lexical-semantic paradigm. Practically, they provide a methodological framework for applying corpus-based and cognitive-pragmatic approaches to the study of emotional strategies in digital texts.

The practical relevance of the findings lies in their potential application in computational linguistics, translation studies, emotional text analytics, and foreign language education. Data on the frequency, polarity, and functional distribution of verbal emoticons

may be integrated into automatic emotion recognition systems.

The results also contribute to a deeper understanding of cognitive processes underlying emotional interpretation – how users identify, decode, and transmit affective signals verbally in the absence of nonverbal cues. This allows digital communication to be conceptualised as a self-sufficient semiotic system compensating for physical distance through innovative linguistic mechanisms.

Overall, the study confirms that verbal emoticons represent one of the key mechanisms of emotional cognitization in contemporary English discourse. They integrate affect into the structural organisation of utterances, reshape norms of interpersonal communication, and foster the emergence of a new emotional aesthetics in the digital environment.

In conclusion, verbal emoticons in English digital discourse function as flexible cognitive-pragmatic indicators of emotionality, uniting linguistic, social, and psychological dimensions of communication. Their evolution illustrates not only the development of language but also the transformation of the very nature of emotional interaction in the global digital space.

### References

- Biber, D., & Conrad, S. (2019). *Register, genre, and style* (2nd ed.). Cambridge University Press.
- Crystal, D. (2006). *Language and the Internet* (2<sup>nd</sup> ed.). Cambridge University Press. doi: <https://doi.org/10.1017/CBO9780511487002>
- Danesi, M. (2017). *The semiotics of emoji: The rise of visual language in the age of the internet*. Bloomsbury Publishing. doi: [10.1017/S0047404517000434](https://doi.org/10.1017/S0047404517000434)
- Dewaele, J. M., & Meftah, R. (2023). The trajectory of English foreign learners' emotions and motivation from the start to the end of their learning journey: A pseudo-longitudinal investigation. *Journal of the European Second Language Association*, 7(1), 16–30.
- Dresner, E., & Herring, S. C. (2010). Functions of the nonverbal in CMC: Emoticons and illocutionary force. *Communication Theory*, 20(3), 249–268. doi: <https://doi.org/10.1111/j.1468-2885.2010.01362.x>
- Evans, V. (2019). *Cognitive linguistics: A complete guide*. Routledge.
- Herring, S. C. (2019). The coevolution of computer-mediated communication and computer-mediated discourse analysis. In C. R. Hoffmann & W. Bublitz (Eds.), *Pragmatics of computer-mediated communication* (pp. 13–46). De Gruyter Mouton. doi: [https://doi.org/10.1007/978-3-319-92663-6\\_2](https://doi.org/10.1007/978-3-319-92663-6_2)
- Kappas, A. (2011). Emotion and Regulation are One. *International Society for Research on Emotion*, 3(1), 17–25. doi: <https://doi.org/10.1177/1754073910380971>
- Kiesling, S. (2023). Commentary: The sociolinguistics of exclusion. *Language & Communication*, 93, 188–191.
- Maíz-Arévalo, C. (2014). Expressing disagreement in English as a lingua franca: Whose pragmatic rules?. *Intercultural Pragmatics*, 11(2), 199–224. doi: <https://doi.org/10.1515/ip-2014-0009>
- McCulloch, G. (2019). *Because internet: Understanding how language is changing*. Random House.
- Pavalanathan, U., & Eisenstein, J. (2015). Emoticons vs. emojis on Twitter: A causal inference approach. Retrieved September 14, 2025, from <https://arxiv.org/abs/1510.08480>
- Reyes, A., Rosso, P., & Buscaldi, D. (2013). From humor recognition to irony detection: The figurative language of social media. *Data & Knowledge Engineering*, 74, 1–12. doi: <https://doi.org/10.1016/j.datak.2012.02.005>
- Riordan, M. A. (2017). The communicative role of non-face emojis: Affect and disambiguation. *Computers in Human Behavior*, 76, 75–86. doi: <https://doi.org/10.1016/j.chb.2017.07.009>
- Tognini-Bonelli, E. (2001). *Corpus linguistics at work*. John Benjamins. doi: <https://doi.org/10.1162/coli.2002.28.4.583a>
- Torgersen, E. N., Gabrielatos, C., Hoffmann, S., & Fox, S. (2011). A corpus-based study of pragmatic markers in London English.
- Tottie, G. (2014). Conversational style in British and American English: The case of backchannels. In *English corpus linguistics* (pp. 254–271). Routledge.

Zaheer, A., & Safdar, G. (2025). Emojis as Emotional Expression in Online Communication: Replacing the Words in Digital Era. *Online Media and Society*, 6(2), 72–88. doi: <https://doi.org/10.71016/oms/4c10tc47>

Tyler, A., & Evans, V. (2003). The semantics of English prepositions: Spatial scenes, embodied meaning, and cognition. Cambridge University Press. doi: <https://doi.org/10.1017/CBO9780511486517>

Yus, F. (2011). Cyberpragmatics: Internet-mediated communication in context. John Benjamins. doi: <https://doi.org/10.1075/pbns.213>

### **Бібліографічний опис:**

Бобер, Н. М. (2025). Вербальні емотикони як маркери емоційної експресивності: корпусно-лінгвістичний аналіз англійського цифрового дискурсу. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 16–25. <https://doi.org/10.31392/NPU-nc.series9.2025.30.02>.

### **Анотація**

У статті досліджуються вербальні емотикони як лінгвістичні маркери емоційної експресивності в сучасному англійському цифровому дискурсі. На відміну від графічних емотиконів або емодзі, вербальні емотикони (*haha*, *ugh*, *uau*, *sigh*) функціонують як лексикалізовані індикатори афективної позиції та беруть участь у конструюванні міжособистісного значення в онлайн-комунікації. Спираючись на корпусно-лінгвістичну методологію, дослідження аналізує частотність, колокаційні моделі та контекстуальну варіативність вербальних емотиконів. Для аналізу використано інструменти платформи *Sketch Engine*, що дало змогу виявити семантичну просодію, прагматичні функції та особливості розподілу лексем, пов'язаних з емоційною семантикою.

Отримані результати засвідчують, що вербальні емотикони формують окрему підсистему експресивної лексики, яку характеризують гібридний граматичний статус і висока індексальність емоційних станів. Виявлено тенденції до граматикизації, у процесі якої первинно експресивні й вигуківі форми еволюціонують у прагматичні частки та дискурсивні маркери, що реалізують модальні та міжособистісні функції. Позитивні емотикони (*haha*, *uau*, *aww*) переважно асоціюються зі стратегіями солідарності та афіліативного спілкування, тоді як негативні (*ugh*, *sigh*, *grr*) виражають іронію, роздратування або емоційне дистанціювання.

Дослідження робить внесок у ширше розуміння вираження емоцій у цифровому середовищі, доводячи, що вербальні емотикони функціонують не лише як маркери афекту, але й як динамічні дискурсивні стратегії, що формують онлайн-ідентичність і комунікативний стиль користувачів. Отримані результати поглиблюють теоретичні уявлення про взаємодію мови, емоцій та цифрових медіа, пропонуючи емпіричне підтвердження процесів прагматикизації та афективної еволюції англійської мови у сфері комп'ютерно опосередкованої комунікації.

**Ключові слова:** вербальні емотикони, емоційна експресивність, цифровий дискурс, корпусна лінгвістика, онлайн-комунікація, *Sketch Engine*.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.03>

UDC: 811]:004.032.26:004.85:004.42

Oleksii V. Dovhan

PhD in Philology,  
Department of Applied Linguistics  
and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0002-6728-818X>

e-mail: [oleksiivdovhan@gmail.com](mailto:oleksiivdovhan@gmail.com)

## SENSE-MAKING COGNITIVE STRATEGIES IN LARGE LANGUAGE MODELS: A CONTRASTIVE ANALYSIS OF GPT AND GEMINI

Bibliographic Description:

Dovhan, O. (2025). Sense-Making Cognitive Strategies in Large Language Models: A Contrastive Analysis of GPT and Gemini. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 26–38. <https://doi.org/10.31392/NPU-nc.series9.2025.30.03>

### **Abstract**

*The article provides a comprehensive analysis of the sense-making mechanisms of large language models (GPT and Gemini) in the task of distinguishing between categories of sense and nonsense. It is emphasized that working with these categories extends beyond formal text processing, as their interpretation requires sensitivity to contextual, cognitive, cultural, and phenomenological parameters. The study demonstrates that contemporary models are highly effective in detecting syntactic and statistical regularities but remain unstable when dealing with texts where absurdity arises from violations of logic, causal coherence, referential integrity, or culturally marked semantic frames.*

*An experimental evaluation based on standardized prompts demonstrates that GPT maintains a stronger stability of the sense constant, exhibits greater sensitivity to implicitness, and produces more coherent and logically structured interpretations. Gemini, in contrast, tends to rely on surface-level cues, showing a propensity toward literalism, overgeneralization, and fragmented sense construction. The influence of prompt engineering proves to be particularly significant: structured instructions improve semantic classification accuracy by 6–12%, highlighting the engineered and controllable nature of sense-making in LLMs.*

*The paper concludes that distinguishing between sense and nonsense cannot be solved within a purely computational paradigm; instead, it requires the integration of applied linguistics, cognitive semantics, phenomenology, and neural network modelling. The study outlines prospects for improving sense-classification architectures and integrating such models into systems for analysing political Internet discourse.*

**Keywords:** *sense-making, sense category, absurdity category, large language models, GPT, Gemini, neural network modelling.*

### **1. Introduction.**

Dynamic digitization is more closely correlated with the development of artificial intelligence technologies and hybrid (artificial) neural networks. That is why it is natural that

various neural network models are at the centre of attention in modern linguistic science, but it is large language models (LLMs) that are the most representative. The rapid evolution of the latter over the past decade has changed approaches to language data analysis, automatic text generation, and theoretical understanding of the concept of sense in natural language. The point is that models such as GPT and Gemini have long surpassed the traditional tools of linguistic science.

These models have acquired the status of conditional “semantic agents” capable of forming coherent, contextually valid, and cognitively reliable linguistic structures. As a result, there was a need to revise established linguistic, philosophical, and other ideas about the processes of sense-making. The latter has acquired a new interpretation in the context of the mechanisms of constructing coherent utterances and reconstructing or imitating human thought processes.

Accordingly, a comparative study of the cognitive-sense strategies of both the above-mentioned neural network models (GPT and Gemini) is relevant, as it addresses several key problems in modern applied and theoretical linguistics. First, it is advisable to localize the originality of data representation and language patterns, the logic of utterance formation, the handling of ambiguity, and the mechanisms of finding sense in conditions of high variability of language data.

It is noteworthy that both neural network models were designed to perform a wide range of tasks with similar functionalities. At the same time, the architectures (topologies), training principles, strategies for working with language data, and other aspects of GPT and Gemini differ significantly. This difference results in fundamentally different approaches to sense-making (constructing sense), different levels of coherence, and dissimilar types of errors (malfunctions), which determines the relevance of systematic linguistic analysis in our study.

The latter focuses on the process of sense-making, which is considered not as a by-product of text generation, but as an internally structured cognitive operation implemented by the aforementioned models at the level of language unit selection, the originality of syntactic parameterization, the provision of cause-and-effect relationships, and the like. This approach allows us to localize not only superficial structural differences between neural network models (GPT, Gemini), but also to trace the originality of their modelling of the sense category. The latter is actualized by models in a wide range: from logical sequence and pragmatic relevance to a semantic network of possible interpretations.

Naturally, the intensification of digitalization also correlates with the increasing use of technologies (in particular, LLM) in the context of hybrid and information wars as a tool for influence, manipulation, disinformation, and other purposes. As a result, the problems of sense accuracy (false data) and the coherence of algorithmic language data with others become particularly acute, shifting from the theoretical plane to the socio-practical dimension. This is particularly significant in the context of comparing the strategies of the outlined neural network models: it allows us to determine the limits of intellectual simulation. In addition, such an analysis outlines the uniqueness of the cognitive behaviour scenarios of GPT and Gemini, allowing us to propose linguistically motivated criteria for evaluating the quality of their sense-making.

Thus, the presented study is comprehensive in nature, integrating the analysis of the cognitive-sense strategies of the two above-mentioned leading language models in terms of their ability to sense-making, ensure textual coherence, and reproduce complex structures of natural language. This enables us to integrate the tools of applied linguistics, cognitive semantics, philosophy of language, and neural network approaches within this work,

providing a comprehensive and thorough understanding of the challenges associated with meaning-making processes in new-generation language models.

## 2. Literature Review.

The above part of our study has demonstrated the originality of the issue under consideration, allowing us, in turn, to highlight the breadth of its problem field. Thus, the historiography of the issue under consideration is represented by a wide range of works, which we have conditionally grouped as follows:

1. *The phenomenological-philosophical dimension*, marked by the actualization of such concepts as agency, intentionality, and “meaning-making” LLM. In this group, we will discuss the works of authors (Barandiaran & Almendros, 2025; Dimopoulos, 2025; De Santis & Rizzi, 2025; Froese, 2025; Jacucci, 2025), whose study reorients the conventional measurement of the technical “productivity” of neural network models to the question of their ontology as semantic agents and the limits of intentionality. In particular, Barandiaran & Almendros (2025) developed the concept of “transforming agency,” within which LLMs are viewed as text-beings that have their own ontology (mode of existence) distinct from human intentionality. This, in turn, allows scientists to distinguish between static sense-making and human intentional understanding.

Dimopoulos (2025) and Froese (2025), on the other hand, expand on these ideas, identifying several blind spots in the conventional embodiment approach. This allows scientists to argue that without embodiment, the “sense” of models remains subtle and procedural (parametric). At the same time, De Santis & Rizzi (2025) present a phenomenological-cognitive model of intention attribution, which is representative in terms of interpreting the “intentions” attributed by humans to LLMs during text analysis.

Jacucci’s (2025) study is also significant in the context of the issue under study, as it focuses on the original methodological reorientation of the humanities (in particular, the need for a dialogical approach when working with artificial intelligence). The above-mentioned works are important for this study because they form its theoretical basis, thanks to which the conventional information-corpus approach to sense takes on a different meaning. It is also thanks to these works that the need to include phenomenological criteria becomes apparent: intentionality, embodiment, and structural integrity.

2. The next dimension is *methodology and prompt engineering*, represented by a wide range of issues (from experiment design to result validation). It includes the studies of Montes et al. (2025), Asgari (2025), and Park et al. (2025), which represent the methodological basis of the experimental design in our study. In particular, the study by Montes et al. (2025) provides practical guidelines (principles) for the prompt engineering and validation of thematic analyses using LLM. The latter confirms the correctness of our standardized prompts’ formulation and construction, as well as the marking procedure. The study by Asgari (2025) presents complementary learning approaches for text classification with LLM, which is relevant to the construction of our “sense/absurdity” classifiers, as well as the optimization of training on labelled data.

Also significant is the chain-of-thought/structured multimodal reasoning presented in Park et al. (2025), used in this study as a conceptual tool for interpreting GPT responses in context recovery and implicitness interpretation tasks. The outlined works are significant for the current study because they confirm the metrics selected in it, replicate the experiments conducted within its framework, and actualize the prompt design techniques. Additionally, these works are representative in terms of enhancing the reliability, scientific value, and reproducibility of our conclusions.

3. In the context of this study, *technical improvements, knowledge integration,*

*standardization, and data generation stability dimension* are important. In particular, Li (2025) and Zhao et al. (2025) studied knowledge augmentation and the creation of knowledge ecosystems for LLM. Li (2025) focuses on approaches to establishing and stabilizing the reliability of text generation by integrating external knowledge. Zhao et al. (2025) emphasize the creation of ecosystems that enable the control and updating of model representations. In the context of this study, this is particularly important because such methods can minimize the loss of semantic richness. In turn, this will increase the cultural connotation of neural network model interpretations, potentially reducing the number of Gemini-type errors. Accordingly, this will address the technical challenges of context and data deficits in LLMs to enhance sense-making processes.

4. *Empirical comparisons and assessments in practice* are another dimension relevant to this study. This direction, represented by the works of Kaharu et al. (2025) and Klein & Fassbender (2025), compares GPT and Gemini across a series of different tests and evaluates the moral scenarios of these models. Strohmaier et al. (2025) is a significant work in this context, providing a critical assessment of the sense-making generation of these neural network models. Kankanamge et al. (2025) provide a comprehensive overview of LLMs in human activity recognition tasks, focusing on several limitations to generalization.

It is noteworthy that Scheuerman et al. (2025) present correlations between prompts and text corpora, arguing that the conventional approach of applied linguistics carries the potential risk of influencing sensitive social categories (transphobia). In turn, according to the authors, the outlined danger clearly illustrates potential cultural biases in sense-making (in particular, performed by LLM). It should be noted that this thematic block reinforces our empirical expectations regarding differences in the classification of sense/absurdity categories and highlights the need to actualize ethical attention and corpus sensitivity.

5. *Applied cases, corpus parameterization, and multilingualism* are another dimension of the research topic. It is represented, first and foremost, by the study of 김재영 (2025), which examines foundation models in visual analytics and offers practical approaches to generalizing frames in non-linguistic domains, particularly important in the context of transferring models for local tasks.

At the same time, an equally important aspect of this thematic block is the problem of integrating LLM into information and learning systems, which has been studied in the works of Shiri (2025) and Wang et al. (2025). First and foremost, solving this problem is productive in terms of implementing our conclusions into the political discourse monitoring system. In turn, this allows us to discuss several aspects of applied implementation, emphasizing the need to test models on Ukrainian language material and create specialized corpora for the typology of absurdity.

6. *The reflective paradigm and current methodological challenges* are significant. The latter is represented by Lissack (2025), who proposes the concept of second-order science for working with LLM, highlighting the need for researchers to be reflective about their tools, as well as the problem of validating the results of their studies. This idea is further developed by Asgari (2025), who supplements it with complementary learning, within which the necessary reflexivity is actualized by combining manual annotation and machine learning.

Thus, the analysed historiography confirms the existence of a solid theoretical and methodological basis for the problem under study (axiology, gnoseology, phenomenology, prompt engineering, etc.). At the same time, there are significant gaps in its integration of the above approaches into the standardized parameterization of sense-making and typology of absurdity. This study aims to fill these gaps by proposing an interdisciplinary, reproducible, and applied approach to comparing GPT and Gemini in sense-making tasks.

### 3. Aim and Objectives.

*The aim* of this article is to analyse the sense-making cognitive strategies implemented by large language models (GPT, Gemini) during text generation, as well as to identify their differences in constructing the category of sense in natural language. *The subject* is the originality of the sense-making capabilities of such models, particularly in terms of their architecture, training, and functional behaviour during the generation of language data.

Achieving the above aim and subject involves the implementation of the following *objectives*:

1. To analyse the current historiography of the problem (sense-making, cognitive strategies, text construction mechanisms) and present a theoretical understanding of the linguistic nature of the categories of sense and absurdity.

2. To investigate the specifics of GPT and Gemini in the processes of sense-making (in particular, to identify strategies for forming coherence, processing context, and reconstructing cause-and-effect relationships).

3. To compare the features of cognitive and semantic models represented by GPT and Gemini and identify their strengths and weaknesses in reproducing the category of sense.

4. To highlight the key limitations of the analysed language models in the process of sense-making and outline promising directions for improving language data generation algorithms.

### 4. Methodology.

The above-mentioned parts of our study enable us to logically proceed to its methodological originality: it is structured according to the principle of a comparative experiment. Within the latter, the aforementioned neural network models receive identical tasks formulated in clearly standardized prompts. This approach is representative of the localization of the source texts of GPT and Gemini, as well as the analysis of their sense-making strategies with the actualization of coherence, logical integrity, the ability to reconstruct implicit senses, and the detection of absurdity.

Accordingly, our *methodology is based on*: a) *linguistic analysis of sense structures*, which integrates the reconstruction of corresponding (sense) constants; b) *a cognitive-philosophical approach*, within which sense-making is considered a form of intellectual activity; c) *methods of applied, corpus, and experimental linguistics*, which allowed us to identify correlations with profile data; d) *validated LLM testing techniques*, which represented a neural network dimension of studying the problem. At the same time, both of the above-mentioned neural network models were tested in the most neutral and reproducible conditions: they had the same prompts, topics, generation modes, and no additional clarifications or follow-ups.

**Data collection methodology.** For the analysis, a set of ten research prompts was created (see Table 1), covering basic, complex, and stressful sense-making scenarios. Each prompt was entered separately into both models, and the output texts were recorded without editing.

**Analysis methodology.** The analysis was carried out in three stages:

1. *Primary sense segmentation*: at this stage, the core sense was determined, local sense nodes were identified, and the level of coherence and logical transitions were assessed.

2. *Comparative interpretation*: differences between GPT and Gemini were localized in the following measurements: a) normalization of sense constants; b) ability to interpret implicitness; c) sensitivity to absurdity; d) reproduction of metalanguage; e) overcoming sense failures.

3. *Evaluation by sense-making parameters*: each prompt aimed to localize specific

sense-making operations, which were evaluated according to a set of criteria (coherence, logical stability, ability to detect absurdity, correctness of sense category classification, consistency of metalanguage interpretations, etc.).

A standardized set of prompts is presented in Table 1 to ensure the reproducibility, transparency, and scientific rigor of the study.

**Table 1**

*Standardized research prompts and sense-making parameters*

<b>№</b>	<b>Task type</b>	<b>The purpose of the prompt</b>	<b>The prompt's text</b>	<b>Expected alignment parameter</b>
1	Basic sense interpretation	Identify the model's ability to sense-making at a basic level	"Analyse the given fragment and formulate its central meaning, outlining the key elements of its semantic structure".	The constancy of the sense constant
2	Revealing the absurd	Testing the ability to recognize illogicality and sense violations	"Analyse the text and determine whether it contains signs of absurdity. Explain the nature of absurdity".	Sensitivity to absurdity
3	Comparative sense reconstruction	Verification of the interlingual stability of sense	"Compare the sense structure of two fragments in different languages, determining the preservation or transformation of the sense constant".	Interlingual coherence
4	Generative verification	Identification of sense-making mechanisms in the process of generation	"Write a short passage on a given topic and explain what sense-making mechanisms were used".	Transparency of sense-making mechanisms
5	Identification of sense errors	Verification of sense stability in complexly distorted texts	"Analyse the fragment with contradictory statements. Identify where the sense breaks down and how to fix them".	Resistance to sense failures
6	Linguistic categorization	Testing the model's ability to distinguish between sense categories	"Classify the given fragments according to sense categories and explain the classification criteria".	Accuracy of sense categorization
7	Logical integrity assessment	Identifying the model's ability to construct a logical chain of sense	"Evaluate the logical and sense coherence of the argumentation in the fragment".	Logical coherence
8	Psycholinguistic implicit analysis	Testing implicit sense recognition	"Identify implicit sense elements and mechanisms for their recognition".	Interpretation of implicitness
9	Working with metalanguage	Testing the ability to analyse text as a metalinguistic object	"Analyse the text as a metalinguistic structure. Describe the levels of its linguistic representation".	Correctness of metalinguistic reconstruction

№	Task type	The purpose of the prompt	The prompt's text	Expected alignment parameter
10	Sense-making stress test	Identifying the limits of sense-making capabilities	“Analyse the text for oxymorons, paradoxes, and unusual constructions. Explain their influence on the formation of sense”.	The limits of sense-making stability

## 5. Results.

The results obtained in this study represent the uniqueness of the sense-making processes of modern LLMs, as well as the fundamental differences between these processes and their human counterparts. In particular, a comparative analysis of GPT and Gemini revealed key patterns in the classification of sense and absurd text fragments, as well as the aforementioned coherence, contextual stability, and the influence of prompt engineering.

It is noteworthy that the analysis of responses to a standardized set of prompts revealed several fundamental differences between the aforementioned neural network models in the context of sense-making. Thus, GPT exhibits a noticeable continuity in the strategies employed, which are evident in the actualization of the core sense constant, the transparent logic of transitions between sense nodes, and the ability to operationalize metalanguage. At the same time, Gemini is characterized by increased sensitivity to the surface structure of the text, which sometimes shifts the interpretation of the intended senses to literal details or excessive generalization.

The 10 prompts created confirmed the outlined trend, within which GPT maintains sense coherence even in cases of paradoxes, nonsense, and the like. Gemini, on the other hand, is characterized by the production of a mixed, fragmented, or hierarchically “simplified” sense structure.

Let us consider the parameterization of these neural network models in terms of constants such as:

### 1. Sense reconstruction (Prompts 1, 3, 4)

*GPT.* In the responses of this neural network model, we observe the ability to localize the core sense even in conditions of indirect meanings (in vague constructions). In particular, we are discussing the fact that the neural network model forms a hierarchically organized sense structure, comprising the core (main sense), the periphery (additional sense nodes), and a metalinguistic explanation of the mechanisms underlying their selection.

*Gemini.* It mainly produces multiple equivalent interpretations without localizing the main or secondary ones, resulting in sense overload (redundancy) or, conversely, reduction of sense to superficial themes. In addition, in metalinguistic explanations, the specified neural network model often replaces the category of sense with the category of “information,” which indicates weaker differentiation of cognitive levels.

### 2. Recognizing absurdity (Prompts 2, 5, 10)

*GPT.* There is a noticeable tendency for the neural network model to work productively with absurdity (in particular, recognizing it) based on logical contradictions, violations of cause-and-effect relationships, and unconventional semantic combinations. Thus, the model’s responses not only localize absurdity but also explain its nature, reproducing the level of sense anomaly.

*Gemini.* This neural network model often accepts absurd constructions as productive, possible within the framework of artistic or conditional logic, thus “normalizing” paradoxes (sense artifacts). In some prompts, the model incorrectly classifies absurdity, perceiving it as a manifestation of creativity and avoiding in-depth analysis of semantic incompatibility.

### 3. Interpretation of implicitness (Prompt 8)

*GPT.* Demonstrates the ability to identify implicit senses by reconstructing speech intentions, discourse (sociolinguistic preconditions), and latent (non-obvious) cognitive connections. In particular, the neural network model localizes what is said and what is meant.

*Gemini.* It tends to leave such senses unrecognized, replacing them with a literal interpretation of the text or contextually neutral assumptions. This tendency to work superficially with linguistic data significantly complicates the work with subtext when using this neural network model.

### 4. Working with metalanguage (Prompt 9)

*GPT.* Demonstrates the ability to build complex, multi-level metalanguage structures within which the text acquires object parameterization, form of representation, and sense-making act. The result of such complex work with sense is a correct description of the model of levels of metalinguistic organization and its originality in the context of sense-making.

*Gemini.* Sometimes, it may not distinguish between metalanguage and descriptive language, leading to a mixing of the analysis of the text structure with its thematic retelling.

### 5. Sense failures and stress tests (Prompts 5, 10)

*GPT.* It is noteworthy that under stressful conditions, the neural network model maintains a sense of stability (in particular, it identifies internal contradictions and explains their nature).

*Gemini.* It reveals instability in working with sense, resulting from ignoring internal contradictions, which creates additional problems in localizing sense. A common phenomenon is “sense shift,” which consists of reducing sense to neutral, banal generalizations.

A quantitative overview of the parameters of sense-making is presented in Table 2, which highlights the assessment of the parameterization of neural network models.

**Table 2**

#### *Quantitative overview of sense-making parameters*

№	Parameter	GPT	Gemini
1	The constancy of the sense constant	High	Low-medium
2	Sensitivity to absurdity	High	Low
3	Interpretation of implicitness	High	Variable, often low
4	Logical coherence	High	Average
5	Metalinguistic accuracy	High	Low
6	Resistance to sense failures	High	Low
7	The depth of sense-making in generative tasks	High	Average

Thus, the results obtained in the course of the study confirm that GPT is characterized by hierarchically organized, stable, and reflective sense-making. At the same time, Gemini tends toward superficial analysis, marked by the main milestones of literalization and destabilization (fragmentation) of sense in a series of cognitively complex tasks. The localized differences between these neural network models are linguistic, cognitive, and philosophical-existential in nature. In turn, this allows other neural network models to be evaluated precisely in these coordinates, which are key to text analysis and generation algorithms.

### 6. Discussion.

The above results demonstrate that LLMs can partially formalize the categories of sense and absurdity; however, the parameterization of this process differs significantly from human sense-making. First, the differences are evident in several structural and linguistic

characteristics, as well as at the phenomenological and existential levels. The latter are represented by the ways in which such models produce the phenomenon of coherence and intentionality of generated/analysed texts. Let us group these differences into the following categories:

1. ***Representation of sense-making as a static rather than an intentional process.***

Thus, in phenomenological and existential dimensions, sense is positioned as the result of the intentional activity of the subject, who “directs” consciousness toward ontological reality (Barandiaran & Almendros, 2025). At the same time, neural network models build this process on the basis of static coordination of internal representations that appear as a result of processing text corpora.

That is, we are not discussing here a specific dynamic, the genesis of sense, but rather the frequency of representation of certain trends, which is a component of its polysystem, albeit not a core one. In addition, there are three constants that are fundamental to this process:

a) *the absence of bodily embodied intentionality* (as Froese (2025) notes, LLMs do not have the experience of being-in-the-world, so their “sense” is always “subtle,” that is, devoid of sensuality and richness of meaning);

b) *lack of real purposefulness* (for example, Dimopoulos (2025) believes that these neural network models represent simulacra of intentionality, as they cannot have their own goals because they only imitate human thinking, producing artificial interconnections between sense elements);

c) *the presence of conceptual correlation without understanding* (the latter allows De Santis & Rizzi (2025) to emphasize that LLMs actualize superficial statistical markers that are only interpreted by humans as sense, with the latter being introduced by humans where algorithms predict it or do so superficially).

Accordingly, the results of our study (in particular, errors in attributing deep metaphorical statements) confirm the above theses. This means that neural network models consistently confuse metaphor with absurdity because they do not have access to what provides “understanding” in humans, rather than just “establishing a connection.”

2. ***Absurdity as a structural deviation*** that simplifies the LLM’s “comprehension” of this phenomenon: paradoxically, its classification turned out to be simpler than working with sense. These results are fully consistent with the data from Strohmaier et al. (2025), which show that models perform poorly on semantic tasks but well on formal deviations. The reason for this situation is that absurdity often has formal features that are much easier to track than sometimes vague sense constructions. Thus, sense has a contextual depth that is rather sparsely represented in the text’s surface structure.

Accordingly, in our study, markers of absurdity are mostly correctly localized by neural network models in a coordinate system that includes violations of causality (retrocausality), semantic integrity, syntactic anomalies, as well as conflicts between pragmatic purpose and content. As a result, we argue that for neural network models, absurdity is primarily a statistical phenomenon rather than a philosophical category, while sense is an extra-textual category, which limits its formalization.

3. ***Limitations of coherence as the basis of sense in LLM***, which consists in the fact that neural network models equate sense with coherence. The latter manifests itself in two dimensions: a) *internal (structural) coherence*: such models tend to avoid contradictions by filling in gaps with predicative connections; b) *contextual coherence*: GPT showed the best balance, which can be explained by its actualization of a wide range of contexts (Park et al., 2025).

Nevertheless, in a phenomenological sense, coherence is not synonymous with sense; in particular, Jacucci (2025) emphasizes that sense-making integrates the experience of the world (for example, the linguistic and national picture), rather than exclusively structural correspondence. This is also confirmed by our results: a) neural network models gave “sense” answers where, for humans, superficial but coherent nonsense is obvious; b) at the same time, LLMs failed where sense was semiotically or culturally rich. These results correlate with Shiri’s (2025) view that LLMs only reconstruct “information profiles” rather than conceptual structures.

4. *The role of prompt engineering in stabilizing sense-making is crucial* (Montes et al. (2025): our data revealed a 6–12% increase in classification accuracy when switching from “general” to structured prompts. The latter proves that the sense-making of neural network models is a controllable process, where the format of the semantic space is determined by the correctness of the prompt formulation. In addition, LLMs do not “find” sense in the text, but “assign” it according to the task set by the user. Accordingly, the sense-making of neural network models is engineered in nature, whereas in humans, it is an existentially experienced phenomenon.

5. *Sense-making and absurdity in models as a social phenomenon* are confirmed by Scheuerman et al. (2025), which shows that neural network models reproduce biases, structural frames, and other features present in linguistic data. In the context of the presented study, this phenomenon manifested itself in two dimensions: a) LLMs better identified, classified, etc., absurdity related to the violation of physical laws than absurdity of a socio-pragmatic nature; b) neural network models often interpreted culturally connoted sense as absurdity. Therefore, the above allows us to position the process of sense-making in LLM as one that has a culturally mediated nature, which, in turn, correlates with actualized text corpora. At the same time, neural network models do not produce their own cultural interpretation, but only reproduce the cultural patterns they know (have learned).

Thus, talking about “sense” in the context of LLM is only possible in a narrow sense: this is because neural network models do not have sense as an integral phenomenon. Despite this, they form it functionally – as a function of statistical coherence, actualizing it through the number (frequency) of representations. As a result, sense is largely an effect of the structure of neural network models, while in humans, it is determined by their experience. Therefore, both processes are comparable only on a superficial level, as evidenced by the experiments conducted within this study.

**Limitations of the study.** Despite the comprehensiveness of the results of the analysis, this study has a number of limitations:

a) the LLM used in it is naturally determined by the quality of the training corpora, which are represented mainly by English-language texts, which accordingly affects the accuracy of the sense classification of Ukrainian-language material;

b) experimental prompt constructions ensure the controllability of the analysis, but do not reproduce the wider range of variability of real user queries, which affects the environmental friendliness of the assessment, narrowing it;

c) analytical metrics (Semantic Coherence Score, Absurdity Detection Precision/Recall, Contextual Stability Index) are based on the research operationalization of the categories of sense and absurdity, which are conceptually complex and multidimensional;

d) the presented study is limited to two neural network models (GPT and Gemini), which, in a certain way, affects its representativeness; therefore, other LLMs (Grok, Claude, Llama, etc.) will also be involved in future studies.

## 7. Conclusions.

Thus, the study demonstrated the relevance of studying the meaning generation capabilities of modern neural network models, particularly in identifying a fundamental difference between GPT and Gemini in this regard. The latter is due to both the uniqueness of their architecture (topology) and the peculiarities of training. In particular, a comparative analysis of the models revealed that GPT demonstrates higher capabilities for careful interpretation of text structures, more stable context capture, and clearer differentiation between sense and nonsensical fragments. Gemini, on the other hand, shows an increased tendency toward contextual errors, semantic “simplification,” and reduced classification quality when working with complex cognitively deviant texts.

The above differences are related to three aspects of these models:

1. GPT training was conducted on a broader and more consistent text corpus, with an emphasis on coherence and stylistic adaptability. This enables the outlined model to better grasp the context and localize senses, adapting to the user’s intellectual level, style, and other factors. Thus, Google’s model emphasizes quick everyday dialogues and search, while OpenAI’s model emphasizes deeper communicative interaction with the user.

2. The thinking mode of GPT models is designed to imitate research thinking (comprehension), while Gemini is “tailored” specifically for simple answers. As a result, OpenAI’s product is capable of analysing context on multiple levels (semantic, structural, and emotional), rather than just examining syntactic uniqueness.

3. Contextual memory and coherence correlate with the ability of neural network models to retain and logically develop large fragments of conversation (GPT), while “resetting” the topic does not allow for long-term interaction with the user due to the technical feature of the context cache (Gemini).

Thus, the results obtained in this study allow us to position meaning creation as a linguistic phenomenon that is highly sensitive to LLM parameters and the ways in which they formalize tasks. Thus, the inclusion of prompt templates in our research methodology enhances the transparency of the research procedure and facilitates replication. In turn, the formulated system of metrics is productive in terms of comprehensive assessment of the accuracy of language material processing, as well as the cognitive relevance of interpretations.

Accordingly, the materials of this study demonstrate that integrating applied linguistics, philosophy of language, and neural network modelling opens up new opportunities for studying the dynamics of sense. At the same time, this requires a clearer theoretical reflection on the categories of sense and absurdity in the dimension of digital humanities. That is why further research on the issue under consideration should be based on expanding the corpus database, varying the architectures (topologies) of neural network models, and improving sense validation tools.

## References

Asgari, N. (2025). Complementary Learning Approach for Text Classification using Large Language Models. doi: <http://dx.doi.org/10.2139/ssrn.5577090>

Barandiaran, X. E., & Almendros, L. S. (2025). Transforming agency: On the mode of existence of large language models. *Phenomenology and the Cognitive Sciences*, 1–46. doi: <https://doi.org/10.1007/s11097-025-10094-3>

De Santis, E., & Rizzi, A. (2025). Noosemia: toward a Cognitive and Phenomenological Account of Intentionality Attribution in Human-Generative AI Interaction. doi: <https://doi.org/10.48550/arXiv.2508.02622>

Dimopoulos, P. (2025). Emergent AI Minds: A Phenomenological Study. doi: <http://dx.doi.org/10.2139/ssrn.5373023>

Froese, T. (2025). Sense-Making Reconsidered: Large Language Models and the Blind Spot of Embodied Cognition. Retrieved November 20, 2025, from <https://tinyurl.com/59645mtt>

Jacucci, G. (2025). Paper A: Beyond Positivism: A Phenomenological Reorientation for AI in the Human Sciences. Retrieved November 20, 2025, from <https://tinyurl.com/23ykmddx>

Jacucci, G. (2025). Paper C: Designing LLMs for Structural Coupling: A Constructivist Framework for Dialogical Human-AI Collaboration. Retrieved November 20, 2025, from <https://tinyurl.com/49myus6b>

김재영. (2025). 파운데이션 모델을 활용한 비주얼 애널리틱스 고도화: 전략적 구현 및 시각화 리터러시 평가 프레임워크 [Enhancing Visual Analytics Using Foundation Models: Strategic Implementation and a Framework for Assessing Visual Literacy]. 박사 학위 논문. 서울대학교 도서관. Retrieved November 20, 2025, from <https://tinyurl.com/yfcwmuu4>. [in Korean].

Kaharu, S. N., Werdhiana, I. K., & Mansyur, J. (2025). Comparing ChatGPT and Gemini on a Two-Tier Static Fluid Test: Capability and Scientific Consistency. *European Journal of Educational Research*, 15(1), 223–250. Retrieved November 20, 2025, from <https://tinyurl.com/ybhcmzds>

Kankanamge, M. M. W., Hasan, S. M., Zangoti, H., Imteaj, A., Yang, N., & Shahid, A. R. (2025). A Comprehensive Survey of Large Language Models for Human Activity Recognition: Opportunities, Challenges, and Future Directions. doi: <https://doi.org/10.36227/techrxiv.176162216.64823146/v1>

Klein, U., & Fassbender, P. (2025). Evaluation of moral courage scenarios by large language models: a pilot study. *Journal of Psychology and AI*, 1(1). doi: <https://doi.org/10.1080/29974100.2025.2545263>

Li, J. (2025). Robust, efficient, and knowledge-augmented text generation with pre-trained language models. doi: <https://doi.org/10.71781/77>

Lissack, M. (2025). UCEPs and Second-Order Science in the Era of Large Language Models: New Dimensions for Reflexive Scientific Practice. *Foundations of Science*, 1–35. doi: <https://doi.org/10.1007/s10699-025-10015-2>

Montes, C. M., Feldt, R., Martos, C. M., Ouhbi, S., Premanandan, S., & Graziotin, D. (2025). Large Language Models in Thematic Analysis: Prompt Engineering, Evaluation, and Guidelines for Qualitative Software Engineering Research. doi: <https://doi.org/10.48550/arXiv.2510.18456>

Park, E., Deng, W. H., Kim, G., Eslami, M., & Sap, M. (2025). Cognitive Chain-of-Thought: Structured Multimodal Reasoning about Social Situations. doi: <https://doi.org/10.48550/arXiv.2507.20409>

Scheuerman, M. K., Weathington, K., Petterson, A., Doyle, D. T., Das, D., DeVito, M. A., & Brubaker, J. R. (2025). Transphobia Is in the Eye of the Prompter: Trans-Centered Perspectives on Large Language Models. *ACM Transactions on Computer-Human Interaction*, 32(5), 1–42. Retrieved November 20, 2025, from <https://tinyurl.com/yc8p46r6>

Shiri, A. (2025). Conceptualizations of Information Science by Large Language Models. In *Proceedings of the Annual Conference of CAIS/Actes du congrès annuel de l'ACSI*. doi: <https://doi.org/10.29173/cais1874>

Strohmaier, A. R., Van Dooren, W., Seßler, K., Greer, B., & Verschaffel, L. (2025). Large Language Models Don't Make Sense of Word Problems. A Scoping Review from a Mathematics Education Perspective. doi: <https://doi.org/10.48550/arXiv.2506.24006>

Wang, J., Xiao, R., Hou, X., & Stamper, J. (2025). Enabling Multi-Agent Systems as Learning Designers: Applying Learning Sciences to AI Instructional Design. doi: <https://doi.org/10.48550/arXiv.2508.16659>

Zhao, D., Yang, D., & Bernstein, M. S. (2025). Knoll: Creating a Knowledge Ecosystem for Large Language Models. In *Proceedings of the 38th Annual ACM Symposium on User Interface Software and Technology* (pp. 1–23). doi: <https://doi.org/10.1145/3746059.3747711>

### Sources

ChatGPT. Retrieved November 20, 2025, from <https://tinyurl.com/3hd8brmw>

Gemini. Retrieved November 20, 2025, from <https://tinyurl.com/yf9xapfj>

### Acknowledgments.

The article is based on research conducted within the Centre for Collective Use of Scientific Equipment “Digital Technologies in the Humanities”.

### Бібліографічний опис:

Довгань, О. В. (2025). Когнітивні стратегії смислотворення: зіставний аналіз GPT та Gemini. *Науковий часопис Українського державного університету імені Михайла Драгоманова*. Серія 9. Сучасні тенденції розвитку мов, 30, 26–38. <https://doi.org/10.31392/NPU-nc.series9.2025.30.03>

### Анотація

У статті здійснено комплексний аналіз смислотворчих механізмів великих мовних моделей (GPT та Gemini) у контексті розпізнавання категорій смислу й абсурду. Наголошено, що робота з цими категоріями виходить за межі формальної обробки текстових даних, оскільки їх інтерпретація неможлива без урахування контекстуальних, когнітивних, культурних та феноменологічних параметрів. Встановлено, що сучасні моделі демонструють високу ефективність у виявленні синтаксичних та статистичних закономірностей, проте виявляють нестійкість при обробці текстів, де абсурд базується на порушенні логіки, причиново-наслідкових зв'язків, референтної цілісності або культурно маркованих значеннєвих фреймів.

Результати експерименту на основі стандартизованих промптів засвідчили, що GPT демонструє вищу стабільність смислової константи, більшу чутливість до імпліцитності й краю логічну когерентність. Gemini, навпаки, частіше тяжіє до поверхневої інтерпретації, виявляючи схильність до буквальної, надмірного узагальнення та фрагментації смислу. Особливе значення має вплив промптової інженерії: структуровані інструкції підвищують точність смислової класифікації на 6–12%, що вказує на керований, інженерований характер смислотворення у LLM.

Зроблено висновок, що проблема розмежування смислу й абсурду не може бути розв'язана винятково у межах обчислювальної парадигми; вона потребує інтеграції підходів прикладної лінгвістики, когнітивної семантики, феноменології та нейромережевого моделювання. Окреслено перспективи подальших досліджень, пов'язані з удосконаленням моделей смислової класифікації та їхньою інтеграцією в системи аналізу політичного інтернет-дискурсу.

**Ключові слова:** смислотворення, категорія смислу, категорія абсурду, великі мовні моделі, GPT, Gemini, нейромережеве моделювання.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.04>

UDC: 811.133.1'342:371.3

Maryna M. Kostiuk

PhD in Philology,  
Associate Professor of the Department of Roman Philology,  
National Taras Shevchenko University of Kyiv,  
Kyiv, Ukraine

<https://orcid.org/0000-0002-5499-0308>

e-mail: [maryna.kostiuk@gmail.com](mailto:maryna.kostiuk@gmail.com)

## AESTHETIC AND STRUCTURAL ASPECTS OF FRENCH PRONUNCIATION

Bibliographic Description:

Kostiuk, M. (2025). Aesthetic and Structural Aspects of French Pronunciation. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 39–47. <https://doi.org/10.31392/UDU-nc.series9.2025.30.04>

### **Abstract**

*This research explores the aesthetics of the French language as it emerges from the interaction of various phonetic features. The phonetic structures that sustain French euphony – such as rhythm, intonation, elision, liaison, linking, and assimilation are analysed in detail. Particular attention is devoted to modern pronunciation trends and their impact on the perception of linguistic harmony. For instance, some French words are frequently mispronounced in everyday speech. However, the French Academy, an institution that influences the evolution of the French language, emphasizes that such forms are incorrect and should be avoided. Teaching French phonetics to beginners remains a persistent challenge in both linguistic and pedagogical contexts. The main difficulties arise from the discrepancy between French spelling and pronunciation, the presence of liaisons and elisions, and the need to develop the ability to perceive subtle phonetic distinctions from the early stages of learning. In response to these challenges, five effective classroom activities are proposed, such as working with modern French songs or practicing intonation through contemporary literary reading. Teaching phonetics through rhythm, music, and authentic discourse contributes to the development of an integrated phonetic competence that bridges perceptual and communicative skills.*

**Keywords:** French Phonetics, linguistic aesthetics, rhythm, intonation, liaison, elision, acoustic harmony, didactic applications.

### **1. Introduction.**

From a phonetic and cognitive perspective, the aesthetic perception of the French language arises from the interaction of articulatory gestures, rhythmic regularity, and acoustic harmony that determine its unique auditory signature. This complex interaction is the basis of what is often described as the “musicality” of the French language. The teaching of French phonetics to beginners occupies a crucial place in the overall process of language learning and acquisition. Developing phonetic competence contributes significantly to the fluidity and precision of oral expression. Moreover, strengthening phonetic awareness through authentic materials such as songs or literary excerpts helps learners build a more

natural, accurate, and confident communicative performance. From this point of view, the paper combines phonetic analysis with didactic reflections, attempting to combine linguistic description and pedagogical practice.

## 2. Literature Review.

The peculiarities of French pronunciation have long attracted the attention of linguists (Durand & Lyche, 2004; Léon, 2005; Abry, 2007; Crystal, 2010; Canault, 2017; Vaissière, 2025). Mélanie Canault (2017) offers a detailed exploration of articulatory phonetics and the physiological mechanisms involved in sound production during speech. Her work provides an essential foundation for understanding how learners perceive and reproduce French phonemes. Jacqueline Vaissière (2025) also contributes significantly to this field by analysing how sounds relate to human linguistic expression, with a particular focus on the acoustic features that shape French prosody and euphony. In addition to articulatory and acoustic perspectives, several researchers have highlighted the cognitive dimension of phonetic perception. Studies by Ohala (1994), Walter (1988), and Tranel (1987) investigate the symbolic and communicative functions of voice pitch, underscoring its role in conveying meaning and emotion in spoken French. Another strand of research concerns pedagogical approaches to teaching French pronunciation. Recent pedagogical studies (Tomé Díez, 2020; Monville-Burston, 2023; Malumi, 2025) propose a variety of innovative strategies that integrate authentic materials, multimodal techniques, and communicative tasks to support more effective acquisition of French phonetic skills. Overall, the existing literature demonstrates that French phonetics is a multidimensional field encompassing articulatory, acoustic, cognitive, and pedagogical perspectives

## 3. Aim and Objectives.

The **aim** of this paper is to examine the aesthetic and structural foundations of French pronunciation by analysing the phonetic mechanisms that contribute to the euphony and harmony of the language. The study seeks to highlight how key phonetic phenomena shape the fluidity of spoken French. The **objectives** of this research are the following: to analyse the role of *elision*, *liaison*, *assimilation*, and *intonation* in creating the aesthetic qualities of French pronunciation; to identify modern trends in French pronunciation; to examine the interaction between structural phonetic features and the aesthetic dimension of spoken French; to explore ways in which these phonetic characteristics can be effectively integrated into the teaching of French pronunciation for beginner learners; to reveal how the aesthetic and structural aspects of French pronunciation contribute to both its linguistic identity and its pedagogical potential.

## 4. Methodology.

This study employs a qualitative methodological framework combining descriptive analysis, inductive reasoning, and pedagogical experimentation, in accordance with the research objectives. The inductive approach allows us to establish links between phonetic theory and the practical teaching of French pronunciation. A documentary and comparative analysis was conducted on a selection of phonetics reference works. This analysis examines the treatment of French phonetic phenomena in both classical and contemporary sources, ranging from the early reflections of Rémy de Gourmont to recent investigations into the French phonological system and modern pronunciation trends. The study includes a didactic intervention carried out with beginner-level learners of French as a foreign language. Five phonetic teaching activities were proposed to develop learners' intonation, rhythmic awareness, and other phonetic competences. Overall, the methodological combination of

theoretical analysis and classroom-based experimentation provides a comprehensive framework for understanding how contemporary phonetic teaching practices can enhance pronunciation learning at beginner levels.

## 5. Results and Discussion.

French is characterized by a rich vowel system, including nasal vowels that contribute to its distinctive timbre. The soft articulation of consonants and avoidance of strong stress further enhance this phonetic balance (Fouché, 1959). In the French language almost each syllable is pronounced with roughly same duration that create a continuous and smooth rhythm. Vaissière emphasizes that this rhythmic uniformity, combined with precise vowel articulation, gives French its characteristic melodic flow and graceful pace of speech (Vaissière, 2025). There are transformational phenomena undergone by speech sounds when they appear in the spoken chain and come into contact with other sounds: consonant assimilation; vowel harmonization; combinatory lengthening; dissimilation and differentiation (Canault, 2017). There are also more general phenomena where the number of sounds and the position of sounds are affected within a utterance. These phenomena are metathesis; syncope; epenthesis (Canault, 2017). Together, these features shape not only the perceptual musicality of the French language but also its enduring reputation as one of the most melodious and aesthetically refined languages in the world.

The French writer and literary critic Rémy de Gourmont, in his work *Esthétique de la langue française*, described French as a language of original purity and tonal balance, whose aesthetic charm stems from its natural harmony (Gourmont, 1899). According to Gourmont, the elegance of French pronunciation lies in its economy – a restrained phonetic system characterized by balanced vowels and a moderate rhythm that conveys intellectual order. He further notes that the language's regular prosodic rhythm produces harmony through proportion rather than exuberance, giving French a unique musicality. The predominance of soft consonants and smooth vowel transitions enhances this impression of smoothness and continuity, reinforcing the sense of composure and clarity. Gourmont interprets the phonetic beauty of French as the auditory reflection of its intellectual temperament: clear, rational, and controlled – a language in which, as he suggests, sound itself becomes a form of thought (Gourmont, 1899).

Recent phonetic studies confirm that the rhythmic regularity of the French language contributes not only to its perceived beauty but also to its intelligibility in different dialects. This regular rhythm, characterized by relatively even syllable timing, facilitates segmentation and comprehension, especially for non-native speakers (Vaissière, 2025). Moreover, experimental research in phonology has shown that listeners tend to associate syllable-timed rhythm with softness and elegance, reinforcing cultural perceptions of French as a melodic language (Ohala, 1994). Psycholinguistic experiments further demonstrate that balanced rhythm and smooth vowel transitions evoke positive aesthetic judgments among listeners (Ohala, 1994). The harmony of the French sound system emerges as both an aesthetic and cognitive phenomenon, reflecting the deep interconnection between linguistic structure and the human perception of beauty (Jakobson, 1960). Such findings align with broader cognitive linguistic perspectives emphasizing that linguistic form and aesthetic response are intertwined dimensions of human cognition.

Despite its phonetic elegance, French orthography is notoriously non-phonetic, creating a paradox between its visual complexity and spoken simplicity (Walter, 1988). We should note that a single sound may be represented by one or several combinations of letters, and many letters remain silent, contributing to the intricate relationship between graphemes and phonemes (Walter, 1988; Abry, 2007). For instance, the phoneme [s] in French can be

represented by multiple graphemes, including *s* as in *sac*, *ss* as in *passe*, *ç* as in *garçon*, and *c* as in *cent*. Historical evolution largely explains this inconsistency, as French orthography has preserved archaic spellings inherited from Latin and Old French (Fouché, 1959). For example, the *p* in *temps* reflects the Latin *tempus*, though it is now silent; the *s* in *île* originates from the Old French *isle* and remains unpronounced; *hôpital* retains the Latin *hospitalis*; the *c* in *docteur* derives from Latin *doctor*; and the final *t* in *ballet* reflects historical pronunciation preserved from older French usage. As Henriette Walter observes, the gap between written and spoken French reflects centuries of orthographic conservatism and resistance to reform (Walter, 1988). This contrast between the visual and the phonetic dimensions adds an intellectual and aesthetic layer to the beauty of the French language (Malumi, 2025).

The phonetic structures that sustain French euphony include *elision*, *liaison*, *enchaînement*, *assimilation* and *intonation*. These mechanisms produce the characteristic fluidity and cohesion of spoken French, creating a continuous and harmonious auditory impression. The pronunciation of French is generally regular, with clear articulation of vowels and consonants, which contributes to its melodic flow (Canault, 2017).

*Elision* (l'élision) in French is a compulsory phonological and orthographic process that ensures fluid transitions between words and prevents hiatus in speech. It involves omitting a final vowel, usually *e* or *a*, before a following word beginning with a vowel or mute *h*, as in *je aime* → *j'aime* (Grevisse, 2016). This process, both phonological and grammatical, contributes to the euphony and rhythmic balance characteristic of French pronunciation (Walter, 1988). Elision most often affects high-frequency function words such as *je*, *me*, *le*, *la*, and *que*. But it never occurs before aspirated *h*.

*Liaison* is a fundamental phonetic and phonological feature of the French language that ensures fluidity and coherence in connected speech. It refers to the linking of a normally silent final consonant to the initial vowel sound of the following word, as in *les amis*. This phenomenon illustrates the deep interaction between phonetics, morphology, and syntax since it often depends on grammatical relationships between words. For instance, liaisons appear in *les autres enfants*, *Vous êtes*, and *grand homme*, but are absent in *et elle* or *lui et elle* (Abry, 2007, p. 23). Linguists distinguish between obligatory, optional, and forbidden liaisons, each category reflecting different levels of formality and stylistic nuance (Abry, 2007). The mastery of liaison is therefore essential for achieving natural pronunciation and prosodic smoothness in French. Beyond its phonetic function, liaison also serves as a marker of linguistic competence and social identity in various speech registers.

*Enchaînement* is a central phonetic feature of French that contributes to the fluid and continuous character of spoken discourse. It involves the linking of a pronounced final consonant with the initial vowel of the following word, as in *il a froid* or *Quelle amie*, thereby avoiding pauses or breaks between words (Abry, 2007, p. 21). Unlike liaison, enchaînement occurs with consonants that are already pronounced in isolation, ensuring a seamless transition at word boundaries. Phonetically, it reflects the principle of syllable reorganization, where final consonants are reattached to the following vowel-initial syllable. Thus, enchaînement not only maintains phonetic coherence but also embodies the rhythmic and structural unity that characterizes authentic French pronunciation.

Assimilation and intonation further reinforce the fluidity and coherence of spoken French, ensuring a natural and harmonious rhythm. Assimilation involves the modification of one sound under the influence of a neighbouring sound, as in *rez de chaussée*, where adjacent consonants adjust to ease articulation. This process, often subtle and context-dependent, enhances phonetic efficiency and contributes to the overall smoothness of connected speech (Abry, 2007, p. 25). Intonation in French also plays both linguistic and

expressive roles, marking distinctions between declarative, interrogative, and imperative sentences, while simultaneously expressing affective nuances such as doubt, surprise, or indignation (Abry, 2007, p. 15). Delattre attaches great importance to sounds in the speech chain and to the role of intonation and melody in both syllables and rhythmic groups (Monville-Burston, 2023, p. 4). For instance, instances of linguistic intonation can be observed in utterances such as *Ça va ? / Ça va.* and *On y va maintenant.*, whereas expressive intonation is exemplified by *Comme je suis contente que vous soyez venue !* and *C'est genial !* (Abry, 2007, pp. 74, 78). Together, assimilation and intonation preserve balance within the speech flow and prevent abrupt tonal or articulatory contrasts.

French rhythm is based on the principle of the accent fixe: the accent falls on the final syllable of a rhythmic group (*groupe rythmique*), with all syllables articulated clearly and evenly (Abry, 2007, pp. 13–14; Monville-Burston, 2023, p. 4). This regularity gives French its distinctive syllable-timed rhythm, in which each syllable has approximately equal duration, creating a balanced and stable tempo (Abry, 2007, p. 14). In French, since the accent is fixed, the group pattern is also fixed; it is the last syllable that carries the highest or lowest note (Monville-Burston, 2023, p. 4). The language's rhythm and timing contribute to its perceived smoothness and grace, distinguishing it from stress-timed languages like English.

Together, these mechanisms transform the spoken chain into what listeners perceive as a continuous, melodious line – one of the defining hallmarks of French euphony.

The French language is characterized by a series of euphonic and prosodic mechanisms that ensure fluidity, balance, and melodic coherence in speech. Among these, euphonic insertions – such as the euphonic *-t-* in *parle-t-il ?* or *a-t-on vu ?* – function to maintain rhythmic and melodic integrity by preventing hiatus between vowels and preserving the harmony of the utterance (Tranel, 1987). Equally significant are nasal vowels, which enrich the phonetic texture of French, adding resonance and warmth that contribute to its distinctive timbre and perceptual elegance. This feature, largely absent from many other Romance languages, plays a crucial role in the musical impression often attributed to French speech.

Another peculiarity concerns vowel reduction, particularly involving the *schwa*, known as *e caduc*. In rapid or informal speech, it may be omitted to sustain rhythmic continuity, as in *je vais à l'école* → *j'vais à l'école* or *je ne sais pas* → *j'sais pas*. However, there are six fundamental rules to remember: the letter *e* is dropped when it appears at the end of a word; it is dropped when preceded by a single consonant; it is retained at the beginning of a word, except in the personal pronoun *je*: when several syllables containing *e* follow one another, every other *e* is retained; it is retained before an aspirated *h*; it is retained when the pronoun *le* follows the verb as in *prends-le* (Abry, 2007, p. 25). So, its presence or absence remains rhythmically conditioned, reflecting the language's tendency to balance phonetic economy with melodic regularity (Tranel, 1987, Canault, 2017).

Nowadays in spoken French speakers sometimes add unnecessary sounds or syllables at word endings, often imitating filler expressions such as *voilà*, *genre* to soften sentence closure. However, the Académie française, an institution responsible for improving and standardizing the French language, emphasizes that such additions are incorrect and should be avoided, as they disrupt the euphonic balance characteristic of the language. Modern trends in pronunciation reflect a growing tension between linguistic tradition and informal, socially marked speech practices (Léon, 2005). Globalization and digital media further accelerate this process, exposing speakers to a diversity of accents and intonational models that blur normative boundaries (Léon, 2005). Youth vernaculars, particularly in urban and multilingual contexts, often incorporate prosodic elements from immigrant languages, creating new rhythmic and melodic patterns in French speech. These innovations contribute

to linguistic vitality but may also erode perceptions of phonetic precision and refinement. From a prescriptive perspective, the Académie française continues to uphold phonetic clarity as a symbol of education, unity, and cultural heritage. Linguists such as Léon argue, however, that this transformation represents not degradation but adaptation – a redefinition of French phonetic beauty in a more inclusive and dynamic form (Leon, 2005). Contemporary French pronunciation embodies the balance between innovation and tradition, ensuring that its characteristic harmony endures through change.

Teaching French phonetics to beginners presents a persistent challenge in both linguistic and pedagogical contexts. The difficulty arises from the discrepancy between French spelling and pronunciation, the presence of liaisons and elisions, and the need to develop auditory discrimination of fine phonetic details at an early stage of learning. Delattre recommends teaching natural pronunciation without neglecting variation. When discussing liaison, he states that it also depends on style (Monville-Burston, 2023, p. 4). The teaching of French phonetics must reconcile linguistic accuracy with accessibility, helping learners internalize rhythmic, prosodic, and articulatory patterns rather than merely memorizing rules (Léon, 2005). From a didactic perspective, early phonetic awareness fosters not only better pronunciation but also improved listening comprehension and prosodic fluency (Crystal, 2010). However, as numerous studies show, beginners often struggle with *liaison* and *enchaînement* – two central features of French euphony – due to their absence in many learners' native phonological systems (Malumi, 2025, p. 114). To address these challenges, we propose several innovative classroom activities that combine linguistic precision with creative pedagogy.

#### *Activity 1: Working with Modern French Songs*

Authentic musical material offers a dynamic and motivating way to teach liaison and enchaînement. Tomé Diez also suggests using songs in class to promote awareness (oral comprehension or production) of the main articulation difficulties faced by learners (Tomé Diez, 2020, p. 8). Songs provide natural rhythmic and intonational models that help learners intuitively grasp connected speech. In practice, students first read extracts from contemporary songs, predict possible liaisons, and then listen to verify and mark them. This process reinforces both recognition and production of phonetic links in real contexts. There are some examples: *Ils changent mes heures amères en poèmes; Et les dire c'est important* (Patrick Fiori – *Les gens qu'on aime*). Other suitable examples include: *Pour voir mon enfance dans les yeux ; Dans ces printemps sans hiver* (Patrick Fiori, Florent Pagny – *J'y vais*), *Pour laisser glisser les angoisses ; Des années sombres, des âmes grises* (Zaz – *Je pardonne*), *Résister, au moins pour nos enfants ; Même si tout est chaos tout autour de nous* (Slimane – *Résister*), *Je veux d'amour, d'la joie, de la bonne humeur* (Zaz – *Je veux*), and *Passer toute une vie sous une armure ; Comme un ennemi sans épée, sans espoir* (Emmanuel Moire – *La promesse*). Through repetition, learners begin to associate liaisons with natural rhythm and melody, internalizing them as part of the flow of speech rather than isolated pronunciation rules.

#### *Activity 2: Practicing “très + adjective” combinations*

Another practical task focuses on liaison obligatoire with the adverb *très* followed by adjectives beginning with a vowel. This structure helps beginners recognize the importance of linking final and initial sounds in fluent speech. Teachers can encourage learners to experiment with different adjectives and observe how the liaison modifies rhythm and articulation. Rhythm is an aspect of language that allows for endless play with the musicality of language in both reception and oral production (Malumi, 2025, p. 113). The base example *très intéressant* may be followed by *très aimable, très heureux, très élégant, très amusant, and très occupé*. Such exercises combine phonetic training with lexical enrichment, allowing

learners to internalize correct linking in both written and spoken forms. According to Fouché Tranel, repeated exposure to these sound patterns facilitates automatization of correct articulatory habits, a process essential for phonological competence (Tranel, 1987).

#### *Activity 3: Imperatives and Inversion Structures*

The third activity targets the enchaînement and the euphonic t used in imperative and inverted forms. Learners are asked to practice natural transitions in short, authentic commands and questions where vowel-vowel contact occurs. The teacher models the phrase, then the learners repeat it, focusing on smooth connection rather than isolated articulation. Typical examples include *Vas-y !*, *Dis-lui !*, *Parle-t-en !*, *Va-t'en !*, *Donne-t'en !*, and *Aide-t'en !* These structures demonstrate how enchaînement and liaison contribute to the fluidity of spoken French while preserving clarity and rhythm. From a didactic viewpoint, contextualized repetition of short imperatives enables learners to practice prosody and intonation patterns simultaneously, promoting naturalness and communicative spontaneity.

#### *Activity 4: Intonation in Contemporary Literary Reading*

The fourth activity focuses on the mastery of rising intonation patterns as a means of enhancing expressive reading and prosodic awareness. Learners work with short excerpts from modern French literature, where intonation reflects emotional nuance and narrative rhythm. The task consists of reading aloud selected passages, paying particular attention to rising melodic contours at the end of clauses or sentences that signal continuation, doubt, or interrogation. The teacher first models the passage, emphasizing natural prosody and the interplay between syntax and intonation. Learners then reproduce the text, concentrating on how voice modulation contributes to meaning and affective tone. Typical materials may include extracts from *Virginie Grimaldi*, *Daniel Pennac* or *Katherine Pancol*, which provide authentic and emotionally rich contexts for pronunciation work. For example, the passage from “*Une belle vie*” by Virginie Grimaldi: – *On peut faire du veau ce soir ? propose Emma. – Je suis végétarienne. – Depuis quand ? Deux ou trois ans. – Ah. Tu manges du poulet, quand même ? – Non, mais tu peux en prendre pour toi. – Bah, non, tant pis* (Grimaldi, 2024). Another example from “*Messieurs les enfants*” by Daniel Pennac: *Ah non ! Ça non, Joseph, aller voir ton prof de français, moi ? Plus jamais !* (Daniel Pennac, 1997). One more example from the book “*La Valse lente des tortues*” by Katherine Pancol: – *Mais, chérie, quelle heure est-il ? – Onze heures et demie, maman, onze heures et demie ! – Mon Dieu, j’ai dormi jusqu’à maintenant ! Tu es levée depuis longtemps ? – Lalalilalaire ! Je viens juste de me réveiller, je suis allée voir sur le paillason s’il y avait du courrier et devine ce que j’ai trouvé ?* (Katherine Pancol, 2008). From a didactic perspective, integrating literary excerpts into phonetic training allows learners to internalize intonation patterns within culturally and stylistically authentic discourse, thus reinforcing both phonetic competence and interpretive sensitivity.

#### *Activity 5: Exploring the Meaning and Expression of Interjections*

This activity aims to develop learners’ pragmatic and expressive competence through collaborative exploration of French interjections. Working in pairs, students discuss and interpret the meanings, emotional nuances, and communicative functions of various interjections. The task encourages learners to read each expression aloud: *Ouf!*, *Youpi!*, *Brr!*, *Zut!*, *Aïe!*, *Oh là là!*, *Bah!*, *Hé!*, *Beurk!*, *Chut!*, *Ah bon?*, *Mince!*, and *Oh là là!* – paying close attention to intonation, rhythm, and accompanying facial or bodily gestures. Teachers can guide students to analyse how tone and context alter meaning, for instance, how *Oh!* can express surprise, admiration, or disappointment depending on prosody. Such interactive work combines phonetic awareness with sociolinguistic understanding, as learners observe how spontaneous expressions convey emotion and attitude in natural speech. Through repeated oral practice and peer discussion, students gradually internalize both the sound patterns and

the emotional resonance of French interjections, an essential step toward fluency and natural prosodic rhythm.

Integrating such activities into beginner instruction helps bridge the gap between theoretical phonetic knowledge and communicative performance. When combined with visual support (waveforms, phonetic transcription) and auditory modelling, these methods activate both analytical and intuitive learning pathways. Ultimately, teaching phonetics through rhythm, song, and authentic discourse contributes to developing what Léon calls le sentiment *phonétique du français* – an internalized sense of the sound and melody of the language – which remains indispensable for mastering both pronunciation and expressive fluency.

## 6. Conclusions.

The beauty of the French language lies in its intricate phonetic mechanisms, where sound, structure, and meaning intertwine to create a uniquely harmonious system. The balance between vowels and consonants, the fluidity of syllabic rhythm, and the precision of liaison and intonation contribute to a musicality that defines French identity. Although the language's orthographic paradox and shifting pronunciation patterns present pedagogical challenges, they also highlight the dynamic nature of French as both an aesthetic and functional medium. Teaching these phonetic subtleties allows learners not only to master pronunciation but also to experience the artistic dimension of speech, where clarity and elegance merge.

Future research should further investigate how digital and multimodal tools can enhance phonetic awareness and improving pronunciation skills. By integrating sensory learning with technological innovation, teachers may cultivate a deeper appreciation of French sound patterns – as linguistic structures, as vehicles of emotion, and as expressions of cultural artistry. Ultimately, recognizing the phonetic harmony of French enriches both linguistic competence and the aesthetic experience of the language itself.

## References

- Abry, D., Veldeman-Abry, J. (2007). *Phonétique* [Phonetics]. Paris: CLE International. [in French].
- Académie française. (2020). *Rapport sur la langue française et son usage* [Report on the French language and its use]. Paris: Académie française. [in French].
- Canault, M. (2017). *La phonétique articulatoire du français* [Articulatory phonetics of French]. Bruxelles: De Boeck Supérieur. [in French].
- Crystal, D. (2010). *The Cambridge Encyclopedia of Language* (3rd ed.). Cambridge: Cambridge University Press.
- Delattre, P. (1966). *Les dix intonations du français* [The ten intonations of French]. Paris: Didier. [in French].
- Durand, J., & Lyche, C. (2004). *French phonology: A historical and contemporary perspective*. Oxford: Oxford University Press.
- Fouché, P. (1959). *Phonétique historique du français* [Historical phonetics of French]. Paris: Klincksieck. [in French].
- Gourmont, R. de (1899). *Esthétique de la langue française* [Aesthetics of the French language]. Paris: Mercure de France. [in French].
- Grevisse, M. (2016). *Le Bon Usage* [Correct Usage] (15th ed.). Bruxelles: De Boeck Supérieur. [in French].
- Grimaldi, V. (2024). *Une vie* [A life]. Paris: Flammarion. [in French].
- Grosse, H. (1975). *Grammaire du français contemporain* [Grammar of contemporary French]. Paris: Presses Universitaires de France. [in French].
- Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. Sebeok (Ed.), *Style in Language*, pp. 350–377. Cambridge, MA: MIT Press.

Léon, P. (2005). Phonétisme et prononciation du français [Phonetics and pronunciation of French]. Paris: Armand Colin. [in French].

Malumi, S. O. (2025). Phonétique et Prononciation en Langue Française: Deux Outils Essentiels de l'Apprentissage du FLE [Phonetics and pronunciation in the French language : Two essential tools for learning French as a foreign language]. *Cascades, Journal of the Department of French & International Studies*, 3(1), 110–116. Retrieved September 11, 2025, from <https://cascadesjournal.com/index.php/cascades/article/view/82> [in French].

Monville-Burston, M. (2023). L'exemplification dans Principes de phonétique française à l'usage des étudiants anglo-américains de P. Delattre [Exemplification in *Principles of French phonetics for Anglo-American students* by P. Delattre]. doi: <https://doi.org/10.4000/dhfles.9823> [in French].

Ohala, J. J. (1994). The frequency code underlies the sound-symbolic use of voice pitch. In Hinton, L., Nichols, J., & Ohala, J. (Eds.), *Sound Symbolism* (pp. 325–347). Cambridge: Cambridge University Press.

Pancol, K. (2008). La valse lente des tortues [The slow waltz of turtles]. Paris: Albin Michel. [in French].

Pennac, D. (1997). Messieurs les enfants [Gentlemen, the children]. Paris: Gallimard. [in French].

Tomé Díez, M. (2020) Littérature, phonétique et interactions orales avec les Nouvelles Technologies pour l'apprentissage du Français Langue Étrangère (FLE) [Literature, phonetics and oral interactions with new technologies for learning French as a foreign language], *Corela*, (HS-30). doi: <https://doi.org/10.4000/corela.11496> [in French].

Tranel, B. (1987). The Sounds of French: An Introduction. Cambridge University Press.

Vaissière, J. (2025). La phonétique [Phonetics]. [in French].

Walter, H. (1988). Le français dans tous les sens [French inside out]. Paris: Robert Laffont. [in French].

### Бібліографічний опис:

Костюк, М. М. (2025). Естетичні та структурні аспекти французької вимови. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 39–47. <https://doi.org/10.31392/UDUnc.series.9.2025.30.04>

### Анотація

Це дослідження присвячене естетиці французької мови, що постає внаслідок взаємодії різних фонетичних особливостей. Детально проаналізовано фонетичні структури, які забезпечують евфонію французького мовлення, зокрема ритм, інтонацію, елізію, зчеплення, зв'язування та асиміляцію. Особливу увагу приділено сучасним тенденціям у вимові та їхньому впливу на сприйняття мовної гармонії. Зазначено, що окремі французькі слова нерідко вимовляються неправильно в повсякденному мовленні. Французька академія, наукова установа, що регулює розвиток французької мови, наголошує на неприпустимості подібних відхилень і необхідності дотримання нормативної вимови. Викладання французької фонетики для початківців залишається актуальним викликом як у лінгвістичному, так і в дидактичному контексті. Основні труднощі зумовлені невідповідністю між французьким правописом і вимовою, наявністю зв'язувань та елізій, а також потребою формувати здатність розрізняти фонетичні нюанси на початкових етапах навчання. У відповідь на ці виклики запропоновано п'ять ефективних вправ, серед яких – використання сучасних французьких пісень і тренування інтонації під час читання сучасної літератури. Викладання фонетики через ритм, музику та автентичне мовлення сприяє формуванню інтегрованої фонетичної компетентності, що поєднує сприйняття, артикуляцію та комунікативні навички.

**Ключові слова:** французька фонетика, лінгвістична естетика, ритм, інтонація, зв'язування, елізія, акустична гармонія, дидактичне застосування.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.05>

UDC: 81'253

**Svitlana A. Matvieieva**

Doctor of Sciences (Philology), Professor,  
Department of Applied Philology  
and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine;  
Faculty of Social Sciences, Arts and Humanities,  
Kaunas University of Technology,  
Kaunas, Lithuania  
<https://orcid.org/0000-0002-8357-9366>  
e-mail: [s.a.matvyeyeva@udu.edu.ua](mailto:s.a.matvyeyeva@udu.edu.ua)

**Ramunė Kasperė**

Dr. (Philology), Professor,  
Faculty of Social Sciences, Arts and Humanities,  
Kaunas University of Technology,  
Kaunas, Lithuania  
<https://orcid.org/0000-0003-0782-3758>  
e-mail: [ramune.kaspere@ktu.lt](mailto:ramune.kaspere@ktu.lt)

## EYE-TRACKING EXPERIMENTAL DESIGN FOR INVESTIGATING VISUAL ATTENTION IN SIGHT TRANSLATION

Bibliographic Description:

Matvieieva, S., Kasperė, R. (2025). Eye-Tracking Experimental Design for Investigating Visual Attention in Sight Translation. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 48–62. <https://doi.org/10.31392/UDUnc.series9.2025.30.05>

### **Abstract**

*Understanding the cognitive processes behind sight translation is a significant challenge in translation studies. This paper addresses that gap by proposing a detailed experimental design for eye-tracking studies. Our goal is to systematically investigate the role of visual attention during real-time sight translation performance.*

*Using eye-tracking as a powerful research tool, our design provides an opportunity to analyse the complex cognitive mechanisms at play. The proposed methodology offers a framework to explore key aspects, such as how an interpreter's gaze behaviour serves as an indicator of their cognitive load and translation speed. The study also incorporates Natural Language Processing (NLP) to analyse gaze-to-speech alignment and pinpoint processing bottlenecks.*

*This experimental framework is crucial for several reasons. It will help us refine cognitive models of translation using objective indicators of mental activity, identify distinct attention patterns in experienced versus novice interpreters, and ultimately, inform the development of more human-centred computer-assisted translation (CAT) systems. Our research promises to provide a more robust understanding of the link between an interpreter's visual behaviour and their cognitive processes, paving the way for advancements in both translation theory and practice.*

**Keywords:** *sight translation, eye-tracking, cognitive processes, visual attention, natural language processing (NLP), cognitive models, computer-assisted translation (CAT).*

## **1. Introduction.**

At the core of translation activity lie complex cognitive processes related to the perception, processing, interpretation, and transformation of texts. Research into these processes has traditionally relied on the analysis of translation products, verbal protocols, or expert evaluations. However, such approaches do not allow for the direct observation of the visual attention mechanisms that underpin real-time translation decision-making. Eye-tracking opens up new perspectives for observing the translation process “from within”.

Although eye-tracking methods have seen substantial development in psychology, education, and linguistics, these tools have yet to be properly integrated into the theoretical discourse of translation studies. The absence of a conceptual framework, weak links to cognitive models of translation, and insufficient attention to the practical potential of these technologies hinder their broader implementation.

This paper seeks to address a fundamental question: How do an interpreter's visual attention patterns, as captured by eye-tracking technology, correlate with the cognitive processes involved in real-time sight translation, and how do these patterns differ between interpreters with varying levels of expertise?

This paper contributes to the field of Translation Studies by addressing a theoretical gap regarding the insufficiently conceptualized role of visual attention in existing cognitive models of sight translation, specifically by demonstrating how eye-tracking data, collected through the proposed experimental design, can inform and refine theoretical models of this complex process. The novelty of the proposed conceptual model lies in its integration of specific insights from eye-tracking research into existing cognitive load and effort models, thereby offering a more granular and empirically grounded perspective on the simultaneous processing of visual, semantic, and speech channels. By focusing on the interplay between short-term memory and visual control, the paper offers a novel hypothesis, namely that the explicit analysis of visual attention patterns, as enabled by this experimental approach, can unveil previously unexamined strategies and challenges that interpreters encounter, thus enhancing the predictive and explanatory power of sight translation theories.

Sight translation is a complex cognitive activity that requires the simultaneous integration of multiple modalities and linguistic levels. A comprehensive understanding of this process necessitates a deeper look into its core components:

- perceptual modalities: this is the initial stage where the interpreter's visual system processes the source text. It involves visual attention and gaze patterns (e.g., fixations, saccades) as the eyes move across the text to identify and segment information. The efficiency of this process is crucial, as it directly impacts the speed and accuracy of subsequent stages. Our study specifically focuses on these visual patterns as a window into the interpreter's real-time cognitive activity;

- representational modalities: once the visual information is perceived, it is transformed into a mental representation. This stage involves semantic and conceptual processing where the interpreter extracts meaning from the source text, rather than just words in isolation. This goes beyond simple decoding and includes comprehending the author's intent, the text's

context, and its overall coherence. This is a cognitive, non-observable process, and we maintain that prolonged fixations and regressions are empirical indicators of the cognitive effort expended at this stage;

- speech channel and linguistic levels: as the interpreter processes the source text, they simultaneously generate the target language output. This involves integrating the perceptual and representational stages with the speech channel. The interpreter must manage the syntactic analysis and restructuring of the target language to produce a fluent and grammatically correct translation. This is where we analyse the final linguistic product for signs of cognitive load, such as disfluencies, pauses, and self-corrections. By aligning eye-tracking data with these verbal output metrics, we can pinpoint precisely when and where the cognitive challenges occur during the translation process.

By explicitly elaborating on these aspects, our study provides a more nuanced framework for understanding sight translation, showing that it is not a monolithic process but a dynamic interaction between distinct yet interconnected cognitive functions.

To implement the stated idea, it is worth adopting an interdisciplinary approach and considering the close integration of the following scientific fields:

1. Translation Studies provides the theoretical foundation for analyzing the translation process as a cognitive activity conducted within temporal and resource constraints. It offers a conceptual framework for understanding translation as a multi-component act that combines source text analysis, meaning interpretation, and target text production. Eye-tracking can deepen insights into the real-time strategies employed by interpreters and enable empirical testing of hypotheses regarding strategy use by both experienced and novice interpreters.

2. Cognitive science explores the mechanisms of attention, memory, decision-making, and information processing. Its methodologies facilitate the analysis of cognitive load and the stages of translational thought. Applying its theories allows eye-tracking data to be interpreted both as reflections of mental processes (attention, memory, decision-making, processing of linguistic structures) and as indicators of cognitive load and the effectiveness of translation performance.

3. Engineering brings attention to the development of efficient and user-friendly interfaces for interpreters. It focuses on constructing hardware and software solutions for the collection, storage, and processing of multimodal data (gaze, speech, response time, etc.), and it supports the creation of interfaces for training, quality control, and interactive translation assistance. Eye-tracking data can inform the adaptive design of computer-assisted translation (CAT) systems that adjust to user behaviour.

4. NLP plays a crucial role in structuring linguistic data, identifying patterns in translation equivalents, evaluating linguistic complexity, and automatically analysing text corpora. It provides tools for modelling both written and oral translation processes. While not central to the present study, NLP is a closely related field offering technological solutions for text analysis. When combined with eye-tracking metrics, such solutions could become the foundation for hybrid translation research in the future.

This eye-tracking experiment is designed to explore the cognitive mechanisms underlying sight translation by integrating eye-tracking technology with audio analysis and subjective self-assessment. By collecting synchronized gaze and speech data from both professional interpreters and advanced translation students, the study aims to investigate how visual attention is distributed during real-time oral translation of different text types. The experimental design allows for a multifaceted analysis of the translation process, focusing on indicators such as fixation patterns, regressions, speech disfluencies, and cognitive load. Through this approach, the study seeks to identify how interpreters manage information processing, handle linguistic challenges, and adapt strategies based on task complexity,

offering valuable insights into the interplay between visual attention and verbal output in sight translation.

## 2. Literature Review.

In recent decades, the use of eye-tracking – a technology that records eye movements and thus reveals attentional focus – has become increasingly prevalent in linguistics and cognitive science. Eye-tracking studies are widely used in the analysis of reading, visual information processing, language, and learning/teaching. In the field of Translation Studies, eye-tracking as a research methodology has been more extensively employed since mid-2000s (O'Brien, 2007; Jakobsen and Jensen, 2008; Ehrensberger-Dow and Perrin, 2009; Carl et al., 2011; Shreve et al., 2011; Nitzke, 2016; Daems et al., 2017; Moorkens, 2018; Kornacki, 2019; Kasperavičienė et al., 2020). However, the technology and methodology remain insufficiently integrated into theoretical translation frameworks.

Translation is a complex cognitive activity that integrates perception, analysis, interpretation, and speech production in real time. Traditionally, research on translation processes has relied on analysing translation outputs, verbal protocols, or retrospective surveys. However, these approaches limit the exploration of the dynamic aspects of translational attention, which plays a key role in decision-making and the construction of translation strategies (Munday, 2012).

The earliest studies in the field of translation using eye-tracking have yielded significant insights into various cognitive and behavioural aspects of the translation process. These include:

- cognitive load and directionality in translation (Pavlović and Jensen, 2009), highlighting how the direction of translation (L1→L2 vs. L2→L1) reflects processing demands;
- the relationship between sentence readability and cognitive load in interpreting trainees (Chmiel & Mazur, 2010), demonstrating how syntactic complexity correlates with processing strain;
- interpreter profiles based on process data from keylogging and eye-tracking, as well as features shared by both student and professional interpreters (Dragsted & Carl, 2013), offering a typology of translation behaviours;
- the potential of eye-tracking for interpreter education (Kornacki, 2019), showing its usefulness as a feedback tool in training contexts;
- differences in gaze behaviour between students and professional interpreters, and attempts to define and measure revision competence when editing human pre-translated texts (Schaeffer et al., 2019);
- gaze behaviour and processing styles in interpreters, including the identification of different processing strategies (Su, 2020).
- uncertainty management in sight translation in professional and novice interpreters (He & Wang, 2021).

These and other studies underscore the richness of eye-tracking data in uncovering the nuances of translation cognition and interpreter behaviour across levels of expertise and task types.

Specific data have been obtained regarding eye movement patterns during translation between languages of the same family, different families, and different groups within the same family. For instance, a comparative experiment involving German-Polish and English-Polish language pairs demonstrated that the verb-final position and complex noun phrases in German imposed higher cognitive demands for sight translation into Polish than similar tasks from English into Polish (Korpal, 2012). Observations of professional interpreters with

Danish as their L1 and English as their L2 showed a tendency to downplay elaborate or creative metaphorical imagery in the source text, rendering it with more conventional metaphors in the target text (Sjørup, 2013). In English-Chinese sight translation, two Chinese-specific problem triggers were identified: the back-sloping comma and head-final noun phrases (Su and Li, 2019). Moreover, syntactic complexity was shown to significantly increase cognitive load during sight translation tasks (Ma, 2021). These findings highlight how language typology, syntactic structure, and metaphorical expression can shape cognitive load and inform translation strategies, as revealed through eye-tracking data.

Recent technological and AI developments are turning our attention to the increasing integration of cognitive research with technological progress. Central themes include interactions with translation tools, machine translation, and human-computer interaction, underscoring the centrality of cognitive research in shaping technology-mediated translation workflows (Li & Zhong, 2024).

Recently, researchers have proposed several approaches to conducting eye-tracking experiments focused on both the process and product of translation. These approaches aim to capture not only real-time cognitive activity during translation but also how gaze behaviour correlates with translation quality, strategy use, and decision-making.

An experiment involving sight translation by trainee interpreters (Chmiel & Mazur, 2010) revealed that overall task duration did not significantly differ based on experience level. Instead, text readability – rather than syntactic structure – was a more reliable predictor of processing load, with simpler sentences resulting in fewer and shorter eye fixations.

An experiment investigating word order asymmetry in Chinese-English sight translation (Ma et al., 2022) focused on the structural differences between the source and target languages. Trainee interpreters were tasked with translating both isolated and contextually embedded sentences, while eye-tracking metrics such as rereading rate and reading-ahead frequency were analysed. The findings revealed that structurally asymmetric sentences led to significantly more regressions, whereas contextual embedding had little effect on reducing processing difficulty.

Another eye-voice experiment span in Chinese-English sight interpreting (Su, 2023) examined the temporal lag between gaze and speech by comparing novice and professional interpreters. The results showed that longer eye-voice spans were associated with higher rates of errors and disfluencies, particularly among less experienced participants.

A longitudinal experiment on sight translation (Fang et al., 2023), in which students translated texts over the course of two semesters while their eye movements were tracked, found that although translation quality improved significantly, overall reading behaviour remained largely unchanged. Notably, training effects were more evident among participants with lower initial skill levels.

While our study is guided by the foundational principles of Gile's Effort Model (Gile, 2021), our experimental design and analysis framework are also grounded in a broader range of cognitive translation theories. We integrate insights from cognitive processing models, such as those proposed by Bell (1991) and Lörscher (1991), which conceptualize translation as a series of cognitive problem-solving stages, including analysis, transfer, and restructuring. Our eye-tracking methodology, which captures real-time gaze patterns, provides a tool to empirically observe these stages and the shifts in attention between them.

Furthermore, we draw on neurolinguistic models of translation, which suggest that the process involves multiple brain regions and is influenced by both linguistic and non-linguistic factors. The integration of eye-tracking data with linguistic analysis of the verbal output (e.g., disfluencies, pauses) allows us to connect the visual cognitive effort with

observable signs of processing difficulty, thereby providing empirical support for these neurolinguistic hypotheses.

By situating our research within this wider theoretical landscape, we aim to provide a more nuanced understanding of sight translation. Our approach moves beyond a single-model perspective to investigate how different cognitive components – such as attention, memory, and problem-solving – interact dynamically under the pressure of real-time performance. This multidisciplinary grounding strengthens the motivation of our study and enhances its potential to contribute to a more comprehensive theory of cognitive translation.

Undoubtedly, these approaches demonstrate the growing methodological sophistication in translation research, allowing for a more nuanced understanding of how visual attention shapes and reflects the interpreter's cognitive experience.

The proposed experiment, while building on a solid foundation of eye-tracking research in sight translation, makes several unique contributions that go beyond existing methodologies:

- multimodal data integration: unlike prior studies that often focus on a single type of data, our design integrates synchronized gaze data (fixations, regressions, saccades), verbal output (speech rate, disfluencies), and subjective feedback (cognitive load reports) to provide a holistic view of the translation process. This approach allows for a more comprehensive analysis of how these cognitive channels interact in real time;

- advanced NLP-based analysis: we introduce the innovative use of NLP tools to automatically transcribe and tag verbal output for pauses and disfluencies, which are then precisely aligned with the eye-tracking data. This goes beyond manual analysis by providing a more objective and efficient way to pinpoint moments of cognitive tension and processing bottlenecks;

- comparative scope and rigor: the design compares both experienced and novice interpreters and uses multiple, pre-analysed text genres (fiction, non-fiction, scientific) to ensure a more robust and generalizable analysis. This allows us to investigate how expertise and text type interact to influence visual attention strategies, an area that has been less explored in previous research;

- focus on cognitive profiling: the methodology is specifically designed to allow for the creation of distinct cognitive profiles (e.g., “chunk-based” versus “linear” readers) by analysing the relationship between fixation spans and verbalization patterns. This provides a concrete, empirically-grounded way to categorize interpreter strategies, which has significant implications for both translation theory and training.

By incorporating these methodological advancements, our research aims to provide not just a richer understanding but a more granular, empirically validated insight into the interplay between an interpreter's visual behaviour and their cognitive processes.

### **3. Aim and Objectives.**

The aim of the study is to propose and detail an experimental design for investigating interpreters' visual attention using eye-tracking, thereby assessing the applicability of the methodology for studying the translation process and the development of supportive technologies.

The research tasks are:

- 1) to conduct an interdisciplinary review of academic sources on the application of eye-tracking in translation studies;

- 2) to justify the prospects of using eye-tracking to study cognitive strategies in sight translation;

- 3) to formulate testable hypotheses regarding the potential use of eye-tracking data for revealing the cognitive mechanisms involved in sight translation;
- 4) to present a comprehensive experimental design;
- 5) to outline directions for future empirical research.

This paper proposes a series of testable hypotheses designed to bridge the gap between theoretical models of translation processes and empirical data on real-time cognitive behaviour in sight translation. These hypotheses underpin the proposed experimental design, focusing on the capacity of eye-tracking technology to illuminate the intricate cognitive mechanisms involved in this demanding task.

Drawing upon established cognitive models of interpreting, particularly Gile's Effort Model, which posits the simultaneous processing of visual, semantic, and speech channels under significant cognitive effort, and framed within Cognitive Load Theory and the Effort Models (Gile, 2021), we hypothesize the following:

H1: Eye-tracking metrics will reveal distinct processing strategies in sight translation, specifically differentiating between the visual attention patterns of experienced and novice interpreters.

Sub-hypotheses: More experienced interpreters will exhibit greater anticipatory visual scanning of upcoming sentence segments, broader fixation spans (indicative in chunk-based processing), and fewer regressions, reflecting more automatized cognitive routines and reduced cognitive load compared with novices.

H2: Observable gaze-to-speech synchronization patterns, quantifiable through eye-tracking data aligned with verbal output (potentially using NLP tools), will serve as direct indicators of cognitive processing efficiency and moments of heightened cognitive load.

Sub-hypothesis: Increased fixation durations and delays before verbalization will correlate with higher lexical or syntactic complexity of the source text segments.

H3: Specific visual attention patterns (e.g., increased regressions, prolonged fixations on problematic areas) will correspond to identifiable problem-solving strategies and decision-making complexities during sight translation, observable in verbal output (e.g., pauses, self-corrections, hedging).

These hypotheses, if supported by empirical data collected through the proposed experimental design, will enhance the predictive and explanatory power of sight translation theories by providing objective, real-time insights into attention distribution, cognitive load management, short-term memory utilization, and visual control strategies employed by interpreters.

## **4. Methodology.**

### ***4.1. Data Collection Methodology for Sight Translation Study Using Eye-Tracking.***

#### **Participants**

- number: a projected sample of approximately 15 participants with varying experience levels (translation program students and professional interpreters) to ensure sufficient power for qualitative analysis and exploration of individual patterns, although a larger sample size will be needed for statistical generalizability in future studies;

- selection criteria:

- = native speakers of the target language;
- = high proficiency in the source language;
- = prior experience in sight translation is preferred but not mandatory;

- questionnaire: preliminary survey to assess experience level and self-reported translation strategies.

#### **Equipment and Tools**

- eye tracker: e.g., Tobii Pro Nano / Tobii Pro Fusion (binocular tracking, 60–120 Hz);
- microphone / audio recording: for capturing oral translation;
- computer screen: standard size (17–22 inches);
- software:
  - = Tobii Pro Lab or equivalent (for gaze data recording);
  - = Audacity or similar (for audio processing);
  - = ELAN / Praat (for speech annotation and analysis);
  - = Python / spaCy / Whisper / ASR API (for automatic transcription and NLP analysis).

Materials / Stimuli – written texts for sight translation:

- 3 text types (100–150 words each): fiction, non-fiction, and scientific;
- standardized through pre-analysis using syntactic and lexical complexity metrics to ensure cross-text comparability;
- translated orally on sight, with no prior exposure to the text.

All texts should be pre-analysed to assess their linguistic complexity and ensure comparability across types. Specifically, for evaluating syntactic complexity, measures such as the Flesch-Kincaid Readability Test, L2 Readability Index, Mean Sentence Length, and Noun Phrase Density may be used. Lexical sophistication can be assessed by Lexical Diversity (Type-Token Ratio) and Lexical Frequency (based on a corpus). Other linguistic characteristics should also be considered, for instance, the presence of abbreviations, terminology, complex sentences, passive constructions, etc. The purpose of such an analysis is not only to categorize texts by their type but also to ensure their comparability based on objective linguistic indicators, which will allow for a more precise interpretation of the influence of text characteristics on interpreters' cognitive load and gaze patterns.

Data Collected

- gaze data: fixation durations, number of regressions, saccade amplitude, areas of interest (AOIs), reading tempo;
- audio: speech rate, pauses, false starts, self-corrections;
- subjective data: post-task questionnaire (e.g., NASA-TLX for cognitive load assessment).

#### **4.2. Experimental Procedure.**

Stage 1: Briefing and Calibration

- procedure explained to participants;
- eye-tracker calibration;
- interface familiarization (without previewing texts).

Stage 2: Task Execution

Each participant:

- receives one text at a time on screen;
- translates aloud in real time, without pausing or stopping;
- duration: ~3–5 minutes per text;
- total task time: ~9–15 minutes per participant;

Data recorded:

- = gaze data (which words they looked at, and for how long);
- = audio of the translation.

Stage 3: Completion and Survey

- participants complete a short questionnaire about perceived difficulty, cognitive load, and satisfaction;
- optional: brief semi-structured interview.

### **4.3. Preliminary Data Analysis.**

#### **Gaze-to-Speech Alignment**

- Does gaze fixation precede speech onset? (speech delay after fixation)
- AOI size and distribution: is the interpreter focusing on key words?
- Regressions: does the interpreter return to the beginning of the sentence?

To validate our hypotheses, the experimental design will not only focus on individual variables but will also employ a multifaceted analysis that examines the intricate interplay between them. Specifically, our analysis will explore the relationship between the following key factors:

- interpreter experience and text genre: we will compare how fixation patterns and cognitive load metrics (e.g., prolonged fixations, regressions) differ for experienced versus novice interpreters when presented with varied text genres (fiction, non-fiction, scientific). This analysis aims to reveal if experienced interpreters maintain a consistent processing strategy across different text types, or if their adaptive strategies are genre-specific. For novices, we will investigate whether certain genres (e.g., scientific texts with high lexical density) impose a disproportionately higher cognitive load;

- linguistic complexity and verbal output: we will correlate the pre-analysed linguistic complexity of text segments (e.g., noun phrase density, passive constructions) with the participants' verbal output. We hypothesize that increased syntactic complexity will correspond with higher rates of disfluencies, pauses, and self-corrections, providing empirical support for the hypothesis that specific visual patterns correspond to problem-solving strategies;

- gaze-to-speech alignment and experience level: our analysis will investigate whether experienced interpreters demonstrate a longer eye-voice span and a more stable gaze-to-speech synchronization than novices, particularly across different genres. This will help us determine if a more automatized cognitive routine, which we hypothesize is a characteristic of experienced interpreters, is reflected in their ability to maintain a consistent temporal lag between visual input and verbal output, regardless of the text type.

By performing these specific cross-analyses, we will move beyond a simple comparison of groups or text types. This approach will allow us to provide a richer, more comprehensive understanding of how attention, processing strategies, and cognitive load are dynamically managed in sight translation, thereby offering stronger empirical validation for our hypotheses.

#### **Speech Analysis**

- NLP tools: automatic transcription and tagging of pauses, corrections, redundant elements;

- correlation with fixations/regressions (e.g., extended pauses preceding lexically or syntactically complex items).

The verbal output of each participant will be transcribed and further analysed for various linguistic and paralinguistic features relevant to cognitive processing. Crucially, pauses and disfluencies (e.g., fillers, repetitions, self-corrections) will be tagged automatically via a pipeline involving a speech-to-text tool (e.g., Whisper) and a linguistic processing library (e.g., spaCy). This automated tagging will then be aligned with eye-tracking data and AOIs using a specialized multimodal annotation software like ELAN for comprehensive multimodal correlation. This integration will enable us to precisely analyse the timing of cognitive processing (indicated by gaze) relative to verbal output, identify moments of cognitive tension, and detect problem-solving strategies, thereby providing empirical insights into the hypothesized role of NLP in analysing interpreter performance.

### Cognitive Load

- match between fixation length and sentence complexity;
- compare subjective reports (NASA-TLX) with objective measures (long fixations + frequent regressions).

The primary motivation of this paper is to propose a comprehensive methodological framework for eye-tracking studies in sight translation, rather than to report the final, generalizable findings of a full-scale study. While we acknowledge the limitations of our preliminary sample – 15 participants and a limited set of three texts – this pilot study serves as a crucial proof of concept to demonstrate the viability and analytical potential of the proposed framework. The results from this initial phase are not intended for broad generalization but are used to refine our methodology and confirm that the tools and procedures are effective.

For a successful, full-scale realization of this framework, a significantly larger and more balanced experimental design is required. Based on established practices in cognitive and psycholinguistic research, we recommend the following:

- participants: a minimum of 30 to 40 participants per group (e.g., experienced and novice interpreters) to ensure sufficient statistical power and the ability to draw meaningful, generalizable conclusions about the effects of expertise;
- stimuli: a larger corpus of at least 10–15 texts per genre (fiction, non-fiction, scientific) to mitigate the effects of individual text characteristics and to enable a robust, multifaceted analysis of how different text types influence cognitive processing.

By clearly distinguishing between the pilot study as a test of the framework and the framework itself as the main contribution, this paper provides a valuable blueprint for future, large-scale research in this domain.

## 5. Results and Discussion.

The proposed experimental design aims to yield empirical insights into the intricate interplay between visual attention and cognitive processes during sight translation, directly addressing the key questions outlined in our introduction regarding the impact of gaze on translation performance, the potential for interpreter cognitive profiling, and the supportive role of NLP. Observations, which can be derived from the analysis of eye-tracking data collected during sight translation tasks, provide a more refined understanding of the mental operations underlying this demanding form of interlingual transfer.

Specifically, the analysis can reveal how gaze patterns influence both the pace and quality of sight translation. It is hypothesized that this study is expected to reveal consistent fixation delays before verbalization across participants, suggesting a crucial preparatory cognitive phase where visual input is consolidated before oral delivery. Furthermore, anticipatory visual scanning of upcoming sentence segments can be studied as a feature typical among experienced interpreters, directly correlating with smoother verbal output and fewer disfluencies. Conversely, frequent regressions can be identified as reliable indicators of processing difficulty, often preceding self-corrections or prolonged pauses, thereby confirming their utility as markers of cognitive effort or comprehension challenges. These empirical outcomes will provide robust empirical validation for the hypothesis that real-time observation of visual attention can ensure objective, real-time indicators of underlying cognitive activity.

These findings will allow for the construction of more nuanced cognitive profiles of interpreters with distinct processing profiles, particularly among those who adopt a “chunk-based” reading strategy, processing larger segments of text before verbalizing, and “linear” readers, whose gaze aligns more closely with their concurrent speech. For instance, more

experienced interpreters are presumed to exhibit broader fixation spans and more anticipatory saccades, indicative of a more developed chunking strategy. This differentiation has profound implications for interpreter training: by monitoring gaze flow, educators could identify early on whether trainees are developing automatized processing or experiencing cognitive overload, allowing for tailored interventions. For example, excessive regressions or a purely linear reading pattern might indicate a need for targeted training in text comprehension or anticipatory processing, as for example, regressions have been found more frequent in novices than in professional experienced interpreters (He and Wang, 2021).

Furthermore, the integration of NLP will be invaluable in supporting our analysis, particularly in enabling precise gaze-to-speech alignment. This technical synergy will allow for an unprecedented analysis of the exact timing of cognitive processing (as indicated by visual attention) relative to verbal output, providing empirical validation for phases within sight translation models. NLP's capacity to automatically detect pauses, self-corrections, and hedging in the verbal output will serve as robust markers of cognitive tension and decision-making complexity, offering quantifiable evidence that complements and enriches the eye-tracking data. This highlights the transformative potential of combining visual and linguistic data streams for a holistic understanding of interpreter cognition.

The empirical exploration of the interaction between visual attention and translation processes is a crucial step towards a deeper understanding of the mental operations underlying translation. By analysing visual strategies through objective eye-tracking data, we will be able to:

- refine existing cognitive models of translation, offering empirically grounded insights into the dynamic allocation of attention and resources during sight translation;
- identify distinct attention patterns characteristic of both experienced and novice interpreters, providing a clearer roadmap for pedagogical interventions in interpreter education;
- formulate robust hypotheses regarding the specific influence of text type, language pair, or format (e.g., source text modality) on cognitive load, paving the way for targeted future research;
- substantiate concrete directions for improving the interfaces of CAT systems. The findings may suggest that adaptive CAT tools could integrate real-time gaze data to anticipate user needs, highlight potential difficulties, or provide just-in-time assistance, thereby better aligning with actual user cognitive strategies and fostering more human-centred design.

The significance of this approach thus extends beyond merely gaining a deeper understanding of translational thinking. It encompasses a substantial practical potential for applying these findings in the development of truly adaptive CAT systems – interpreter support tools that can be dynamically responsive to users' cognitive patterns. Consequently, eye-tracking emerges not merely as an abstract research tool but as a foundational element for an applied shift towards more efficient and ergonomically optimized human-computer interaction in translation.

Within the scope of this study, we propose a combination of related fields – cognitive translation studies, psychology, engineering (specifically human-computer interaction), and, to a significant extent, NLP. This interdisciplinary lens is instrumental in identifying areas of intersection, relevant methodologies, and the unresolved questions that further empirical work aims to address. Based on these and forthcoming findings, we will be able to offer concrete empirically-driven hypotheses regarding the precise contribution of eye-tracking to future theoretical advancements in the field of translation studies and its tangible impact on the development of next-generation, human-centric translation technologies.

## 6. Conclusions.

The experimental design presented in this paper underscores how eye-tracking provides a powerful tool for uncovering hidden cognitive processes during translation, offering empirical insights into how interpreters allocate attention, manage processing effort, and handle ambiguity or syntactic complexity. Its application in translation studies allows researchers to move beyond product-oriented analyses and toward a more nuanced understanding of the translation process itself. With growing interdisciplinary integration, the methodology outlined herein positions eye-tracking to contribute significantly to the modelling of interpreter expertise, comparisons across modalities (written, sight, and simultaneous translation), and even the evaluation of the impact of technological tools such as machine translation or post-editing environments on human cognition. It is anticipated that the results of future empirical developments stemming from this design could be applied in interpreter training through the integration of eye-tracking technologies into training environments equipped with gaze-based feedback systems. Such applications may entail the design of adaptive interfaces that prevent cognitive overload, the development of adaptive language support systems (e.g., prompts, text simplification), and enhancements to CAT tools and related technologies.

This research, by focusing on visual attention patterns through eye-tracking technology and proposing a robust experimental framework, opens important avenues for advancing our understanding the cognitive mechanisms underlying sight translation. It highlights the need to conceptualize sight translation not merely as a linguistic activity, but as a complex multimodal cognitive process shaped by real-time visual input, working memory, and processing constraints. The theoretical perspective combined with the detailed experimental design serve as a solid foundation for future empirical studies that can explore how different linguistic structures, layout formats, or text types correlate with eye movement behaviour, potentially leading to more effective training protocols and performance assessments for interpreters.

## 7. Limitations and Further Work.

While this paper presents a comprehensive experimental design for investigating visual attention in sight translation, it is important to acknowledge certain inherent limitations that may impact the generalizability and scope of future empirical findings. Firstly, the proposed study, like many initial eye-tracking investigations in controlled environments, may involve a relatively small sample size (e.g., 10–15 participants). While sufficient for in-depth qualitative analysis and hypothesis generation, a smaller sample may limit the statistical generalizability of quantitative findings across broader populations of interpreters. Future research should aim for larger, more diverse participant groups.

Secondly, despite advancements in multimodal data alignment, the process of gaze-to-speech alignment inherently carries a potential for error. While sophisticated tools like ELAN and NLP-based tagging (e.g., via spaCy + Whisper output) are proposed to minimize discrepancies, the perfect synchronization of highly dynamic processes remains a methodological challenge that necessitates careful interpretation of correlation data. Researchers must remain vigilant regarding potential offsets and biases in this complex alignment.

Furthermore, while the experimental design proposes pre-analysis of texts for linguistic complexity across different types (fiction, non-fiction, scientific), inherent stylistic and pragmatic differences between genres may still correlate with cognitive processing in ways not fully captured by readability indices alone. Future work could explore more nuanced qualitative analyses of the texts, or incorporate participants' subjective perceptions of text

difficulty to complement objective measures. The current design also anticipates mixing students and professional interpreters; while this allows for valuable comparative insights into expertise development, it introduces variability that might complicate direct performance comparisons or require careful subgroup analyses. Future studies could focus exclusively on one group or employ a more controlled longitudinal design to track development.

Building upon these limitations, several avenues for further work emerge. Longitudinal studies tracking the development of visual strategies in trainee interpreters would offer invaluable insights into expertise acquisition. Comparative research across different language pairs and specific text features (e.g., idiomatic expressions, syntactic ambiguities) could refine our understanding of how linguistic properties correlate with gaze patterns. Moreover, developing real-time gaze-based feedback systems for interpreter training, as well as refining adaptive CAT tools based on these cognitive insights, represents a significant and practical direction for applied research. Finally, future research should incorporate cross-linguistic comparisons and explore whether findings generalize across typologically diverse language pairs.

### 8. Ethical Considerations.

The study design and all procedures involving human participants should be rigorously reviewed and approved by the appropriate ethics committee or institutional review board.

Prior to their participation, all individuals will receive comprehensive information regarding the study's purpose, procedures, data collection methods (including eye-tracking, video, and audio recording), the anticipated duration of their involvement, and the nature of the data to be collected. All participants will provide informed consent by signing a written consent form, confirming their voluntary participation and understanding of the study's terms. They will be explicitly informed of their right to withdraw from the study at any point without penalty.

Measures will be taken to ensure the anonymity and confidentiality of the collected data. Participant data will be anonymized or pseudonymized where applicable, and all recordings and personal information will be stored securely on password-protected devices accessible only to the research team, in accordance with applicable data protection regulations. Only aggregated and anonymized data will be used for analysis and dissemination.

### References

- Bell, R.T. (1991). *Translation and Translating: Theory and Practice*. London: Longman.
- Chmiel, A., & Mazur, I. (2010). Eye tracking sight translation performed by trainee interpreters. *Tracks and treks in translation studies*, 189–205. John Benjamins Publishing Company. doi: <https://doi.org/10.1075/btl.108.10chm>
- Carl, M., Dragsted, B., Elming, J., Hardt, D., & Lykke Jakobsen, A. (2011). The process of post-editing: a pilot study. In: *Proceedings of the 8th International Natural Language Processing and Cognitive Science Workshop*, 131–142.
- Daems, J., Vandepitte, S., Hartsuiker, R. J., Macken, L. (2017). Identifying the machine translation Error types with the greatest impact on post-editing effort. In: *Frontiers in Psychology*, 8, 1–15.
- Dragsted, B., & Carl, M. (2013). Towards a classification of translator profiles based on eye-tracking and keylogging data. *Journal of Writing Research*, 5(1), 133–158. doi: <https://doi.org/10.17239/jowr-2013.05.01.6>
- Ehrensberger, M., & Perrin, D. (2009). Capturing translation processes to access metalinguistic awareness. *Across Languages and Cultures*, 10, 275–288. doi: <https://doi.org/10.1556/Acr.10.2009.2.6>
- Fang, J., Zhang, X., & Kotze, H. (2023). The effects of training on reading behaviour and performance in sight translation: a longitudinal study using eye-tracking. *Studies in Translation Theory and Practice*, 4, 655–671. doi: <https://doi.org/10.1080/0907676X.2022.2030372>

Gile, D. (2021). The Effort Models of Interpreting as a Didactic Construct. Muñoz Martín, R., Sun, S., Li, D. (eds.). *Advances in Cognitive Translation Studies. New Frontiers in Translation Studies*, 139–160. Springer, Singapore. doi: [https://doi.org/10.1007/978-981-16-2070-6\\_7](https://doi.org/10.1007/978-981-16-2070-6_7)

He, Y., & Wang, J. (2021). Eye tracking uncertainty management in sight translation: Differences between professional and novice interpreters. In: Muñoz Martín, R., Sun, S., & Li, D. (eds.). *Advances in Cognitive Translation Studies. New Frontiers in Translation Studies*, 181–200. Springer, Singapore. doi: [https://doi.org/10.1007/978-981-16-2070-6\\_9](https://doi.org/10.1007/978-981-16-2070-6_9)

Jakobsen, A. L., & Jensen, K. T. H. (2008). Eye movement behaviour across four different types of reading task. In: Göpferich, S., Jakobsen, A. L.; Mees, I. M. (eds.). *Looking at eyes: eye-tracking studies of reading and translation processing*, 78–98.

Kasperavičienė, R., Motiejūnienė, J., & Patašienė, I. (2020). Quality assessment of machine translation output: cognitive evaluation approach in an eye tracking experiment. *Texto livre: linguagem e tecnologia*, 13(2), 1–16. doi: <https://doi.org/10.35699/1983-3652.2020.24399>

Kornacki, M. (2019). The application of eye-tracking in translator training. *New Insights into Translator Training*. Retrieved October 22, 2025, from <https://www.intralinea.org/specials/article/2421>

Korpala, P. (2012). On language-pair specificity in sight translation: An eye-tracking study. *Übersetzen in die Zukunft: Tagungsband der 2. Internationalen Fachkonferenz des Bundesverbandes der Dolmetscher und Übersetzer eV (BDÜ)*, 522–530. Retrieved October 22, 2025, from <https://surl.lu/mubgux>

Li, Y., & Zhong, Z. (2024). Visual insights into translation: demystifying trends of adopting eye-tracking techniques in translation studies. *Frontiers in Psychology*, 15, 152–168. doi: <https://doi.org/10.3389/fpsyg.2024.1522168>

Lörscher, W. (1991). *Translation Performance, Translation Process, and Translation Strategies: A Psycholinguistic Investigation*. Tübingen: Gunter Narr.

Ma, X., Li, D., Tsai, J.-L., & Hsu, Y.-Y. (2022). An eye-tracking based investigation into on-line reading during Chinese-English sight translation: effect of word order asymmetry. *Translation & Interpreting: The International Journal of Translation and Interpreting Research*, 14(1), 66–83. doi: <https://dx.doi.org/10.12807/ti.114201.2022.a04>

Ma, X. (2021). Coping with syntactic complexity in English-Chinese sight translation by translation and interpreting students. An eye-tracking investigation. *Across Languages and Cultures*, 22.2, 192–213. doi: <https://doi.org/10.1556/084.2021.00014>

Moorkens, J. (2018). Eye tracking as a measure of cognitive effort for post-editing of machine translation. In: Walker, C., & Federici, F. M. (eds.). *Eye tracking and multidisciplinary studies on translation*, 55–69.

Munday, J. (2012). *Evaluation in Translation. Critical points of translator decision-making*. London, Routledge. doi: <https://doi.org/10.4324/9780203117743>

Nitzke, J. (2016). Monolingual post-editing: An exploratory study on research behavior and target text quality. In: Hansen-Schirra, S., & Grucza, S. (eds.). *Eyetracking and applied linguistics*, Berlin: Language Science Press, 83–109.

O'Brien, Sh. (2007). Eye-tracking and translation memory matches. *Perspectives: Studies in Translatology*, 14. <https://doi.org/10.1080/09076760708669037>

Pavlović, N., & Jensen, K.T.H. (2009). Eye tracking translation directionality. *Translation research projects*, 2, 93–109. Retrieved October 22, 2025, from [https://www.intercultural.urv.cat/media/upload/domain\\_317/arxiu/TP2/jensenpavlovic.pdf](https://www.intercultural.urv.cat/media/upload/domain_317/arxiu/TP2/jensenpavlovic.pdf)

Schaeffer, M., Nitzke, J., Tardel, A., Oster, K., Gutermuth, S., & Hansen-Schirra, S. (2019). Eye-tracking revision processes of translation students and professional translators. *Perspectives*, 4, 589–603. doi: <https://doi.org/10.1080/0907676x.2019.1597138>

Shreve, G. M., Lacruz, I., & Angelone, E. (2011). Sight translation and speech disfluency performance analysis as a window to cognitive translation processes. In: Alvstad, C., Hild, A., & Tiselius, E. (eds.). *Methods and strategies of process research: Integrative approaches in translation studies*, 93–120. Amsterdam: John Benjamins.

Sjørup, A.C. (2013). Cognitive effort in metaphor translation: An eye-tracking and key-logging study. Copenhagen Business School, Frederiksberg. Retrieved October 22, 2025, from <https://www.econstor.eu/handle/10419/208853>

Su, W. (2020). *Eye-Tracking Processes and Styles in Sight Translation*. Springer Singapore. doi: <https://doi.org/10.1007/978-981-15-5675-3>

Su, W. (2023). Eye-voice span in sight interpreting: an eye-tracking investigation. *Studies in Translation Theory and Practice*, 5, 969–985. doi: <https://doi.org/10.1080/0907676X.2023.2171800>

Su, W., & Li, D. (2019). Identifying translation problems in English-Chinese sight translation: An eye-tracking experiment. *Translation and Interpreting Studies*, 14(1), 110–134. doi: <https://doi.org/10.1075/tis.00033.su>

#### **Acknowledgments.**

This article is based upon work from COST Action MultiPEYE (CA21131), supported by COST (European Cooperation in Science and Technology).

#### **Бібліографічний опис:**

Матвеева, С., Каспере, Р., (2025). Експериментальний дизайн айтрекінгового дослідження візуальної уваги в усному перекладі з аркуша. *Науковий часопис Українського національного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 48–62. <https://doi.org/10.31392/UDUnc.series.9.2025.30.05>

#### **Анотація**

Розуміння когнітивних процесів, що лежать в основі усного перекладу з аркуша, є значним викликом у перекладознавстві. У цій статті розглянуто цей аспект шляхом пропозиції нового, детально опрацьованого експериментального дизайну для айтрекінгових досліджень. Метою є системне вивчення ролі візуальної уваги під час виконання усного перекладу з аркуша в реальному часі.

Використовуючи айтрекінг як потужний інструмент, запропонований дизайн дає унікальну можливість проаналізувати складні когнітивні механізми, що задіяні в цьому процесі. Методологія пропонує рамковий підхід для дослідження ключових аспектів, зокрема того, як погляд перекладача впливає на швидкість і якість перекладу, а також потенціал створення когнітивних профілів (наприклад, виявлення «блочно-орієнтованих» та «лінійних» читачів). Дослідження також інтегрує методи обробки природної мови для аналізу узгодженості рухів погляду та мовлення й визначення вузьких місць у процесингу.

Цей експериментальний підхід є важливим з кількох причин. По-перше, він дасть змогу вдосконалити когнітивні моделі перекладу з використанням об'єктивних індикаторів розумової активності. По-друге, допоможе виявити характерні патерни уваги у досвідчених перекладачів та перекладачів-початківців. По-третє, результати можуть сприяти створенню більш орієнтованих на людину систем комп'ютерної підтримки перекладу. Наше дослідження обіцяє забезпечити глибше розуміння зв'язку між візуальною поведінкою перекладача та його когнітивними процесами, що відкриває шлях до розвитку як теорії, так і практики перекладу.

**Ключові слова:** усний переклад з аркуша, айтрекінг, когнітивні процеси, візуальна увага, обробка природної мови, когнітивні моделі, комп'ютерна підтримка перекладу.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.06>

UDC: 81'373:003.3-028.42

Volodymyr O. Pavlov,  
Senior Lecturer,  
Department of General Theoretical Legal  
and Social and Humanitarian Disciplines,  
Kyiv University of Law  
of the National Academy of Sciences of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-3319-9015>  
e-mail: [pavlovvova333@gmail.com](mailto:pavlovvova333@gmail.com)

## LEXICO-DISCURSIVE MARKERS OF AUTHORITY IN INTERNATIONAL LEGAL ACADEMIC WRITING

### Bibliographic Description:

Pavlov, V. (2025). Lexico-Discursive Markers of Authority in International Legal Academic Writing. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 63–76. <https://doi.org/10.31392/UDU-nc.series9.2025.30.06>

### **Abstract**

*The investigation delves into lexico-discursive markers as foundational mechanisms for constructing authority in international legal academic writing. Beyond a purely structural analysis, this study scrutinizes pragmatic connectives, modality, and specific syntactic formations as pivotal tools that establish the sociopragmatic force of legal texts. It posits that these discursive strategies transcend mere stylistic choices, functioning as constitutive elements that actively shape and validate the regulatory framework of international law. By reinforcing its professional project as a discursive construct, such markers legitimize legal authority and influence global normative discourses.*

*Drawing on a corpus of peer-reviewed papers from leading journals like the “American Journal of International Law” and the “European Journal of International Law”, the analysis employs a mixed-methods approach, combining quantitative frequency counts of markers (e.g., hedges like “may” or boosters like “clearly”) with qualitative discourse analysis to uncover patterns of authority-building. Key findings reveal how modality through epistemic and deontic forms modulates certainty and obligation, while connectives such as “therefore” and “however” guide argumentative flow, enhancing persuasiveness. Syntactic structures, including passive voice and nominalizations, further depersonalize claims, projecting objectivity and institutional weight.*

*This research contributes to sociolinguistics and legal pragmatics by highlighting how language not only reflects but constructs power dynamics in international law. Implications extend to legal education, urging practitioners to engage with discursive tools for ethical advocacy critically. Ultimately, the study underscores the performative nature of legal discourse, where authority is negotiated through subtle linguistic means, fostering a more reflexive understanding of international legal scholarship.*

**Keywords:** *lexico-discursive markers, legal academic writing, academic English, authority, discursive construction, international law, sociopragmatics.*

### **1. Introduction.**

In a globalized academic world, clear legal writing is crucial. Legal scholars must now build “discursive authority” to gain credibility. This authority is not inherent but is created through specific linguistic choices, such as modal verbs, adverbs, and citation practices. This study examines these lexico-discursive markers in international legal academic writing.

While research exists on academic and legal discourse, there is a gap in understanding how authority is specifically constructed in international legal scholarship. This research uses corpus-based analysis to identify these linguistic patterns. The goal is to create a model of how authority is discursively established, providing valuable insights for both academic analysis and teaching aspiring scholars.

### **2. Literature Review.**

The synthesis of legal and linguistic epistemologies reveals that scholarly authority is a performative phenomenon, grounded in the illocutionary force of utterances (Weston, 2022). This construct relies on the “casuistic connections” of linguistic replication to reinforce legitimacy (Trklja, 2024). A pivotal mechanism in this discursive architecture is the strategic deployment of modality. While high-certainty markers like shall denote non-negotiable obligations (Ghafil, 2022) and function as boosters, discretionary markers such as may allow for speculative nuance (Catoto, 2022). Furthermore, intertextual positioning is achieved through citation, which Yu and Zheng identify as a primary instrument of discursive legitimation (Yu & Zheng, 2023). Methodologically, the validity of such analysis is strengthened by rigorous coding frameworks, effectively reducing subjective interpretation and confirming analytical communicability (Halpin, 2024).

### **3. Aim and Objectives.**

This paper aims to systematically identify, categorise, and analyse the primary lexico-discursive markers utilised to construct authority in contemporary international legal academic writing.

To achieve this aim, the following objectives have been formulated:

1. To compile and analyse a specialised corpus of high-impact international legal academic papers to identify recurrent linguistic patterns associated with authoritative claims.
2. To categorise the identified lexico-discursive markers into a functional taxonomy, distinguishing between epistemic, deontic, and interpersonal resources for projecting authority.
3. To conduct a comparative analysis of the frequency and function of these markers across different sub-domains of international law (e.g., human rights law, international trade law) to ascertain potential disciplinary variations.
4. To synthesise the findings into a coherent theoretical model that explains how these discrete linguistic features work in concert to create a persuasive and authoritative discursive persona for the legal scholar.

### **4. Methodology.**

The methodological basis of the study is the integrative framework of Multi-methodological Qualitative Text and Discourse Analysis (MMQTDA), which synthesizes the tools of critical discourse analysis and corpus linguistics to study complex social phenomena (Alejandro & Zhao, 2023). The applied approach enables multi-level deconstruction of the legal text, encompassing the analysis from macrostructural strategies of legitimation to micro-level lexical markers of power that naturalize social practices (Cheng & Machin, 2022). To ensure the validity and analytical rigor of the coding procedure, we used protocols

of inter-coder consistency and standardized annotation schemes that minimize the subjectivity of interpretations (Halpin, 2024; Sulis et al., 2020).

## 5. Results and Discussion.

The synthesis of linguistic and legal epistemologies establishes a framework for analysing discursive power in international academic legal writing. Authority is conceived as a dynamic process realized through specific lexico-discursive practices. Legal language functions as a performative phenomenon, where any utterance constitutes an illocutionary act (Weston, 2022, p. 82). Scholarly legal texts not only inform but perform acts of affirmation, refutation, or interpretation, forming the foundation of their authority.

This performative character is embodied through linguistic precedent, functioning as linguistic replication. Authority is constructed through the reproduction of established formulaic expressions linking new text with authoritative sources, creating “casuistic connections between linguistically related cases” (Trklja, 2024, pp. 97, 113). Each repetition reinforces the legitimacy of the linguistic form and strengthens the text’s authority.

Epistemic modality operates as a fundamental mechanism for constructing scholarly authority, regulating the certainty of authors’ claims. Palmer’s framework distinguishes epistemic and deontic categories – particularly relevant to legal discourse (Catoto, 2022, p. 118). Strategic deployment of modal markers enables authors to manage perception of their position, balancing assertiveness with scholarly caution.

High-modality verbs (*must, shall*) express deontic necessity and epistemic certainty, functioning as boosters (Catoto, 2022, pp. 127, 129). In legal translation, *shall* signals a non-negotiable obligation (Ghafil, 2022, p. 2181). Lower-certainty verbs (*may, should*) serve hedging functions, demonstrating awareness of alternative perspectives. The modal verb *may* systematically express speculative modality regarding facts or identities (Catoto, 2022, p. 122).

Intertextual authority construction employs citation as a powerful discursive legitimation instrument (Yu & Zheng, 2023, p. 118). Referencing authoritative scholars embeds research within a broader scholarly context, invoking established credibility. This “appeal to authority” generates intellectual solidarity and epistemic continuity (Weißmüller et al., 2025, p. 21).

Precedent-referencing patterns are essential in legal texts, where intertextual judicial decisions are foundational. Systematic references to prior rulings substantiate argumentation and signal professional expertise and legal tradition affiliation. References to canonical texts reinforce authorial legitimacy.

A comprehensive methodological framework is crucial for analysing lexico-discursive markers of authority in international legal academic writing. The highly codified, terminologically dense nature of legal texts requires an integrative approach beyond traditional linguistic methods. The proposed methodology synthesizes critical discourse analysis, qualitative text analysis, and corpus linguistics into a multi-layered model capturing diverse dimensions of authority construction.

The model employs Multi-methodological Qualitative Text and Discourse Analysis (MMQTDA), combining “techniques from different methodological families within a single research design” for studying complex social phenomena (Alejandro & Zhao, 2023, pp. 462, 468). Legal language actively “shapes, legitimizes, and naturalizes social practices” (Cheng & Machin, 2022, p. 244). The multi-layered model deconstructs texts at macro-, meso-, and micro-levels, systematizing analysis from structural patterns to specific lexico-grammatical implementations.

Macro-level analysis examines the text’s global architectonics and structural

organization strategies that establish authorial authority. The text functions as a rhetorical construction aimed at persuading the scholarly community. Legal discourse possesses a “self-referential nature”, creating “a single, coherent and logical whole” (Cheng & Machin, 2022, p. 245). Key macro-level parameters include text organization and authority scaffolding, argumentative structure mapping, thematic progression analysis, and genre move identification.

Authority scaffolding involves constructing texts where formal elements support the author’s expert status through adherence to canonical requirements (IMRaD structure, precise sectioning, citations, footnotes). This creates scientific rigor-methodology sections demonstrate familiarity with analytical approaches, while extensive references establish thorough scholarly engagement.

Argumentative structure mapping identifies logical connections between thesis, supporting arguments, and counter-arguments, reconstructing rhetorical strategy. Analysis focuses on reasoning construction, evidence types (statistics, legal acts, precedents), and research positioning. Discourse is “constitutive for identities, norms, and representations” (Alejandro & Zhao, 2023, pp. 462–463). The argumentative structure constructs authorial identity as an authoritative expert capable of critical thinking and persuasive reasoning.

Thematic progression tracks how key themes develop from the introduction to the conclusion in texts. Analysing this reveals how authors introduce, maintain, and interconnect main concepts into a unified network. Consistent thematic progression establishes topical authority by maintaining central topics, cyclically returning to key concepts, and avoiding unfounded deviations. This creates research integrity and aligns with “a coherent and explicit articulation of concepts” in qualitative analysis (Alejandro & Zhao, 2023, p. 462). Conversely, disrupted progression signals low authority.

Developing identification protocols involves creating coding systems to systematically record these functional blocks’ presence, sequence, and linguistic realization. This approach, methodologically similar to Qualitative Content Analysis, provides empirical data on how authors use genre conventions to affirm scholarly community membership (Alejandro & Zhao, 2023, p. 464). Successfully executing expected genre moves signals professionalism and academic socialization, contributing to authoritative image formation.

In the civil law tradition, the role of precedent is historically and conceptually distinct. Judicial decisions are often seen not as a source of law but as an application of it. As Lewis notes, in many civil law systems, “prior judicial decisions are not law” in the same way, and there may even be prohibitions against citing jurisprudence as the primary legal basis for a ruling (Lewis, 2021, p. 877). While this classic view has been evolving, with some civil law high courts developing a form of *de facto* stare decisis, the foundational orientation remains code-centric. Therefore, when academic writing from a civil law perspective engages with case law, the linguistic signals of precedential weight are typically weaker and more nuanced. The reasoning is persuasive, not binding. A judicial decision is presented as an illustration of how a codified principle has been interpreted, rather than as a source of law in its own right. One observes phrases such as “the *Cour de cassation* has offered guidance on this point”, “a consistent line of jurisprudence suggests...” and “this ruling provides a useful illustration of Article X’s application”. The authority remains anchored in the code, with judicial decisions serving a clarifying, rather than a creating, role. This difference in authority sourcing is a primary driver of the discursive variations between the two traditions, influencing everything from sentence-level lexical choices to the overall structure of an academic legal argument.

The selection criteria were operationalized across several key parameters. The first parameter concerns genre classification. The corpus exclusively comprises texts belonging to

the academic article genre in international law, published in leading peer-reviewed journals. This choice is justified by the fact that this particular genre actively constructs scholarly authority through linguistic means. The second parameter establishes chronological boundaries. The study spans the period from 2010 to 2024, allowing for tracking the dynamics of discursive strategy deployment amid contemporary global transformations. The third criterion involves authors' institutional affiliation. Selected works represent authors from leading academic and research centers in Europe and North America, enabling investigation of conventional academic writing norms within dominant scholarly traditions. The fourth parameter is publication language, exclusively English, as the lingua franca of the contemporary international academic community. Applying this multifactorial approach to material selection ensures the formation of a homogeneous and relevant corpus for subsequent analytical processing while minimizing the influence of extraneous variables.

The annotation scheme is structured across multiple semantic levels. At the lexical level, specific terminological units, archaisms, Latinisms, and other forms that create a "mystification" effect of law and emphasize authorial erudition are identified (Cheng & Machin, 2022, p. 245). At the syntactic level, attention is given to complex, extended sentences, passive constructions, and nominalizations that contribute to depersonalizing the exposition and lending it an objective, categorical character. At the pragmatic level, modal verbs, parenthetical constructions, and rhetorical figures are analysed, expressing the author's degree of certainty, their positioning relative to alternative viewpoints, and appeals to universally recognized norms. Each element of the scheme (label) is accompanied by a clear definition describing its semantic and functional characteristics, along with examples from authentic texts. This level of detail is essential for ensuring high inter-coder agreement in subsequent research phases (Sulis et al., 2020, p. 3). Thus, the annotation scheme serves as a formalized instrument that transforms theoretical constructs into measurable analytical units.

The coding manual is structured as a set of rules and protocols. First, it contains a complete inventory of all codes (labels) with their expanded definitions. Each definition is supplemented with sets of positive and negative examples: the former ones illustrate canonical code application, while the latter demonstrate borderline or ambiguous cases that should not be coded under that label. Second, the manual clearly defines the unit of coding (which may be a word, phrase, sentence, or paragraph depending on code specifics). Third, the document prescribes an algorithm for handling disputed situations, involving discussion of discrepancies between coders and consensus decision-making under the lead researcher's guidance. This approach enables not only the resolution of immediate issues but also iterative refinement of the manual itself through necessary clarifications. Ultimately, having such an instrument as the coding manual transforms the process of manual text annotation into a standardized scientific procedure whose results can be verified by other researchers.

Prior to commencing the main coding phase for the entire corpus, a pilot study was conducted with the primary objective of validating the developed instruments – the annotation scheme and coding manual. The pilot phase is critically important for identifying potential methodological weaknesses, refining code definitions, and assessing inter-coder agreement levels (Sulis et al., 2020, pp. 6–7). For the pilot study, a small but representative subsample was randomly selected from the main corpus, comprising 5% of the total text volume.

The pilot study procedure involved several steps. In the first phase, two independent coders, previously familiarized with the coding manual, annotated the subsample. They worked independently to avoid mutual influence. In the second phase, quantitative assessment of inter-coder reliability was conducted using Cohen's Kappa coefficient, which

accounts for chance agreement probability. According to established scientific standards, a Kappa value  $\geq 0.80$  was considered satisfactory (Sulis et al., 2020, p. 7). In the third phase, all coding discrepancies were analysed. This enabled the identification of ambiguously formulated rules in the manual and insufficiently clear code definitions. Based on this analysis, necessary corrections were made to the coding manual and annotation scheme. This iterative process continued until consistently high inter-coder agreement was achieved. Successful completion of the pilot study ensured the reliability and validity of the methodological instruments before their application to the entire empirical dataset.

These foundational differences in reasoning and authority give rise to distinct discursive orientations: the common law's pragmatic, fact-driven approach versus the civil law's doctrinal, systematic perspective. Common law adjudication, and by extension its academic analysis, is preoccupied with resolving the specific dispute at hand. The law is a tool for achieving a just and predictable outcome between parties, and its development is incremental and organic, evolving from case to case. The writing reflects this pragmatic bent; it is often rich with factual detail and focused on the practical implications of a particular ruling. The very act of distinguishing a case, as described by Professor Swenson, is a pragmatic exercise in factual analysis to determine if a binding precedent applies (Swenson, 2023, pp. 9–10). It is an inherently bottom-up, problem-solving discourse. The civil law tradition, in contrast, tends toward a more doctrinal orientation. The primary intellectual task is not simply to solve a dispute but to do so in a way that preserves the coherence, elegance, and systematic integrity of the legal code.

The academic discourse is often more abstract, concerned with theoretical consistency and the correct categorization of legal concepts within the established doctrinal framework. This reflects one of the core elements of Zweigert's "style doctrine": that a "specific mode of legal thought" is a defining characteristic of a legal family (Cserne, 2019, p. 1). The Germanic legal family, for example, is often characterized by its high degree of abstraction and systematic organization, a feature that profoundly shapes its academic discourse. The purpose of a scholarly work in this tradition is often to elucidate or refine a doctrinal concept, demonstrating its logical relationship to other parts of the legal system, rather than to argue for a particular outcome in a specific type of case. This doctrinal versus pragmatic orientation is perhaps the most holistic manifestation of the deep-seated stylistic differences between the two legal worlds, influencing the tone, purpose, and texture of their academic writing. The framework proposed by Zweigert and Kötz, despite its criticized vagueness, offers a valuable macro-level lens through which to view these differences, not as isolated phenomena, but as interconnected elements of a coherent legal "style". Their classification of legal systems into families—such as Romanistic, Germanic, Anglo-Saxon, and Nordic—provides a comparative framework that helps explain why the lexico-discursive markers of authority are not universally understood but are instead products of distinct and deeply rooted jurisprudential cultures. Navigating the world of international legal scholarship thus requires more than multilingualism; it demands a form of jurisprudential multilingualism, an ability to recognize and interpret these varied discursive signals of authority within their native intellectual contexts.

Establishing a representative corpus of texts as the empirical foundation for research requires the development and implementation of clearly defined selection criteria that ensure the validity and reliability of subsequent analysis. Drawing from the theoretical framework of Critical Discourse Analysis (CDA), which views legal texts not as neutral instruments but as linguistic practices that shape, legitimize, and naturalize social relations and power hierarchies, the material selection process prioritizes identifying those documents where lexico-discursive markers of authority manifest most prominently (Cheng & Machin, 2022,

pp. 244, 249). This process is grounded in a corpus-driven approach that enables systematic processing of substantial textual datasets and reveals latent semantic structures (Aranda et al., 2021, pp. 198, 200; Sulis et al., 2021, p. 198).

Developing the annotation scheme constitutes a central stage of the analytical procedure, ensuring systematic and reproducible identification of lexico-discursive markers of authority in texts. This procedure, as noted by Sulis et al., involves creating a standardized set of tags and detailed guidelines for their application. The scheme was developed based on theoretical analysis of scholarly works in CDA and legal linguistics, enabling the isolation of key categories of linguistic resources that potentially function to construct authority (Cheng & Machin, 2022, pp. 244–245).

To ensure maximum objectivity and reproducibility in the coding process, while minimizing subjective interpretations by researchers, a comprehensive coding manual was created. This document serves as the normative foundation for all coders and is crucial for achieving high inter-coder reliability, which represents the standard in corpus and content-analytic research (Sulis et al., 2020, p. 3; Aranda et al., 2021, pp. 198, 202). The manual provides a practical implementation of the developed annotation scheme and contains exhaustive instructions for its application.

Effective implementation of the analysis is achieved through a sequential progression of five interconnected stages, each serving a specific function in verifying scientific conclusions.

The initial stage involves a preliminary review of the entire corpus of texts under study, along with a holistic evaluation. The goal here is not to dissect individual elements in detail but to form an overall impression of the dominant rhetorical strategies, general tone, and structural features of legal discourse. This stage enables the formulation of preliminary hypotheses about typical methods of constructing authority, aligning with the principles of the preparatory phase in thematic analysis, where initial immersion in the data is crucial for subsequent coding (Naeem et al., 2023, p. 5). The next stage entails the systematic identification of specific linguistic features as potential markers of authoritativeness. Based on a developed analytical framework, the researcher conducts a targeted search and documentation of lexical units (such as modal verbs and parenthetical constructions), syntactic structures (like passive voice and impersonal sentences), and discursive techniques (including citation strategies and appeals to precedents) that functionally enhance the weight of the author's statements. The stage of quantitative pattern extraction follows this. All markers identified in the previous stage undergo statistical analysis to reveal their frequency of use, distribution patterns, and correlational relationships. Employing methods from corpus linguistics and content analysis provides objective data on which lexico-discursive tools are most prevalent and likely conventional in this type of discourse.

The fourth stage focuses on the qualitative interpretation of the obtained quantitative data within established protocols. Statistical indicators alone do not reveal the functional load of these markers. Therefore, the key task is a semantic and pragmatic analysis of their role in specific contexts, which helps understand how particular linguistic devices construct effects of persuasiveness and expertise. This approach facilitates a shift from mere documentation of linguistic phenomena to a deeper comprehension of their mechanisms of influence, as highlighted in studies on the importance of contextual analysis in evaluative systems (Mitra & Wadegaonkar, 2024, p. 58). The final stage involves applying triangulation strategies to verify the results. This entails cross-referencing data from the quantitative and qualitative stages for mutual confirmation and enrichment. Such an approach, integrating diverse analytical perspectives, significantly enhances the reliability and validity of the study's conclusions.

Ensuring validity and reliability in academic legal writing is a fundamental requirement that extends beyond mere statistical metrics, manifesting in specific lexico-discursive practices aimed at legitimizing the author's position and achieving intersubjective consensus within the professional community. These constructs are embodied not so much through explicit authorial declarations as through the meticulous construction of the text, where each element serves to affirm the soundness and credibility of the presented theses. The process of validating argumentation in international legal discourse is multifaceted, encompassing both the macrostructural organization of the text and the micro-level selection of lexical units.

A key mechanism for validating scholarly legal texts is their clear rhetorical structuring, which enables the delineation of semantic blocks and demonstrates the logical progression of the exposition. Research on the semantic segmentation of legal documents, conducted by V. Malik and others, identifies a set of rhetorical roles (such as "Fact" (FAC), "Argument" (ARG), "Statute" (STA), and "Precedent" (PRE)) that serve as structural pillars for the entire text (Malik et al., 2022, p. 3). The validity of the author's conclusions directly depends on the accurate demarcation of these roles: the factual base must be clearly separated from the parties' argumentation, while references to precedents and normative acts should provide a reliable foundation for the hypotheses advanced. Thus, the very architecture of the text, where each segment fulfils a defined rhetorical function, becomes a powerful marker of the study's internal validity, signalling to the reader the author's methodological rigor.

At the micro level, the reliability of argumentation is ensured through the systematic use of stable lexical bundles that function as discourse-organizing markers. A. Alasmay, in his corpus analysis of academic legal texts, highlights constructions such as "based on", "in the case of", and "in accordance with", which serve as linguistic signals for introducing evidentiary bases (Alasmay, 2025, p. 7). The use of such phrases is not arbitrary; it indicates that the subsequent statement is grounded in an authoritative source-be it a court decision or a legal provision-thereby enhancing trust in the author's position. These lexical units create an effect of objectivity, distancing the author from their assertions and presenting them as a logical outcome of analysing existing legal norms. It is the consistent and appropriate deployment of such constructions that shapes the text's reliability, demonstrating the author's deep integration into the professional legal discourse.

At the same time, normative criteria for validity and reliability are not absolute. However, they are determined by the conventions of the relevant discursive community, which establishes standards for the acceptability of arguments. S. Luhach's work on developing academic writing skills among law students shows that mastering so-called "higher-order concerns" (HOCs), such as thesis formulation, structuring, and content development, is central to entering the professional community (Luhach, 2020, p. 152). The validity of an argument is thus evaluated based on its alignment with these unwritten yet universally recognized rules. Feedback mechanisms, particularly peer review, serve as tools for control and maintenance of reliability within the community, as they ensure that new texts conform to established standards. Consequently, validity is not merely an intrinsic characteristic of the text but also the result of its successful passage through the filters of the academic community.

Ensuring analytical rigor is a fundamental prerequisite for establishing an authoritative academic discourse in the field of international law, extending beyond purely doctrinal analysis, and necessitating the application of a systematic methodological toolkit. Analytical rigor is not manifested through dogmatic adherence to a single theoretical paradigm, but through the transparent, consistent, and well-justified use of the chosen research apparatus to address a specific scholarly question. Every study, regardless of whether it falls into the

descriptive, normative, or critical category, must be grounded in a clearly articulated methodology that defines the approach to collecting, analysing, and categorizing information (Lieblich, 2020, p. 50).

For descriptive socio-legal studies, rigor is achieved through the application of empirical quantitative and qualitative methods, such as creating datasets for statistical analysis or conducting structured interviews (Lieblich, 2020, p. 50). However, the actual shift toward enhancing analytical rigor in international legal studies is associated with the proliferation of a social-scientific approach. This approach involves clearly formulating the research question, developing testable hypotheses, utilizing qualitative or quantitative data to verify them, and presenting conclusions while acknowledging potential assumptions and degrees of uncertainty. Such an empirical turn has replaced broad debates about the effectiveness of law with the examination of conditional effects that is, determining where and under what circumstances law proves effective (Abebe et al., 2021, pp. 5, 15).

At the same time, for normative and critical studies, analytical rigor lies in the consistent application of a conceptual framework or theory to specific problems (Lieblich, 2020, p. 50). This entails shifting to an “external” perspective on law, which views it not as an autonomous system of norms, but as an object whose origins and real-world consequences are subject to empirical evaluation. Within this approach, the effectiveness of international law is not taken as an a priori truth but treated as an empirical issue requiring evidentiary support (Abebe et al., 2021, pp. 5, 17–19). Thus, the lexico-discursive markers of authority in the text directly correlate with the demonstrated level of methodological discipline, as it is analytical rigor that transforms the author’s conclusions from subjective judgments into well-substantiated scholarly assertions.

The meticulous process of establishing Inter-coder Agreement (ICA) stands as a cornerstone in qualitative research, particularly within fields like international legal studies, where the authority of a claim rests heavily on methodological transparency. While seemingly a purely technical exercise, the procedures for ensuring that different coders interpret data consistently are, in fact, deeply rhetorical. They function as powerful lexico-discursive markers of scholarly authority. Achieving and reporting a high level of agreement is a deliberate act of demonstrating rigor, objectivity, and the communicability of an analytical framework (O’Connor & Joffe, 2020, p. 3). It signals to the academic community that the findings are not the product of a single researcher’s idiosyncratic perspective but are instead grounded in a systematic and replicable process. This is not merely about numbers; it is about building a foundation of trustworthiness upon which the entire analytical superstructure rests.

The fundamental rationale for incorporating ICA into a research design is its capacity to substantiate the rigor of the coding process itself. In qualitative analysis, the coding frame serves as the primary instrument for reducing and organizing complex textual data into a more conceptual structure (O’Connor & Joffe, 2020, p. 2). Consequently, its reliability is paramount. A robust ICA process provides tangible evidence that the coding frame is sufficiently well-defined and unambiguous to be applied consistently by different individuals. As Halpin notes, this pursuit of consistency is especially crucial in research that can critically affect individuals, a common scenario in legal and clinical contexts (Halpin, 2024, p. 23). Nevertheless, beyond its external function as a badge of trustworthiness, the process of ICA yields significant internal benefits. It forces research teams into a structured dialogue, bringing conflicting interpretations to the surface. Echoing Barbour (2001), O’Connor and Joffe argue that the content of these inter-coder disagreements can be as valuable, if not more so, than the final numerical agreement score itself (O’Connor & Joffe, 2020, p. 4). These discussions invariably lead to the refinement of code definitions, the

clarification of conceptual boundaries, and a deeper, more reflexive engagement with the data. So, the process is iterative, pushing the analysis toward greater precision and conceptual clarity with each cycle. It transforms coding from a solitary act into a collaborative construction of meaning, strengthening the final interpretation. This systematic approach is fundamental when research involves deductive analysis based on pre-existing literature, a standard method in legal scholarship, as it ensures that established theories are applied with methodical consistency (Halpin, 2024, p. 25).

The incorporation of numerical reliability measures into qualitative research is not without its critics. A central objection is rooted in epistemology. Many qualitative scholars, operating from an interpretivist or social constructionist standpoint, argue that ICA represents an unwarranted importation of positivist standards into a paradigm that rejects the notion of a single, objective reality (O'Connor & Joffe, 2020, p. 4). From this perspective, the goal is not to produce a single, verifiable interpretation but to explore the multiplicity of meanings. The concern is that an overemphasis on reliability could stifle the very interpretative flexibility that is the hallmark of qualitative inquiry. Halpin touches upon this, acknowledging that some researchers view the use of statistical methods as creating a mere "illusion of rigor", potentially masking more profound analytical weaknesses or leading to a preference for more superficial, easily quantifiable codes over nuanced, latent themes (Halpin, 2024, p. 24).

However, this critique, while important, often misconstrues the purpose of ICA in a well-designed qualitative study. The aim is not to eliminate interpretation or to claim that a single "true" coding exists. Instead, it is to ensure that a group of researchers, working within a shared conceptual framework, can apply that framework consistently and understandably. It is a test of communicability, not objective truth. As O'Connor and Joffe compellingly argue, if research findings were entirely idiosyncratic to individual analysts, there would be little point in academic discourse at all (O'Connor & Joffe, 2020, p. 5). Therefore, ICA serves as a mechanism to establish, rather than merely assume, that colleagues are using conceptual tools in similar ways. Moreover, when the research has real-world implications-informing policy, shaping legal precedent, or influencing clinical practice-this effort to increase confidence in the evidence base becomes a rather significant ethical responsibility.

Navigating the practical implementation of an ICA process requires careful, proactive planning, beginning long before any data is coded. The initial and perhaps most critical decision involves selecting the appropriate statistical test for measuring agreement. This choice is far from neutral, as each test carries subtle methodological assumptions. The simplest measure, Percent Agreement, is often calculated as the number of agreements divided by the total number of items coded. However, as Halpin points out, this method is widely criticized because it fails to account for agreement that could occur simply by chance, potentially inflating the reliability score. It is perhaps only suitable when the codebook is exceptionally straightforward and coders are highly experienced (Halpin, 2024, pp. 26–27).

To address this limitation, researchers often turn to chance-corrected measures. Cohen's Kappa is one of the most commonly reported tests, calculating agreement between two coders while factoring out chance. However, Kappa itself is not without problems. It can produce paradoxically low values even with high percent agreement, especially when the prevalence of a particular code is very high or very low a phenomenon known as the "kappa paradox". For studies involving more than two coders or more complex datasets, Krippendorff's Alpha offers a more flexible and robust alternative. It can handle any number of coders, different types of data (nominal, ordinal, interval), and is less susceptible to the prevalence issues that can plague Cohen's Kappa, making it particularly useful for assessing coding in large and complex datasets. Another increasingly popular

measure is Gwet's AC1, which was developed to be more stable than Kappa in situations of unbalanced marginal totals and low code prevalence, offering a more reliable coefficient under such conditions (Halpin, 2024, p. 28). For instance, the Python library `simplendorff`, developed by P. T. de Boer, provides a straightforward implementation for calculating Krippendorff's Alpha, allowing researchers to process data exported from qualitative software easily. Similarly, packages like `statsmodels` in Python can be used to compute Cohen's Kappa. The selection among these tools should not be arbitrary; it must be aligned with the specific characteristics of the data and the research question, a decision that should be justified transparently in the final report.

Once a test is selected, researchers must establish an "a priori" threshold of acceptability. There is no universal standard, but many guidelines suggest a minimum threshold between 0.80 and 0.90 for ICA scores. Some frameworks, like that proposed by Landis and Koch (1977), offer a gradient where scores between 0.61-0.80 are considered "substantial" and those above 0.81 are "almost perfect". The appropriate threshold, however, depends on the stakes of the research. Studies aiming to influence high-stakes decisions, such as those in clinical trials or legal policy, would naturally demand a higher threshold to ensure confidence. The entire process is best conceptualized as an iterative loop, as illustrated by the flowchart in Halpin's work. (Halpin, 2024, p. 29; Landis & Koch, 1977).

It begins with two or more coders independently applying the draft codebook to a representative subset of the data. A Qualitative Data Manager, who ideally is not one of the primary coders, then merges the coded files and calculates the initial ICA score. If the score fails to meet the pre-defined threshold, the most important phase begins, that is reconciliation. This involves a systematic review of every disagreement to understand its source. Was it a poorly defined code? An ambiguous piece of text? A simple coding error? These discussions are logged, and the resulting decisions are used to revise the codebook. A critical component of this stage is maintaining a detailed audit trail, documenting every change made to the codebook, the date of the change, and the rationale behind it (Halpin, 2024, pp. 29, 33–35). This trail is not just for internal record-keeping; it is a key document that ensures the transparency and defensibility of the analytical process. After revising the codebook, the coders recode the data (or a new subset), and the ICA is recalculated. This cycle repeats until the desired level of agreement is achieved, ensuring the final codebook is both robust and reliably applicable. This process highlights that achieving a high ICA is not the goal in itself; rather, the goal is to develop a high-quality, trustworthy codebook through the process.

The final phase in establishing authority through ICA is its transparent reporting. A meticulously executed process loses its rhetorical power if it is not communicated effectively. Reporting should move beyond merely stating a final reliability coefficient. It must provide a clear and chronological account of the entire procedure (Halpin, 2024, p. 36). This narrative should specify the number of coders involved and their level of expertise, the specific ICA test used, the justification for its selection, and the established threshold of acceptability.

Furthermore, it should describe the process for resolving disagreements, how the codebook was refined based on these discussions, and how the audit trail was maintained. By presenting a comprehensive and well-structured overview, researchers guide readers systematically through the steps taken to ensure the analysis's trustworthiness. This clarity not only makes the scholarly discourse more accessible but also demonstrates a commitment to methodological integrity. In a world of increasing scholarly output, such a detailed accounting of the process acts as a crucial heuristic for readers, allowing them to evaluate the quality and credibility of the research more effectively. In the end, the practice of inter-coder

agreement, when thoughtfully applied and transparently reported, transcends its statistical origins. It becomes a vital component of the researcher's toolkit for constructing a methodologically sound and authoritative argument, one whose foundations have been tested, refined, and solidified through a process of collaborative and systematic inquiry.

Therefore, power in academic legal writing emerges as a product of discursive construction. It arises at the intersection of the performative force of speech acts and the stabilizing function of linguistic precedent. Command of this specialized register, or "legalese", characterized by unique terminology, syntactic structures, and stylistic conventions, becomes an instrument for realizing performative function and establishing authority (Hamed & Alqurashi, 2025, p. 2). The author's mastery lies in the ability not merely to transmit legal knowledge, but to perform authoritative speech acts through the deployment of linguistic forms sanctioned by precedent. Thus, the convergence of legal reasoning and linguistic authority manifests in a process where power is not granted a priori by institution but is dynamically constructed and maintained through the performative use of precedential linguistic forms that establish text within legitimate legal discourse.

## 6. Conclusions.

This concludes that authority in international legal academic writing is a dynamic discursive construct, built through scholars' strategic use of lexico-discursive markers at macro and micro levels to establish credibility, legitimize arguments, and align with scholarly traditions, ultimately shaping the regulatory framework of international law as a professional project where power arises from performative speech acts and linguistic precedent. Core findings highlight a multi-layered system: grammatically, high-modality deontic verbs like "shall" dominate in legal texts (over 81% prevalence) to enforce obligations, while epistemic modalities balance assertiveness with caution, serving as rhetorical tools for intellectual authority. Intertextuality via citations acts as an appeal to established frameworks, embedding new work in legal traditions and reflecting inductive, precedent-based common law versus deductive, code-centric civil law reasoning, requiring authors to navigate these differences with jurisprudential multilingualism.

Legal education must incorporate explicit training in discourse markers, using genre analysis exercises to develop students' discursive competence and ensure their equitable participation in global scholarship. Future research should expand diachronic corpora, integrate NLP tools like spaCy for parsing and Gensim for topic modelling, and conduct comparative studies across sub-traditions or non-Western contexts to explore cultural contingencies. Ultimately, the authoritative voice is forged through mastery of specialized registers, precedent alignment, and discursive conventions, providing a theoretical model and empirical basis for analysing and training in this process.

## References

Abebe, D., Chilton, A., & Ginsburg, T. (2021). The Social Science Approach to International Law. *Chicago Journal of International Law*, 22(1). Retrieved September 14, 2025, from <https://chicagounbound.uchicago.edu/cjil/vol22/iss1/4>

Alasmary, A. (2025). Discourse-organising lexical bundles in academic law textbooks: a corpus-based analysis. *Humanities and Social Sciences Communications*, 12(1). doi: <https://doi.org/10.1057/s41599-025-04995-6>

Alejandro, A., & Zhao, L. (2023). Multi-Method Qualitative Text and Discourse Analysis: A Methodological Framework. *Qualitative Inquiry*. doi: <https://doi.org/10.1177/10778004231184421>

Aranda, A. M., Sele, K., Etchanchu, H., Guyt, J. Y., & Vaara, E. (2021). From Big Data to Rich Theory: Integrating Critical Discourse Analysis with Structural Topic Modeling. *European Management Review*. doi: <https://doi.org/10.1111/emre.12452>

- Catoto, J. (2022). A Forensic Linguistic Analysis of Modality on Prosecutors' Resolutions. *SSRN Electronic Journal*. doi: <https://doi.org/10.2139/ssrn.4137837>
- Cheng, L., & Machin, D. (2022). The law and critical discourse studies. *Critical Discourse Studies*, 1–13. doi: <https://doi.org/10.1080/17405904.2022.2102520>
- Cserne, P. (2019). Conceptualising 'style' in legal scholarship: the curious case of Zweigert's 'style doctrine'. *International Journal of Law in Context*, 15(03), 297–309. doi: <https://doi.org/10.1017/s1744552319000296>
- Ghafil, M. K. (2022). Modal Verbs in Legal Translation with Reference to the Translation of the Iraqi Informatics Crime Law. *Journal of Positive Psychology & Wellbeing*, 6(2), 2173–2190.
- Halpin, S. N. (2024). Inter-Coder Agreement in Qualitative Coding: Considerations for its Use. *American Journal of Qualitative Research*, 8(3), 23–43. doi: <https://doi.org/10.29333/ajqr/14887>
- Hamed, D. M., & Alqurashi, N. (2025). A corpus-driven study on legal translation challenges among Arab law students: examining gender and academic level in applied legal linguistics. *Humanities and Social Sciences Communications*, 12(1). doi: <https://doi.org/10.1057/s41599-025-05451-1>
- Lehman, I., Cybulska-Gómez de Celis, K., & Sułkowski, Ł. (2022). Writing to make a difference: Discursive analysis of writer identity in research articles on management. *Ibérica*, (44), 155–178. doi: <https://doi.org/10.17398/2340-2784.44.155>
- Lewis, S. (2021). Precedent and the Rule of Law. *Oxford Journal of Legal Studies*. doi: <https://doi.org/10.1093/ojls/gqab007>
- Liebllich, E. (2020). How to Do Research in International Law? A Basic Guide for Beginners. *SSRN Electronic Journal*. doi: <https://doi.org/10.2139/ssrn.3704776>
- Luhach, S. (2020). Recreating Discourse Community for Appropriating HOCs in Law Undergraduates' Academic Writing. *IAFOR Journal of Education*, 8(4), 151–170. doi: <https://doi.org/10.22492/ije.8.4.09>
- Landis, J. R., & Koch, G. G. (1977). The Measurement of Observer Agreement for Categorical Data. *Biometrics*, 33(1), 159. doi: <https://doi.org/10.2307/2529310>
- Malik, V., Sanjay, R., Guha, S. K., Hazarika, A., Nigam, S., Bhattacharya, A., & Modi, A. (2022). Semantic Segmentation of Legal Documents via Rhetorical Roles. *Proceedings of the Natural Language Processing Workshop 2022*. Association for Computational Linguistics. doi: <https://doi.org/10.18653/v1/2022.nllp-1.13>
- Marra, A. (2019). *Deontic Modality in Rationality and Reasoning*. (Doctoral dissertation, Tilburg University). Retrieved September 14, 2025, from <https://repository.tilburguniversity.edu/server/api/core/bitstreams/f837d7a9-020e-44f5-917a-9e0b38d79c46/content>
- Mitra, G., & Wadegaonkar, A. (2024). Multidimensional Holistic Assessment Framework (HAF): A Case Study of Exploring the Discourses from Elementary School Teachers. *International Electronic Journal of Elementary Education*. doi: <https://doi.org/10.26822/iejee.2024.363>
- Naem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A Step-by-Step Process of Thematic Analysis to Develop a Conceptual Model in Qualitative Research. *International Journal of Qualitative Methods*, 22. doi: <https://doi.org/10.1177/16094069231205789>
- O'Connor, C., & Joffe, H. (2020). Intercoder Reliability in Qualitative Research: Debates and Practical Guidelines. *International Journal of Qualitative Methods*, 19. doi: <https://doi.org/10.1177/1609406919899220>
- Ramadhani, R., Amalia, R. M., Indrayani, L. M., & Mahdi, S. (2019). The Modality Systems in Lawyer and Witness's Utterances on Courtroom Questioning of Legal Discourse. *ELS Journal on Interdisciplinary Studies in Humanities*, 2(3), 378–388. doi: <https://doi.org/10.34050/els-jish.v2i3.6914>
- Sulis, E., Humphreys, L., Verner, F., Amantea, I. A., Caro, L. D., Audrito, D., & Montaldo, S. (2020). *Exploring Network Analysis in a Corpus-Based Approach to Legal Texts: a Case Study*. Retrieved September 15, 2025, from <https://ceur-ws.org/Vol-2690/COUrT-paper3.pdf>
- Swenson, R. (2023). *A comparative look at the common law and civil law legal systems*. Retrieved September 15, 2025, from [https://pracownik.kul.pl/files/11795/public/common\\_law\\_civil\\_law\\_class.pdf](https://pracownik.kul.pl/files/11795/public/common_law_civil_law_class.pdf)
- Trklja, A. (2024). View of Linguistic Precedent as a Form of Linguistic Replication. *International Journal of Language & Law (IJLL)*. Retrieved September 15, 2025, from <https://www.languageandlaw.eu/ijll/article/view/181/89>
- Weißmüller, K. S., van den Broek, T. A., Krawinkel, J. S., & Watson, S. J. (2025). *Scoping Review of the Legitimation Strategies Used by Organizations Engaging in Unlawful Activities*. Retrieved September 15,

2025, from [https://ris.utwente.nl/ws/portalfiles/portal/486420245/2025\\_Wei\\_m\\_ller\\_et\\_al.\\_Legitimation\\_Strategies\\_Scoping\\_Review-Pre-print\\_version.pdf](https://ris.utwente.nl/ws/portalfiles/portal/486420245/2025_Wei_m_ller_et_al._Legitimation_Strategies_Scoping_Review-Pre-print_version.pdf)

Weston, D. (2022). When Does Speech Perform Regulable Action? *International Journal of Language & Law (JLL)*. URL: Retrieved September 15, 2025, from <https://languageandlaw.eu/jll/article/view/118/72>

Yu, X., & Zheng, H. (2023). An Overview of Research on Discursive Legitimation. *Open Journal of Social Sciences*, 11(10), 112–127. doi: <https://doi.org/10.4236/jss.2023.1110008>

### Бібліографічний опис:

Павлов, В. О. (2025). Лексико-дискурсивні маркери авторитету в міжнародно-правовому академічному письмі. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 63–76. <https://doi.org/10.31392/UDUnc.series9.2025.30.06>

### Анотація

Дослідження розглядає лексико-дискурсивні маркери як фундаментальні механізми конструювання авторитету в академічному письмі з міжнародного права. Виходячи за межі чисто структурного аналізу, автор вивчає прагматичні конективи, модальність та специфічні синтаксичні утворення як інструментальні елементи, що встановлюють соціопрагматичну силу юридичних текстів. Аргументується, що такі дискурсивні стратегії не є просто стилістичними, а є конститутивними елементами, які активно формують і підтверджують регуляторну рамку, притаманну міжнародному праву, тим самим посилюючи його професійний проєкт як дискурсивну конструкцію.

Використовуючи корпус рецензованих статей із провідних журналів, таких як “*American Journal of International Law*” та “*European Journal of International Law*”, аналіз застосовує змішаний метод, поєднуючи кількісний підрахунок частоти маркерів (наприклад, хеджів на кшталт «може» чи бустерів на кшталт «очевидно») з якісним дискурс-аналізом для виявлення патернів побудови авторитету. Ключові висновки показують, як модальність – через епістемічні та деонтичні форми – модулює впевненість і зобов'язання, тоді як конективи, такі як «тому» та «однак», керують потоком аргументації, посилюючи переконливість. Синтаксичні структури, включаючи пасивний стан і номіналізації, далі деперсоналізують твердження, проєктуючи об'єктивність та інституційну вагу.

Це дослідження робить внесок у соціолінгвістику та юридичну прагматику, підкреслюючи, як мова не лише відображає, а й конструює динаміку влади в міжнародному праві. Наслідки поширюються на юридичну освіту, спонукаючи практиків критично взаємодіяти з дискурсивними інструментами для етичної адвокації. Зрештою, вивчення підкреслює перформативну природу юридичного дискурсу, де авторитет узгоджується через тонкі лінгвістичні засоби, сприяючи більш рефлексивному розумінню міжнародної юридичної науки.

**Ключові слова:** лексико-дискурсивні маркери, правниче академічне письмо, академічна англійська мова, авторитет, дискурсивне конструювання, міжнародне право, соціопрагматика.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.07>

UDC: 81'25:811.111'365:811.161.2

**Natalia M. Safonova**

PhD in Philology, Associate Professor,  
Department of Applied Linguistics  
and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0003-2460-6173>

e-mail: [n.m.safonova@udu.edu.ua](mailto:n.m.safonova@udu.edu.ua)

**Olga M. Aleksieieva**

PhD in Philology, Associate Professor,  
Department of Applied Linguistics  
and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0003-3855-0860>

e-mail: [o.m.alekseeva@udu.edu.ua](mailto:o.m.alekseeva@udu.edu.ua)

**Maryna V. Yurchuk**

Bachelor's Degree Student,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0009-0001-1750-9546>

e-mail: [21fif.m.yurchuk@std.npu.edu.ua](mailto:21fif.m.yurchuk@std.npu.edu.ua)

## RENDERING OF ENGLISH MODAL VERBS *CAN* AND *COULD* AND MODAL EQUIVALENT *TO BE ABLE TO* INTO UKRAINIAN: A CORPUS APPROACH

Bibliographic Description:

Safonova, N., Aleksieieva, O., Yurchuk, M. (2025). Rendering of English Modal Verbs *CAN* and *COULD* and Modal Equivalent *TO BE ABLE TO* into Ukrainian: A Corpus Approach. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 77–93. <https://doi.org/10.31392/NPU-nc.series9.2025.30.07>

## Abstract

The paper deals with the analysis of English modal verbs CAN and COULD and modal Equivalent TO BE ABLE TO with a focus on their semantics roles and translation into Ukrainian. Applying a corpus approach, the paper investigates how these modal verbs express nuanced meanings such as possibility, ability, permission, requests, and suggestions in the novel's dialogues and narrative. The following research reveals that modal verbs 'can' and 'could' predominantly convey ability and possibility, while modal equivalent 'to be able to' is frequently employed in negative contexts or in contexts with the future meaning. In Ukrainian translation, these meanings are rendered through verbs like 'можу / уміму', lexical constructions such as 'маму змогу', particles, or prosodic means, in many cases lacking corresponding equivalents, which requires the usage of translation transformations. The most common transformations include omission, modulation, transposition, and grammatical replacement, reflecting adaptations to Ukrainian linguistic and cultural norms. This research underscores the challenges of preserving modal nuances across languages, offering practical insights, and advancing linguistic studies for translators on modality. The corpus approach ensures a robust analysis of frequency, context, and translation strategies, highlighting the need for creative approaches to achieve semantic and stylistic adequacy in literary translation.

**Keywords:** modal verbs, modality, can, could, modal equivalent to be able to, translation transformations, corpus approach.

## 1. Introduction.

The research is devoted to the analysis of the functioning of modal verbs *can / could* and modal equivalent *to be able to* in the English language, with a particular focus on their use in the literary text of J. K. Rowling's novel *Harry Potter and the Deathly Hallows*, as well as the specifics of their rendering in the Ukrainian language (in translation of Victor Morozov). Modal verbs serve as an essential tool for expressing the speaker's attitude toward an event, making their examination highly relevant for understanding cross-linguistic differences and the intricacies of translation. Furthermore, the study integrates theoretical approaches to modality, corpus analysis, and practical aspects of translation to assess the adequacy of conveying modal meanings across the two languages.

The relevance of investigating modal verbs and modal equivalents in English has grown significantly in the context of globalisation, where proficiency in foreign languages is a prerequisite for effective international communication. The analysis of modal verb's functioning in literary works, such as J. K. Rowling's *Harry Potter and the Deathly Hallows*, is particularly valuable for uncovering the nuances of translation and their cultural context. In this novel, modal verbs and modal equivalents are employed to convey dialogical subtleties, emotional undertones, and authorial intentions, underscoring their importance for both linguistic and translational studies.

## 2. Literature Review.

Modal verbs and modal equivalents are a vital part of the English grammatical system, expressing modality – the speaker's attitude toward an event or action, such as possibility, necessity, probability, or permission. They complement the main verbs in a sentence, providing additional meanings. Thus, these verbs are distinct in their lack of infinitive or participial forms and are not modified for person or number (Huddleston & Pullum, 2002, p. 44).

According to the works of recent researchers, particularly F. R. Palmer, it is noted that modality is an essential concept in English and other languages. However, the ways of its expression may differ considerably. For instance, while English relies heavily on auxiliary verbs, Ukrainian may express modality through infinitive constructions and modal particles (Quirk et al., 1985). The issue of modality, along with the study of modal verbs, has captured the attention of a great number of linguists. Wilhelm Humboldt was among the first theorists to address this topic, viewing modality as an instrument to express the speaker's attitude to

reality (Huddleston & Pullum, 2002, p. 35). In his theory, grammar serves not only to describe the structure of language, but also to reflect the speaker's thoughts, evaluations, and assumptions.

The modality of aspect was extensively studied in the mid-20<sup>th</sup> century by scholars such as M. A. Halliday and S. C. Dik. In "An Introduction to Functional Grammar," Halliday defined modal verbs as an important component of functional grammar, allowing them to express different levels of probability or possible action (Halliday, 1985, p. 101). However, Dik suggested a functional-semantic approach wherein modal verbs are considered as a part of a wider semantic field encompassing the concepts of possibility, obligation, and permission (Dik, 2004, p. 72). In more recent studies, among others, by R. Huddleston and G. K. Pullum, modal verbs were classified by their key functions: epistemic (expressing assumptions or probabilities) and deontic meaning (expressing permission or obligation) (Palmer, 2001, p. 45).

According to F. R. Palmer (2001), modality comprises three main areas: epistemic (evaluation of probability), deontic (permission or obligation), and dynamic (ability or possibility to act) (Quirk et al., 1985, p. 26). As opposed to verbs of other groups, English modal verbs possess an immutability. Thus, they neither require auxiliary words to form negations nor questions (Palmer, 2001, p. 42). In the research by R. Quirk, S. Greenbaum, G. Leech and J. Svartvik (1985), modal verbs are regarded as versatile units with the ability to convey either real or hypothetical meaning (Saeed, 2009, p. 56).

Historically, the modality theory was first linked to grammar in the studies of Humboldt (19th century), who believed that modal categories are a mechanism for realizing the speaker's intellectual processing (Huddleston & Pullum, 2002, p. 35). Nowadays, the functional dimensions of modality are examined through pragmatic and cognitive approaches. Scholar M. K. Halliday (1985) emphasized modality as a central part of functional grammar. He claimed that modal verbs not only serve a linguistic purpose but also a social one, namely, to allow the speaker to adapt the utterance to the listener's needs (e.g., in a formal or informal setting) (Halliday, 1985, p. 112).

Typological studies of modality proposed by J. Van der Auwera and V. A. Plungian (1998) revealed the fact that modality is a universal phenomenon in the world's languages. However, the ways of its expression may widely differ. Thus, for instance, in Germanic languages (including English), modal meanings are frequently conveyed through auxiliary verbs, whilst in Romance languages they are expressed through the use of lexical devices or verbal periphrases (Van der Auwera & Plungian, 1998, p. 79). A special attention is drawn to lexical and semantic changes of modal verbs. M. Tomasello (2003) in his work investigates the development of modal constructions in English from a historical perspective.

In our investigation we have applied corpus approach. The corpus approach is a powerful tool for analysing linguistic phenomena, particularly modal verbs, given its capacity to work with a large amount of textual data, which ensures a deep and robust study of the frequency of usage, context, and translation of certain lexical items.

The term "corpus linguistics" first emerged in the early 1980s (Leech, 1992, p. 105). Corpus linguistics is a relatively new, yet dynamically expanding branch of linguistics. Like many other scientific concepts, it is interpreted differently among researchers.

D. Biber, S. Conrad, & R. Reppen regard corpus linguistics as an approach aimed at "the study of language use via the analysis of a wide number of texts, also known as corpora" (Biber et al., 1998).

"Corpus linguistics methodology, encompassing a large amount of interconnected techniques which may be applied by scholars with diverse theoretical perspectives. On the other hand, it should be noted that corpus linguistics is usually associated with a specific

view on language. Essentially, it suggests that language rules derive from language use and that change arises through speakers' use of language in interaction" (Lindquist, 2009).

"Corpus studies gained a rapid rise in the 1980s, when corpora, methods, and new justifications for the application of corpora appeared. This boom is still ongoing, and both 'schools' of corpus linguistics are evolving. The field is growing methodologically, whilst the range of languages that corpus linguists work on is expanding with each passing year" (McEnery, Wilson, 2001).

### **3. Aim and Objectives.**

The primary aim of this paper is to investigate the functioning of English modal verbs *can / could and modal equivalent to be able to* in novel of J. K. Rowling *Harry Potter and the Deathly Hallows* and to explore the specifics of their rendering in the Ukrainian translation using a corpus approach. The research pursues the following objectives:

- to analyse the functioning of modal verbs *can / could and modal equivalent to be able to* in the English text of the novel;
- to investigate the methods used to reproduce these modal verbs and modal equivalent in the Ukrainian translation;
- to employ a corpus approach to evaluate the accuracy and adequacy of the translation of modal verbs and modal equivalent;
- to determine which modal meanings are preserved or transformed during the translation of modal verbs and modal equivalent.

### **4. Methodology.**

The study employed a range of research methods, incorporating a contextual analysis, comparative, and transformational techniques. In addition, lexical and grammatical, as well as semantic analysis methods were applied in order to examine the modal semantics of the text. The procedure of quantitative calculations implementation made it possible to enhance the reliability of the obtained results.

### **5. Results and Discussion.**

Modality in English and Ukrainian uses the same means of expression, namely phonetic, lexical, and grammatical (in particular, modal verbs), lexical (modal words and phrases), and grammatical (morphological) ones. Furthermore, we will thoroughly analyse the features of conveying the subjective modality using lexical and grammatical means in the English language (Harkevych & Tsiolyk, 2023, p. 70).

#### ***5.1. English modal verbs can / could and modal equivalent to be able to in novel 'Harry Potter and the Deathly Hallows' by J. K. Rowling.***

In English, modality is represented at the lexical and grammatical level by modal verbs, such as *can (можти)*, *may (може)*, *must (повинен)*, *should / ought to (слід)*, *to have to (мусити)*, *shall*, *will / would (воліти)*, *need (потрібно)*, *to be to (повинен)*. They express the speaker's position regarding the action denoted by the infinitive with which they compose the components of modal predicates. Therefore, they can denote actions, states, or processes that the speaker perceives to be possible, obligatory, doubtful, certain, permissible, or desirable (Verba & Verba, 1994, p. 67; Harkevych & Tsiolyk, 2023, p. 70).

Modal verb *can* is known for its diversity of semantic nuances, and in the past tense form or the case of back shift, it is transformed into *could* (GrammarWay, n.d.).

Nevertheless, the modal unit *can* cannot form the future tense, and in such cases the construction to be able to is applied instead in the relevant future tense form (GrammarWay, n.d.).

In English, modal verbs are generally used to express certainty, ability, possibility, or impossibility of certain statements. Besides, they are also employed to indicate possibility, to ask for permission, as well as to make suggestions, requests, inquiries, offers, or recommendations (British Council, n.d.).

**1) Possibility or impossibility.** Modal verb *could* is used to express that “something is possible, but not certain” (British Council, n.d.):

- *“There’s something there,” he whispered, “it **could** be the scar, stretched tight...”* (Rowling, 2007).

*And how **could** the boy, or anybody else, know about the cave or penetrate its protection?* (Rowling, 2007);

The verb *can* is used to “make general statements about what is possible” (British Council, n.d.):

- *... you know as well as I do how much information **can** be generated by a fat bag of Galleons, a refusal to hear the word ‘no,’ and a nice sharp Quick-Quotes Quill!* (Rowling, 2007).
- *“Often,” said Mr. Weasley, “when you’re in a pressured situation you **can** produce magic you never dreamed of* (Rowling, 2007).

The forms *can’t* or *cannot* are used to indicate that “something is impossible” (British Council, n.d.):

- *“He **can’t** know that, Harry, how could he –?”* (Rowling, 2007).
- *They **can’t** keep the objects longer than that unless they can prove they’re dangerous* (Rowling, 2007).

The form *could have* is used to “make guesses about the past” (British Council, n.d.):

- *“He **could have** used a Shield Charm –”* (Rowling, 2007).
- *“The thing is,” whispered Hermione through the dark, “we **could have** achieved that with Peruvian Instant Darkness Powder”* (Rowling, 2007).

Modal verb *could* is used to “make general statements about the past” (British Council, n.d.):

- *With a younger brother and sister to care for, and little gold left to them, there **could** no longer be any question of Albus accompanying me* (Rowling, 2007).

The constructions *can’t have* or *couldn’t have* are used to indicate that “a past event was impossible” (British Council, n.d.):

- *“Of course you **couldn’t have** done anything,” said Lupin* (Rowling, 2007).
- *But Mundungus **can’t have** betrayed us* (Rowling, 2007).

**2) Ability.** Modal verbs *can* and *can’t* are used to refer to “someone’s skill or general abilities” (British Council, n.d.):

- *Voldemort – he **can** fly – went straight for them* (Rowling, 2007).
- *They’d seen her doing magic, spying through the back garden hedge: She was a kid, she **couldn’t** control it, no witch or wizard **can** at that age* (Rowling, 2007).

Modals *can* and *can’t* are used to indicate “the ability to do something at a specific time in the present or future” (British Council, n.d.):

- *“Hermione, be quiet, I **can** hear someone!”* (Rowling, 2007).
- *Ron, we’re the only ones who **can** end it!* (Rowling, 2007).

The verbs *could* and *couldn’t* are used to “talk about the past” (British Council, n.d.):

- *Harry **could** see flaws in this plan; however, he held his tongue to give Mad-Eye the chance to address them* (Rowling, 2007).

- *Harry **could not** stand lying there with nothing but bitter thoughts for company* (Rowling, 2007).

The construction *could have* is used to indicate that “someone had the ability or opportunity to do something, but did not do it (British Council, n.d.).

- *Voldemort knew that you were being moved tonight and the only people who **could have** told him were directly involved in the plan* (Rowling, 2007).
- *According to Bathilda, Albus did not even defend himself, and that’s odd enough in itself. Albus **could have** destroyed Aberforth in a duel with both hands tied behind his back* (Rowling, 2007).

**3) Permission.** The verb *can* is used to “ask for permission to do something” (British Council, n.d.):

- *“**Can** I use it safely?”* (Rowling, 2007).
- *“**Can** we go up?” he asked the gargoyle* (Rowling, 2007).

The form *could* is also viewed as a “more formal and polite” alternative to *can* (British Council, n.d.):

- *He felt exactly as he had done on the occasion, several years previously, when he had asked Professor McGonagall whether he **could** go into Hogsmeade, despite the fact that he had not persuaded the Dursleys to sign his permission slip* (Rowling, 2007).

Modal verb *can* is used in English to “give permission” (British Council, n.d.):

- *“You **can** lead the way,” Scrimgeour said to Ron* (Rowling, 2007).
- *“You **can** have your little girl, Lovegood,” said Selwyn, “if you get up those stairs and bring me down Harry Potter* (Rowling, 2007).

Modal *can* is used to indicate that “someone has permission to do something” (British Council, n.d.):

- *“You **can** have me, keep me!”* (Rowling, 2007).
- *Ze goblin,” she scowled a little at the mention of him, “**can** move downstairs, and you, Ron, and Dean can take zat room.”* (Rowling, 2007).

The form *can’t* is used to deny permission or to emphasise that “someone does not have permission” (British Council, n.d.):

- *We **can’t** let him have that sword* (Rowling, 2007).
- *You **can’t** do this* (Rowling, 2007).

**4) Requests.** The construction *could you...* is used as “a polite way of telling or asking someone to do something” (British Council, n.d.):

- *“**Could you** please tell us from which witch or wizard you took that wand?”* (Rowling, 2007).
- *“Harry, **could you** help me with something?”* (Rowling, 2007).

Modal verb *can* is perceived as a “less polite” alternative to *could* (British Council, n.d.):

- *“Luna, **can** you help us get these ropes off?” said Harry* (Rowling, 2007).
- *“**Can** you do that, Dobby?”* (Rowling, 2007).

**5) Offers.** The construction *can I...* is used to “make offers” (British Council, n.d.).

- ***Can I** touch stuff with the sword?* (Rowling, 2007).

In some cases, *I can...* or *I could...* is used to “make an offer” (British Council, n.d.).

- *If you’d like to see what the diadem’s supposed to look like, I **could** take you up to our common room and show you, Harry* (Rowling, 2007).
- *“I **can** help, some of it’s my mess.” Harry told Ron, but Mrs. Weasley cut across him* (Rowling, 2007).

**6) Suggestions.** Modal *could* is used to “make suggestions” (British Council, n.d.).

- *Once we're there, we **could** send a message to the Order* (Rowling, 2007).
- ***Could** we use the sleeping bags I've brought and camp in here tonight?* (Rowling, 2007).

Table 1 presents a summarised data of the quantitative distribution of the use of modal verbs *can* and *could* according to modality categories in the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling.

**Table 1**

***Quantitative distribution and percentage of the use of modal verbs can / could by modality categories in J. K. Rowling's novel 'Harry Potter and the Deathly Hallows'***

№	Category Name	Number of Uses	Percentage
<b>Possibility or Impossibility</b>			
1	Something is possible, but not certain	17	5.11%
2	General statements about what is possible	26	7.81%
3	Something is impossible	24	7.21%
4	Guesses about the past	40	12.01%
5	General statements about the past	1	0.30%
6	A past event was impossible	11	3.30%
<b>Ability</b>			
1	Someone's skill or general abilities	7	2.10%
2	Ability to do something at a specific time in the present or future	20	6.01%
3	Talking about the past	132	39.64%
4	Someone had the ability or opportunity to do something, but did not do it	10	3.00%
<b>Permission</b>			
1	Permission to do something	2	0.60%
2	<i>Could</i> as a more formal and polite alternative	1	0.30%
3	Giving permission	6	1.80%
4	Someone has the permission to do something	7	2.10%
5	Refusing permission or saying that someone does not have permission	4	1.20%
<b>Requests</b>			
1	A polite way of telling or asking someone to do something	9	2.70%
2	<i>Can</i> as a less polite alternative	9	2.70%
<b>Offers</b>			
1	<i>Can I</i> as to make offers	1	0.30%
2	<i>I can / I could</i> as to make an offer	2	0.60%
<b>Suggestions</b>			
1	Making suggestions	4	1.20%
<b>Total</b>		<b>333</b>	<b>100%</b>

Therefore, in the novel *Harry Potter and the Deathly Hallows*, modal verbs *can* and *could* are mostly used to indicate ability of the category “Talking about the past” (39.64%), as well as to denote possibility or impossibility, especially of the category “Guesses about the past” (12.01%). More rarely, these verbs are used in the meaning “To make offers” (0.30%), as in the case of “General statement about the past” (0.30%) and of “*Could* as a more formal and polite alternative” (0.30%).

It is worth emphasising that the modal equivalent *to be able to* does not fall into the category of modal auxiliary verbs (Romaniuk, 2023). It is constantly employed as an equivalent to *can* and *could*, which, unlike it, are modal auxiliaries (Romaniuk, 2023).

In English, the modal equivalent *to be able to* is known for its flexibility, as it can be applied in the past, present and future tenses, which makes it more versatile and applicable in a broad range of settings (Romaniuk, 2023).

In the novel *Harry Potter and the Deathly Hallows*, we observe a significant frequency of usage of modal equivalent *to be able to* in the future form. Therefore, further we will review examples of the use of *to be able to* in the Future Simple tense (Berezhna, n.d.).

- “*I hope so,*” said Harry, “*because once I’m seventeen, all of them – Death Eaters, elementors, maybe even Inferi – which means dead bodies enchanted by a Dark wizard – **will be able to** find you and will certainly attack you.*” (Rowling, 2007).
- “*And then you’ll **be able to** fly again.*” (Rowling, 2007)

The investigation revealed that, in certain cases, modal equivalent “was able to” was employed in the Past Simple form in the literary text

- *The prospect of parting-probably forever – from his aunt, uncle, and cousin was one that he **was able to** contemplate quite cheerfully but there was nevertheless a certain awkwardness in the air* (Rowling, 2007).
- “*Thanks to his warning most of the wedding guests **were able to** disappearate before they arrived*” (Rowling, 2007).

The next step is to look at examples of how the structure *to be able to* in the Present Perfect or Past Perfect tenses was used:

- *They **had not been able to** hold a funeral for Moody, because Bill and Lupin had failed to recover his body* (Rowling, 2007).
- “*It comes out somewhere different every day, so they’ve never **been able to** find it,*” he said (Rowling, 2007).

The modal equivalent *to be able to* could be used in conditional sentences (Conditionals), demonstrating its versatility as a tool for indicating the possibility of a certain action (Sekretarenko, 2023; Berezhna, n.d.).

- *Ron snorted. “Listen, I’ve got a feeling you’d **be able to** tell who lived there if you looked through the Lovegoods’ window.*” (Rowling, 2007).
- “*If you had only summoned me a little earlier, I **might have been able to** do more, buy you more time!*” said Snape furiously (Rowling, 2007).

*To be able to* can also be used after modal verbs (Berezhna, n.d.):

- *They **might not be able to** get at you or this house while your mother’s charm holds, but it’s about to break and they know the rough position of the place* (Rowling, 2007).
- *Minister, if Mafalda can be spared for record-keeping we **shall be able to** start straightaway* (Rowling, 2007).

In the novel *Harry Potter and the Deathly Hallows*, there were also instances of the use of *be able to* in the infinitive form (Berezhna, n.d.):

- *You’ve got to ask for exactly what you need – like, “I don’t want any Carrow supporters **to be able to** get in’ – and it’ll do it for you!* (Rowling, 2007).

- *Sort of thing you'd expect an unqualified wizard kid **to be able to** do without overstretching themselves* (Rowling, 2007).

The English text of J. K. Rowling illustrates the use of *be able to* in the gerund, or to be more precise, the negative form of construction *being unable to* (Berezhna, n.d.).

- *It was stupid, pointless, irritating beyond belief that he still had four days left of **being unable to** perform magic... but he had to admit to himself that this jagged cut in his finger would have defeated him* (Rowling, 2007).
- *“No – no!” He choked and retched, trying to continue on his way despite **being unable to** walk straight* (Rowling, 2007).

It should also be noted that in English, the phrase *unable to* is frequently applied as a synonym for *not able to* (Romaniuk, 2023). It is interpreted as being incapable of doing something (Romaniuk, 2023). The following examples will illustrate its usage in this context:

- *He seemed **unable to** prevent himself from glancing upward every minute or so* (Rowling, 2007).
- *Now that the woman had woken, he seemed **unable to** look at her anymore* (Rowling, 2007).

Summarised data on the quantitative distribution of the use of the modal equivalent *to be able to* in certain categories in the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling is provided in Table 2.

**Table 2**

***Quantitative distribution and percentage of the use of the modal equivalent to be able to by category in J. K. Rowling's novel 'Harry Potter and the Deathly Hallows'***

№	Category Name	Number of Uses	Percentage
1	<i>To be able to</i> in Future Simple	35	33.98%
2	<i>To be able to</i> in Past Simple	13	12.62%
3	<i>To be able to</i> in Present / Past Perfect	10	9.71%
4	<i>To be able to</i> in Conditionals	4	3.88%
5	<i>To be able to</i> after modal verbs	8	7.77%
6	<i>To be able to</i> in Infinitive	2	1.94%
7	<i>To be able to</i> in Gerund	3	2.91%
8	<i>Unable to</i>	28	27.18%
<b>Total</b>		<b>103</b>	<b>100%</b>

As it can be seen, *to be able to* is more often used in the Future Simple form (33.98%) and in the negative form *unable to* (27.18%). It is slightly less frequent in the Past Simple (12.62%) and Present / Past Perfect (9.71%). The least common categories are “Infinitive” (1.94%) and “Gerund” (2.91%).

### ***5.2. The equivalents of modal verbs can / could and modal equivalent to be able to in the Ukrainian translation of the novel 'Harry Potter and the Deathly Hallows' by J. K. Rowling'.***

Lexical and grammatical expression of modality in English and Ukrainian involves the use of modal verbs or their lexical equivalents in conjunction with the infinitive of the notional verb (Korunets, 2003/2017).

Modal verbs *can / could*, which indicate physical or mental ability, are usually translated into Ukrainian as *можу / уміти*, or as lexical equivalents such as *мати змогу*

/ можливість, бути в змозі / мати силу (Korunets, 2003/2017).

“Your mother **can’t** produce food out of thin air,” said Hermione (Rowling, 2007) – Твоя мама **не може** здобувати їжу прямо з повітря, – заперечила Герміона (Roulinh, 2007).

The meaning of modal verbs *can / could*, especially in interrogative and negative sentences, is mostly expressed in Ukrainian by the particles *невже / хіба* or the adverb *навряд* (Korunets, 2003/2017).

“**Can** that possible be the voice of the elusive Mr. Potter?” (Rowling, 2007) – **Невже** це голос невловимого містера Поттера? (Roulinh, 2007).

In Ukrainian, the word *можна* most often conveys the meanings of surprise, reproach or permission, which are expressed by modal verb *can* in English (Korunets, 2003/2017).

“**Can** we go up?” he asked the gargoyle (Rowling, 2007) – Нам **можна** зайти? – спитав він гаргуйля (Roulinh, 2007).

Whereas the modal verbs *can* express irrefutability of action or assuredness of statement, this meaning is often conveyed implicitly in Ukrainian through special word order and stress (prosodic means), i.e. without the use of a modal verb (Korunets, 2003/2017).

However, there **can** be no doubt that Dumbledore delayed, for some five years of turmoil, fatalities, and disappearances, his attack upon Gellert Grindelwald (Rowling, 2007) – Та **немає** сумнівів, що Дамблдор усі п’ять років безладу, катастроф та зникнення людей усіляко уникав зіткнення з Гелертом Гріндельвальдом (Roulinh, 2007).

In the Ukrainian language, the lexical and grammatical rendering of some modal shades of ‘can’ and ‘could’ is possible, as is their rendering through phonological features. The selection of translation methodology is exclusively at the discretion of the translator (Korunets, 2003/2017). For instance, in the following sentences, the meaning of the modal verb *could* is emphasised through logical (or emphatic) stress, which can be highlighted in a fitting manner in Ukrainian (Korunets, 2003/2017).

For instance,

*I **couldn’t** leave it there ... but that’s how they knew there were intruders* (Rowling, 2007) – Я **просто не міг** його там залишити... тому вони й дізналися, що хтось до них проник (Roulinh, 2007).

*How was it possible that the boy **could** have discovered his secret?* (Rowling, 2007) – Як **міг би** цей хлопчисько розгадати його таємницю? (Roulinh, 2007).

Apart from that, modal verb *could* also serves as a form of the subjunctive mood in certain sentences, and Ukrainian uses the particles *б/би* to express it (Korunets, 2003/2017).

“*But the ‘ole lot of ‘em look like they **could** still be ‘ogwarts age –*” (Rowling, 2007) – Але, судячи з вигляду, уся ця шпана ще **мала б** ходити в Готвортс... (Roulinh, 2007).

It is crucial to point out that some modal meaning inherent in English may not have direct equivalents in Ukrainian (Korunets, 2003/2017).

*Harry **could** see it happening* (Rowling, 2007) – Гаррі **уявляв**, як це було (Roulinh, 2007).

In Ukrainian, the modal meaning of *can* may be rendered by other modal words, pending the context (Korunets, 2003/2017).

“*Why **can’t** they help?*” (Rowling, 2007) – А **може**, хай нам допоможуть? (Roulinh, 2007).

*I wish I could say I’d paid him back in kind, but it was all I **could** do to keep George on the broom after he was injured, he was losing so much blood* (Rowling, 2007) – Я не зміг йому відплатити, бо **мусив** тримати пораненого Джорджа на мітлі – він утратив багато крові (Roulinh, 2007).

Modal verbs *can/ could* that are used with the perfect infinitive to indicate probability, doubt, uncertainty or incredibility of an action can be translated into Ukrainian with due regard to the contextual meaning. This can be conveyed through the past tense form of corresponding verb in the indicative mood or through the subjunctive mood (Korunets, 2003/2017).

*Blimey, you could have mentioned it!* (Rowling, 2007) – *Нічого собі, могли б хоч натякнути!* (Roulinh, 2007).

Data on quantitative distribution of the use of modal verbs *can/ could* and modal equivalent *to be able to* across modality categories in the Ukrainian translation of J. K. Rowling's *Harry Potter and the Deathly Hallows* are provided in Table 3.

**Table 3**

***Quantitative distribution and percentage of the use of modal verbs can / could and modal equivalent to be able to by modality categories in the Ukrainian translation of J. K. Rowling's 'Harry Potter and the Deathly Hallows'***

№	Category Name	Number of Uses	Percentage
1	Physical or mental ability	70	18.04%
2	Doubt, distrust or uncertainty	22	5.67%
3	Reproach, surprise or permission	16	4.12%
4	Irrefutability of action or assuredness of statement	28	7.22%
5	Logical (or emphatic) stress	32	8.25%
6	A form of the subjunctive mood	48	12.37%
7	No corresponding equivalents	106	27.32%
8	Rendering through other modal verbs	10	2.58%
9	Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive	56	14.43%
<b>Total</b>		<b>388</b>	<b>100%</b>

According to the Table 3, it can be concluded that the category “No corresponding equivalents” (27.32%) is most prevalent in the translation of J. K. Rowling's novel *Harry Potter and the Deathly Hallows*, indicating its key role in rendering modal nuances. “Physical or mental ability” (18.04%) ranks second, followed by “Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive” (14.43%) and “A form of subjunctive mood” (12.37%). The categories “Logical (or emphatic) stress” (8.25%), “Irrefutability of action or assuredness of statement” (7.22%), and “Doubt, distrust or uncertainty” (5.67%) are applied more rarely. The lowest numbers were recorded for “Reproach, surprise or permission” (4.12%) and “Rendering through other modal verbs” (2.58%).

### ***5.3. Translation transformations.***

It is widely acknowledged that in the process of translation – the recreation of a thought expressed in one language through another – translators inevitably encounter various obstacles and challenges. Oddly enough, the most common is the rendering of the meaning of modal verbs whilst translating from English into Ukrainian.

According to S. E. Maksimov, the primary aim of translation within the context of a special type of interlingual and intercultural communication is to convert a text so that the message produced by the translator has the same effect on readers (or listeners) of the target language as it does on readers (or listeners) of the source language. Translation is defined as an information process involving the utmost possible conveyance of information by the translator. Nevertheless, this can only be accomplished by implementing some structural and semantic changes. In translation science, alterations due to lexical and grammatical differences between languages, as well as differences in the corresponding cultures, are referred as transformations (Maksimov, 2012, p. 143).

Thus, translation transformations are analytical modifications of textual units carried out by the translator during the translation process itself, as opposed to during the pre-translation analysis of the text (Maksimov, 2012, p. 143).

In order to analyse the translation transformations employed by the translator when rendering modal verbs *can / could* and modal equivalent *to be able to* in a novel, we relied on the classification of translation transformations proposed by S. E. Maksimov. Based on this classification, Maksimov distinguishes between the following types of translation transformations: grammatical, lexical and semantic (Maksimov, 2012, pp. 144–147).

Grammatical transformations comprise transposition, grammatical replacement, addition and omission. Lexical and semantic transformations, on the other hand, include generalisation, differentiation, and concretisation (substantiation) of meanings, as well as modulation, also known as logical (or sense) development, antonymous translation and the full rearrangement of text segments, and the compensation for the losses incurred during translation (Maksimov, 2012, pp. 144–147).

Transposition is “a change in the order of words in phrases and sentences, which is often caused by the structural differences in expressing the theme and the rheme in different languages” (Maksimov, 2012, p. 146).

“*He **could** be charming when he wanted...*” (Rowling, 2007) – *Коли він чогось прагнув, то **вмів** знайти підхід...* (Roulinh, 2007).

*But though Death searched for the third brother for many years, he **was never able to** find him* (Rowling, 2007) – *Та Смерть ніяк **не могла** знайти третього брата, хоч і шукала його роками* (Roulinh, 2007).

Grammatical replacement is “substitution of a word belonging to one part of speech by a word of another part of speech (morphological replacement) or substitution of one syntactical construction by another one (syntactical replacement)” (Maksimov, 2012, p. 146).

“***Can** that possible be the voice of the elusive Mr. Potter?*” (Rowling, 2007) – ***Невже** це голос невловимого містера Поттера?* (Roulinh, 2007).

“*There’s something there,*” he whispered. “*it **could** be the scar, stretched tight...*” (Rowling, 2007) – *Тут щось є, – прошепотів він, – **може, й** ірам, але дуже розтягнутий...* (Roulinh, 2007).

Addition is “used to compensate for semantic or grammatical losses and often goes along with transposition and grammatical replacement” (Maksimov, 2012, p. 146).

*I **couldn’t** leave it there...but that’s how they knew there were intruders* (Rowling, 2007) – *Я **просто не міг** його там залишити... тому вони й дізналися, що хтось до них проник* (Roulinh, 2007).

*Brains like that, you **could** be a Death Eater, son* (Rowling, 2007) – *З такою головою, синуку, ти **міг би** стати смертежером* (Roulinh, 2007).

Omission is “a transformation opposite to addition and is used with the aim to avoid redundant information” (Maksimov, 2012, p. 146).

*“I saw something move. I **could have** sworn I did...”* (Rowling, 2007) – Я бачила, як там щось рухалося, **клянуся**, що бачила... (Roulinh, 2007).

*“And then you’ll **be able to** fly again.”* (Rowling, 2007) – I ти знову **літатимеш** (Roulinh, 2007).

Generalisation of meaning is “substitution of the source language words (phrases) of a narrow meaning by the target language words (phrases) of a general (broader) meaning” (Maksimov, 2012, p. 144).

*“How **can** you tell?”* asked Hermione (Rowling, 2007) – Як ти **знаєш**? – здивувалася Герміона (Roulinh, 2007).

*“We’ve got to get back to the Burrow and find out – then we’ll **be able to** send you word, or – or Tonks will, once she’s –”* (Rowling, 2007) – Треба повернутися в «Барліг» і все з’ясувати... тоді ми вас **повідомимо** або... або Тонкс повідомить, якщо вона... (Roulinh, 2007).

Differentiation of meaning is “caused by the fact that many English words with broad meaning do not have direct equivalents in Ukrainian. In such cases dictionaries give a number of meanings that only partially cover the meaning of the source language word and translators have to choose one of the options, which suits the context best of all” (Maksimov, 2012, p. 144).

*But I **can’t** see how they could have tracked you to Tottenham Court Road, that’s worrying, really worrying* (Rowling, 2007) – Але я **не збагну**, як вони тебе вирахували на Тотенгем-Корт-Роуд, це дуже тривожно, дуже тривожно (Roulinh, 2007).

*I don’t mind sharing with Al – Teddy **could have** my room!* (Rowling, 2007) – Я б тоді перейшов до Ала... а Тедді **жив би** в моїй кімнаті! (Roulinh, 2007).

Concretisation of meaning, also called substantiation, is “substitution of the source language words (phrases) with a generic meaning by the target language words (phrases) with a more specific (narrow) meaning. Substantiation is often combined with differentiation” (Maksimov, 2012, p. 145).

*His companion, **unable to** see who had cast the spell, fired another at Ron...* (Rowling, 2007) – Його напарник **не бачив**, хто випустив закляття, тому знову націлювся в Рона... (Roulinh, 2007).

*It will, I think, be easy now that we have such a high-ranking official under our control, to subjugate the others, and then they **can** all work together to bring Scrimgeour down* (Rowling, 2007) – Вважаю, що, здобувши контроль над таким високопосадовцем, ми легко підкоримо й інших, а тоді вони всі гуртом **спробують** скинути Скрімджерера (Roulinh, 2007).

Logical (or sense) development, also known as modulation, is “replacement of the source language word or phrase by the target language item, which is logically connected with the original item” (Maksimov, 2012, p. 145).

*“You **can** have me, keep me!”* (Rowling, 2007) – **Візьміть** краще мене, беріть мене! (Roulinh, 2007).

*“Harry, I don’t think we’re **going to be able to** go back there.”* (Rowling, 2007) – Гаррі, **навіть чи вдасться** туди повернутися (Roulinh, 2007).

Antonymous translation is “a substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content. Here belong such techniques as the use of an affirmative construction instead of a negative one or the use of semantic antonyms” (Maksimov, 2012, p. 145).

***Can’t** you bring us Dumbledore?* (Rowling, 2007) – Ви **можли б** привести сюди Дамблдора? (Roulinh, 2007).

“But let him try it now, all Phineas Nigellus **will be able to** see is the inside of my handbag.” (Rowling, 2007) – Нехай спробує, бо тепер Фінеас Нітелус нічого **не побачить**, крім недрів моєї сумочки (Roulinh, 2007).

Full rearrangement of the text segment reorganises “the inner form of any segment of the text: starting with a word, a phrase and ending up with a complete sentence. Such rearrangement is of an integral nature, so that visible structural relationships between the inner form of the source and target languages segments cannot be traced any more” (Maksimov, 2012, p. 147).

Neither **can** live while the other survives, and one of us is about to leave for good... (Rowling, 2007) – Разом нам жити не судилося, і один з нас має відійти назавжди... (Roulinh, 2007).

He swung his right arm upward to shake Harry’s hand, but at the last moment seemed **unable to** face it, and merely closed his fist and began swinging it backward and forward like a metronome (Rowling, 2007) – Дядько простяг було правицю, щоб потиснути руку Гаррі, проте в останню мить передумав, стиснув пальці в кулак і почав махати ним, наче метрономом (Roulinh, 2007).

Compensation for the losses in the course of translation involves replacing an element of the source language that has no direct equivalent in the target language with another element. This transformation takes into account the general meaning of the original text and ensures compliance with the target language’s grammatical and stylistic norms (Maksimov, 2012, p. 148).

They **shouldn’t be able to** hear of see us, whoever they are (Rowling, 2007) – Нас ніхто **не побачить і не почує** (Roulinh, 2007).

In addition, we considered another transformation, namely “word-for-word reproduction of syntactic structures, which is referred to as ‘zero transformation’ ” (Maksimov, 2012, p. 146).

“I **can’t** tell you that,” said Harry (Rowling, 2007) – Я **не можу** тобі сказати, – відповів Гаррі (Roulinh, 2007).

Figure 1 below presents a generalised data on the number of translation transformations used to render the meanings of modal verbs *can / could* and modal equivalent *to be able to* in the Ukrainian translation of J. K. Rowling’s novel *Harry Potter and the Deathly Hallows*.

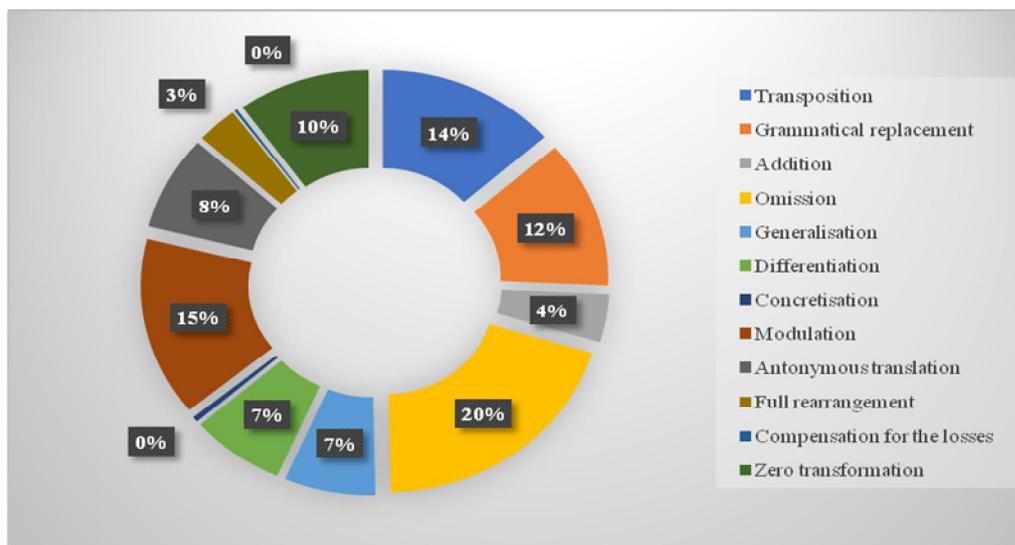


Figure 1. Percentage ratio of translation transformations in the Ukrainian translation of J. K. Rowling’s novel ‘Harry Potter and the Deathly Hallows’

Analysing the percentage ratio of translation transformations in the Ukrainian translation of J. K. Rowling's novel, we can infer a tendency to omit constructions in translations, as indicated by the most common transformation being omission (19.96%). Modulation ranks second (14.86%), indicating the frequency of alterations made to adapt to the Ukrainian language. Transposition (13.53%) and grammatical replacement (12.20%) are also prevalent, illustrating the necessity of adequately rendering modal meanings to the specificities of the Ukrainian language.

By contrast, translation transformations such as compensation for the losses (0.22%) and concretisation of meaning (0.44%) were used extremely rarely, indicating their limited relevance in this context. Overall, the Figure 1 highlights the diversity of approaches to translating modal constructions, favouring methods that ensure the adequacy, naturalness, and accuracy of meaning transmission.

## 6. Conclusions.

The research analyses the usage of English modal verbs *can / could* and modal equivalent *to be able to* in novel *Harry Potter and the Deathly Hallows* by J. K. Rowling and explores the peculiarities of their rendering into Ukrainian (in Victor Morozov's translation). The theoretical framework, based on the works of F. R. Palmer, R. Huddleston, and I. Korunets, among others, offered a robust research methodology.

It was established that modal verbs in English and Ukrainian do not always have direct equivalents, which complicates the translation process. In the original text, verbs *can / could* primarily express possibility, ability or guesses, whereas the modal equivalent *to be able to* is mainly used to indicate future or negative actions. In the Ukrainian translation, these meanings are mostly conveyed using verbs *можу / уміти*, constructions such as *маму змогу*, as well as particles and adverbs. However, there are also cases where the meaning of modal units is translated indirectly or transformed due to lack of lexical equivalents.

The corpus approach enabled us to analyse numerous linguistic units in context, to reveal the most frequent modal meanings and ways of rendering them. The category "No corresponding equivalents" (27.32%) emerged as the be frequent one in translation, requiring a versatile and creative approach from the translator. A substantial proportion of the total is accounted for by the conveyance of "Physical or mental ability" (18.04%) and "Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive" (14.43%). The dominant translation transformations are omission (19.96%), modulation (14.86%), transposition (13.53%), and grammatical replacement (12.20%), which allow modal structures to be adapted to the norms of the target language.

The results obtained have a practical value that lies in their possible implementation in translation practice and in the educational field. Further researchers could focus on analysing other modal verbs in the works of J. K. Rowling or other English-speaking authors or comparing translations into different languages to identify versatile and specific patterns of modality rendering. Expanding the corpus of analysed materials would allow for a deeper understanding of translation strategies in literary discourse.

## References

Berezhna, H. (n.d.). Be able to. Retrieved May 3, 2025, from <https://a-grade.com.ua/be-able-to/>. [in Ukrainian].

Biber, D., Conrad, S., & Reppen, R. (1998). *Corpus linguistics: Investigating language structure and use*. Cambridge University Press. Retrieved May 5, 2025, from [https://books.google.com.ua/books/about/Corpus\\_Linguistics.html?id=2h5F7TXa6psC&redir\\_esc=y](https://books.google.com.ua/books/about/Corpus_Linguistics.html?id=2h5F7TXa6psC&redir_esc=y)

British Council. (n.d.). 'Can' and 'could'. Retrieved May 5, 2025, from <https://learnenglish.britishcouncil.org/grammar/english-grammar-reference/can-could?page=0>

- Chen, H., Jiang, R., Song, Y., & Wang, J.-H. (2020). A corpus-based study of the central modal verbs in legal English. *Frontiers in Educational Research*, 3(11), 88–92.
- Dik, S. C. (2004). *The theory of functional grammar*. Mouton de Gruyter.
- Givón, T. (1993). *English grammar: A function-based introduction*. John Benjamins Publishing.
- GrammarWay. (n.d.). Can ta could [Can and could]. Retrieved May 5, 2025, from <https://grammarway.com/can-could/>. [in Ukrainian].
- Halliday, M. A. K. (1985). *An introduction to functional grammar*. Edward Arnold.
- Halliday, M. A. K. (2004). *An introduction to functional grammar*. Edward Arnold.
- Huddleston, R., & Pullum, G. K. (2002). *The Cambridge grammar of the English language*. Cambridge University Press.
- Kharkevych, H. I., & Tsolyk, H. N. M. (2023). Leksyko-hramatychni zasoby vyrazhennia modalnosti v anhliiskii, ukrainiskii ta polskii movakh [Lexical and grammatical means of expressing modality in English, Ukrainian and Polish languages]. *Zbirnyk naukovykh prats "Nova filolohiia"*, (87), 67–73. doi: <https://doi.org/10.26661/2414-1135-2022-87-11>. [in Ukrainian].
- Korunets, I. V. (2017). *Teoriia i praktyka perekladu (aspektnyi pereklad) [Theory and practice of translation] (5th ed.)*. Nova Knyha. (Original work published 2003) [in Ukrainian].
- Leech, G. (1992). Corpora and theories of linguistic performance. In J. Startvik (Ed.), *Directions in Corpus Linguistics* (pp. 105–122). Mouton de Gruyter.
- Lindquist, H. (2009). *Corpus linguistics and the description of English*. Edinburgh University Press.
- Maksimov, S. Y. (2012). *Praktychnyi kurs perekladu (anhliiska ta ukrainska movy). Teoriia ta praktyka perekladatskoho analizu tekstu [Practical translation course. Theory and practice of translation analysis text] (2nd ed.)*. Lenvit. [in Ukrainian].
- McEnery, T., & Wilson, A. (2001). *Corpus linguistics*. Edinburgh University Press.
- McEnery, T., Xiao, R., & Tono, Y. (2006). *Corpus-based language studies: An advanced resource book*. Routledge. Retrieved May 4, 2025, from <https://www.lancaster.ac.uk/fass/projects/corpus/ZJU/xCBLS/CBLS.htm>
- Nhat, T. N. M., & Minh, N. T. D. (2020). A study on modality in English-medium research articles. *VNU Journal of Foreign Studies*, 36(6), 74–92. doi: <https://doi.org/10.25073/2525-2445/vnufs.4630>
- Palmer, F. R. (2001). *Mood and modality (2nd ed.)*. Cambridge University Press.
- Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman.
- Romaniuk, A. (2023). To be able to v anhliiskii movi: Pravyla ta pryklady vykorystannia konstruktсии [To be able to in English language: Rules and examples of the use of the construction]. [Web log post]. Retrieved May 3, 2025, from <https://cambridge.ua/uk/blog/to-be-able-to-v-angliyskom-yazyke/>. [in Ukrainian].
- Roulinh, D. K. (2007). *Harri Potter i smertelni relikvii [Harry Potter and the Deathly Hallows] (O. Nahrebetskyi & I. Malkovych, Eds.; V. Morozov, Trans.)*. A-BA-BA-HA-LA-MA-HA. [in Ukrainian].
- Rowling, J. (2007). *Harry Potter and the Deathly Hallows*. Bloomsbury Publishing.
- Saeed, J. I. (2009). *Semantics (3rd ed.)*. Wiley-Blackwell.
- Sekretarenko, Y. (2023). To be able to: Yak ta koly vykorystovuvaty konstruktсии u rechenni [To be able to: How and when to use the construction in a sentence]. [Web log post]. Retrieved May 3, 2025, from <https://grade.ua/uk/blog/to-be-able-to-kak-i-kogda-ispolzovat/>. [in Ukrainian].
- Tomasello, M. (2003). *Constructing a language: A usage-based theory of language acquisition*. Harvard University Press.
- Van der Auwera, J., & Plungian, V. A. (1998). Modality's semantic map. *Linguistic Typology*, 2(1), 79–124.
- Verba, H., & Verba, L. (1994). *Dovidnyk z hramatyky anhliiskoi movy (3rd ed.)*. [English Grammar Reference Book]. Osvita. [in Ukrainian].

### Бібліографічний опис:

Сафонова, Н. М., Алексеева, О. М., Юрчук, М. В. (2025). Відтворення англійських модальних дієслів *can* та *could* і модального еквівалента *to be able to*

українською мовою: корпусний підхід. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 77–93. <https://doi.org/10.31392/NPU-nc.series9.2025.30.07>

### **Анотація**

Стаття присвячена аналізу англійських модальних дієслів *can / could* та модального еквівалента *to be able to* у романі Дж. Роулінг “Гаррі Поттер і смертельні реліквії”, зокрема їхньої семантичної ролі в перекладі українською мовою. За допомогою корпусного підходу у статті досліджено, як ці модальні дієслова виражають відтінки значень: можливість, здатність, дозвіл, прохання та припущення в діалогах та оповіді роману. Отримані дані свідчать про те, що *can* та *could* переважно виражають здатність і можливість, тоді як *to be able to* часто використовується в майбутньому або ж у негативному контексті. В українському перекладі ці значення здебільшого передаються дієсловами на зразок *могти / уміти*, лексичними одиницями, як-от: *мати змогу*, частками чи просодичними засобами. Значна частина цих дієслів не має прямих еквівалентів, що зумовлює необхідність перекладацьких трансформацій. До найбільш уживаних трансформацій належать опущення, модуляція, транспозиція та граматична заміна, що демонструють адаптацію до українських лінгвістичних і культурних норм. У цьому дослідженні висвітлено труднощі зі збереженням модальних нюансів у мовах, запропоновано корисні поради для перекладачів і розкрито перспективи лінгвістичних досліджень модальності. Корпусний підхід сприяє ґрунтовному аналізу частотності, контексту та перекладацьких трансформацій, а також наголошує на необхідності креативного мислення задля досягнення семантичної та стилістичної адекватності в художньому перекладі.

**Ключові слова:** модальні дієслова, модальність, *can*, *could*, модальний еквівалент *to be able to*, перекладацькі трансформації, корпусний підхід.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.08>

UDC: 81'25:811.112.2'276.6:378.147:004(477)

Pavlo Yu. Shopin

PhD in Philology, Associate Professor,  
Department of Applied Linguistics and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0002-8022-5327>

e-mail: [p.yu.shopin@udu.edu.ua](mailto:p.yu.shopin@udu.edu.ua)

## STUDENT GERMAN–UKRAINIAN TRANSLATION AS A FORM OF INTERCULTURAL COMMUNICATION

Bibliographic Description:

Shopin, P. (2025). Student German–Ukrainian Translation as a Form of Intercultural Communication. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 94–106. <https://doi.org/10.31392/UDU-nc.series9.2025.30.08>

### **Abstract**

*The article explores student collaboration in online German–Ukrainian translation classes within the challenging socio-political context of the Russo-Ukrainian War. The author describes a practice-based research project carried out at the Mykhailo Dragomanov State University of Ukraine, involving second-year Bachelor students at the A2 proficiency level in German. The research investigated changes in group work resulting from the implementation of an interactive mini-project. The central task was the collaborative translation of a popular article from the German journal *Demokratischer Salon*, which was later published on the Ukrainian cultural platform *Experiment*. To analyze student interaction, motivation, and language skills development, the study combined such qualitative methods as observations, a questionnaire, and analysis of student responses. The results indicate that the mini-project meaningfully increased student engagement and promoted critical thinking, intercultural communication skills, and reflection on learning processes. At the same time, the project also revealed challenges such as uneven participation, technical limitations of the online format, and the limited use of German in class communication due to students' low proficiency levels. The author underscores the importance of applying the *Deutsch Lehren Lernen* (DLL) principles flexibly, especially in wartime conditions, where external factors (air raid alerts, power outages, and forced migration) complicate the educational process. The interactive mini-project enabled the integration of authentic tasks with tangible outcomes (publication) and demonstrated the potential of online tools to support collaboration despite the absence of face-to-face learning. The article also discusses an alternative project involving a theater visit, as an example of flexible planning and other forms of interactive learning. The author concludes that implementing interactive translation projects with public outcomes enhances student motivation and responsibility while positioning translation as a form of intercultural communication.*

**Keywords:** German–Ukrainian translation, interactive translation project, intercultural communication, online translation, student translation, teaching German as a foreign language.

### **1. Introduction.**

In the context of contemporary German–Ukrainian translation teaching at institutions of higher education, fostering meaningful student interaction remains an important yet

challenging goal, especially in online learning and under conditions of the Russo-Ukrainian War. This article presents the results of a practical research project (Praxiserkundungsprojekt, PEP), carried out by the author in collaboration with German language teachers Anna Shcherbak and Olena Popova within the framework of the professional development program *Deutsch Lehren Lernen* [Learning to Teach German] (DLL), in the course *Aufgaben, Übungen, Interaktion* [Tasks, Exercises, Interaction] (DLL 4), which took place from September 30 to December 8, 2024, under the supervision of Olena Beketova at the Goethe-Institut in Ukraine (Matvieieva, 2024b). In collaboration with colleagues, the author examined how an interaction-oriented mini-project, a joint task of translating a journalistic text, can influence student engagement, cooperation among them, and the development of language skills within the framework of online university instruction, as well as students' intercultural communication skills, such as negotiating meaning, addressing a target audience, and collaborating across perspectives. From this perspective, student translation is approached as a concrete form of intercultural communication, in which meaning is negotiated between languages, cultures, and audiences.

The courses in German and Translation that the author organized at the Mykhailo Dragomanov State University of Ukraine were conducted online in the 2024–2025 academic year due to the war. For the project, the students were adult second-year undergraduates working at the beginner A2 level. The classes alternated between *German as a Foreign Language* and *Translation from German into Ukrainian*. Since the author taught both courses, he was able to alternate tasks and forms of work with reference to both strands. In this context, the central research question of our study was formulated as follows: “What changes occur in the classroom during group work when I implement an interactive mini-project?” This question emerged as an attempt to address an urgent didactic problem: how to engage students and sustain their active participation throughout the entire online class.

## 2. Literature Review.

Hermann Funk et al., in section 1.1.2 “*Didaktisch-methodische Prinzipien*” [“Didactic and Methodological Principles”] of the textbook *Aufgaben, Übungen, Interaktion* (2014), define interaction as grounded in social relations and communication between students and teacher as well as among the students themselves – factors that are critically important for achieving high-quality learning outcomes (Funk et al., 2014, pp. 16–22). In section 4.1 “*Merkmale von projektorientiertem Lernen*” [“Features of Project-Oriented Learning”] the authors explain how mini-projects embody the principles of interaction by fostering authentic collaboration, group learning, and shared responsibility (Funk et al., 2014, pp. 126–131).

The translation project described in this study is an example of such a task: the students collaboratively translated an authentic journalistic article from the German journal *Demokratischer Salon* (Heidorn, 2024a) into Ukrainian, and their translation was published in Ukrainian online media, on the website of the cultural portal *Experiment* (Heidorn, 2024b). This process involved negotiating meanings, peer review, self-assessment, and orientation toward the real world, which created a fruitful basis for observing the dynamics of interaction during online classes. During the implementation of the interactive mini-project, students worked on linguistic problems, learned to support one another, reflected on their own learning process, and presented their work to a broader audience.

The present study also builds on a broad body of research on the development of intercultural communication skills in foreign language education. Intercultural communication is understood as a set of learnable skills related to interaction, negotiation of meaning, perspective-taking, and audience awareness (Byram, 1997; Deardorff, 2006). In applied linguistics and language pedagogy, these skills are regarded as processual and

practice-based, emerging through authentic communicative tasks (Kramersch, 1993; Liddicoat & Scarino, 2013). Task-based and project-based learning environments have been shown to foster intercultural communication skills by placing learners in situations that require collaboration, decision-making, and reflection across linguistic and cultural boundaries (Byram et al., 2001; Turula et al., 2019). Recent research has also emphasized the role of mediation, collaborative meaning-making, and real-world audiences in developing learners' ability to communicate intercultural, especially in multilingual and digitally mediated contexts (Byram et al., 2013). Thus, collaborative translation projects can be viewed as particularly productive pedagogical settings in which translation itself functions as a form of intercultural communication, as they combine linguistic analysis with social interaction, ethical responsibility, and a focus on a concrete readership.

### 3. Aim and Objectives.

**The relevance of the article** is determined by the need to find effective intercultural communicative forms of student interaction in the context of online learning and under the influence of external factors related to the Russo-Ukrainian War. **The object of the study** is the learning process in German–Ukrainian translation courses in higher education, and **the subject** is student collaboration during the implementation of an interactive mini-project involving the translation of a journalistic text as a form of intercultural communication. **The aim of the article** is to analyze the changes that occur in group dynamics and student learning outcomes during the implementation of the mini-project in an online format, with particular attention to the development of intercultural communication skills through collaborative translation.

### 4. Methodology.

To achieve the stated aim, a combination of **qualitative methods** (observations, questionnaire, analysis of student responses to the questionnaire) was used. The results of student activity within the interactive mini-project, as well as the empirical data collected during the learning process, serve as **the material for the study**.

The article describes the planning, implementation, and evaluation of a translation mini-project, analyzes qualitative and quantitative data collected through student observations and questionnaires, and reflects on the implications for teaching practice, particularly in the context of online learning and emergency intercultural situations. In addition, the author discusses another project – connected with theater and initially conceived as the main practice-based research project – which ultimately did not become the basis of the study, but nevertheless provided valuable insights into student interaction beyond the framework of university classes.

By documenting this practical activity within the framework of an interactive mini-project in online classes, the author aims to contribute to ongoing discussions among teachers and researchers on how to design effective, motivating, intercultural-oriented, and interaction-rich foreign language lessons, particularly in translation courses and amid the challenging realities of the Russo-Ukrainian War.

### 5. Results and Discussion.

#### 5.1. Research Question and Its Didactic Foundations.

The central research question of the practice-based research project was formulated as follows: *“What changes occur in the classroom during group work when the teacher implements an interactive mini-project?”* This question arose in the context of daily practice in teaching German language and translation. As a university instructor responsible for

courses in both German language and translation, the author repeatedly encountered a fundamental problem: although students are formally present in online classes, it is often difficult to sustain their motivation, their active participation in communication, and genuine collaboration. Especially in translation courses, students tend to focus only on their own “correctness,” rather than on the collective creation of meaning when a group of students translates a single text together. This prompted reflection on how to integrate into the class a format that would simultaneously reflect the authentic process of translation and stimulate interactive learning.

The DLL 4 course *Aufgaben, Übungen, Interaktion* provided the necessary conceptual basis for investigating this issue. In particular, several key principles from the course materials became the foundation for designing the study. **Interaction as an indicator of learning quality:** The quality of foreign language teaching depends largely on the extent to which students are actively engaged in communicative processes. This includes interaction both between students and the teacher, and among the students themselves. Passive reception or execution of isolated tasks may yield correct answers but rarely fosters deep learning or confidence in language use. **Group work as the primary space for interaction:** Carefully designed group tasks can activate various forms of interaction: negotiation, clarification, turn-taking, and collaborative construction of knowledge. However, such potential is realized only when the tasks are meaningful, roles are clearly defined, and cooperation is not purely mechanical. **Mini-projects as an interactive learning format:** Mini-projects emerge as an effective student-centered learning model. They are characterized by authenticity, a cooperative structure, and relevance to real life, as well as by a high level of interaction between students and teachers and among students themselves. They provide opportunities for differentiation, individualization, and the simultaneous development of social and linguistic competences.

These didactic principles resonate with broader constructivist approaches to foreign language learning, where learning is viewed as a socially conditioned and jointly constructed process (see Szabó & Csépes, 2022). Working on a joint task with public outcomes – in this case, the translation and publication of a German-language article proposed for publication in Ukrainian online media – places students in a situation where they must use language as a tool for creating meaning, making decisions, and negotiating with their peers.

Each student translated one fragment of the text and reviewed another. Peer feedback and group support during translation allow students to overcome their own limitations, especially in a group where the students’ language proficiency levels vary but are predominantly at the beginner A2 level. Through collaborative translation, students make use of each other’s strengths and perspectives, which contributes to deeper understanding of the material and increased motivation.

Another important element was the development of student autonomy. The mini-project required them to make decisions, choose the text, distribute roles and responsibilities, and reflect on both their own and their peers’ work. This corresponds to the emphasis of the DLL professional development program on giving students the opportunity to take responsibility for the learning process and fits seamlessly into the contemporary trend of task-based language teaching, particularly tasks that go beyond textbook exercises and model authentic language use.

Taken together, these practices constitute key components of intercultural communication skills, enacted here through translation as a situated communicative practice, including collaborative meaning-making, sensitivity to audience expectations, and dialogic interaction in a multilingual context.

Thus, this project was conceived as an experimental activity and as a principled

response to a pedagogical problem – how to transform translation exercises into an active, interactive, and student-centered learning process. In the following sections, the author describes how this idea was implemented in practice and what conclusions were drawn as a result.

### **5.2. Learning Context and Students.**

The practice-based research project was carried out at the Mykhailo Dragomanov State University of Ukraine (Kyiv), in the Department of Applied Language Studies, Comparative Linguistics, and Translation. The participants were second-year students studying German as a second foreign language (after English) in the course *Translation from German into Ukrainian*. The group's language proficiency level was assessed as A2 (beginner), which created both pedagogical and linguistic challenges for tasks involving in-depth text analysis and intercultural understanding.

The classes were conducted online via the Google Meet platform due to constant power outages and the forced displacement of a significant number of students caused by the Russian invasion of Ukraine. Air raid alerts, shelling, electricity cuts, and psychological strain regularly disrupted the continuity of learning over the past two years. Despite these constraints, the group met regularly and had already completed similar mini-projects in previous semesters, which created a foundation of mutual trust and familiarity with collaborative work. At the same time, the online format had its own specific limitations, particularly regarding spontaneous interaction, nonverbal communication, and informal exchanges among students – all of which play an important role in the development of communicative skills, but whose potential is restricted by online communication or requires a different form of interaction.

On the day of the mini-project (26 November 2024), ten second-year full-time Bachelor's students of the program “035.041 Germanic Languages and Literatures (including Translation), first language – English” attended the class, of whom six actively participated in the main activity. These six students (Oleksandra Shadrina, Yuliia Kovalchuk, Sofiia Fedotova, Marharyta Serhiichuk, Sofiia Borovyk, Oleksandr Kastarnov) also completed the questionnaire after the class.

A distinctive feature of the course was its hybrid structure: officially, it was a translation course, but the instructor (and author of this article) often shifted the focus to German as a foreign language depending on the needs and preferences of the students, since at the beginner level there are significant limitations to the ability to translate from a foreign language into the native language. At the beginning of each class, the group jointly decided whether to place the emphasis on translation or on learning German. This flexibility was extremely important for maintaining student motivation and engagement, especially under the conditions of uncertainty and the displacement of a large number of students due to the Russo-Ukrainian War. On the day of the project, the group collectively chose to work on translation.

The language of communication in the course was predominantly Ukrainian, especially during classes devoted to translation, since the students are still at the beginner stage of learning German. However, gradual attempts are being made to increase the use of German in the classroom, particularly when explaining vocabulary, grammatical points, and task instructions. During the implementation of the mini-project involving the translation of a journalistic article, German was present mainly in the source text and partly in the instructor's explanations, while the students' discussions and comments took place mostly in Ukrainian.

An important motivational factor for the students was the authenticity of the text and

the relevance of the task. They knew that the results of their translation work would be evaluated not only by the instructor but also published online on the Ukrainian cultural platform *Experiment*. The source text was selected from the German online journal *Demokratischer Salon*, with whose editor, Norbert Reichel, instructor Pavlo Shopin and his students had already been collaborating for more than a year, as mentioned on the journal's website: "Selected texts of *Demokratischer Salon* are translated into Ukrainian. The translators are young Germanists from the Mykhailo Dragomanov State University of Ukraine under the guidance of Pavlo Shopin. The translations are usually published in the media outlet *Experiment* and in the journal *Krytyka*. *Demokratischer Salon*, in turn, publishes texts by Ukrainian authors, including reviews of theater productions in Ukraine and useful overview materials for a better understanding of the situation" (Reichel, 2025). This partnership provides Ukrainian students with the opportunity to translate popular texts from German into Ukrainian for a Ukrainian readership, often on social, cultural, historical, or political topics. In this case, the article chosen was Fritz Heidorn's "*The Road to Climate Dystopia? Warum wir Kim Stanley Robinson lesen sollten!*" (Heidorn, 2024a).

The group chose this text through a democratic vote. Out of four proposed articles – on art in the GDR (Reichel & Pooth, 2024), colonial heritage (Lessing, 2024), peace movements in Germany (Reichel, 2024), and climate change in literature (Heidorn, 2024a) – the students selected the article on climate change. This student choice of task was a key factor in fostering their interest and sense of responsibility.

Thus, the students who took part in this project worked within a complex educational, linguistic, and geopolitical context. The project had to take into account their language needs, genuine interests, and the external constraints caused by the war and online learning. It was precisely in this reality that the interactive mini-project was implemented, offering at the same time new opportunities and challenges that shaped both the process itself and its outcomes.

### **5.3. Description of the Mini-Project.**

The mini-project, which became the central part of this practice-based study, was designed to combine translation teaching methodology, foster student autonomy, and create a task structure oriented toward interaction. Its core task was for students to collaboratively translate a German-language journalistic article into Ukrainian and to engage in peer review, reflection, and subsequent publication of the Ukrainian translation. This activity was not conceived as a simulation or purely classroom exercise but as a practical task, close to professional activity beyond the university, with concrete results and a broad readership.

**Step 1. Task Setting and Introduction.** The class began with a 10-minute introduction during which the instructor explained the purpose of the activity, presented the concept of the PEP (practice-based research project), and emphasized that this session would contribute to the students' academic development and allow a wider community of readers to become acquainted with their translation work. The students were shown the formal research question of the PEP and were invited to participate in shaping the process – through reviewing and adapting a short questionnaire to the context of the class (the initial questions had been formulated by the instructor in collaboration with colleagues during the planning of the study, but in the class these questions were adjusted according to the specific mini-project, and the students took part in adapting them). This approach created transparency and engaged the students in active participation in the project.

**Step 2. Text Selection and Student Participation in Decision-Making.** The students were offered four articles (three of them from the journal *Demokratischer Salon*): on art in the GDR (Reichel & Pooth, 2024), colonial heritage (Lessing, 2024), peace movements in

Germany (Reichel, 2024), and climate change in literature (Heidorn, 2024a). The students almost unanimously (5 out of 6 active students participated in the vote) chose Fritz Heidorn's article "*The Road to Climate Dystopia? Warum wir Kim Stanley Robinson lesen sollten!*" (Heidorn, 2024a). The choice of this text reflected not only the students' interest but also the relevance of the topic in global debates and the literary context. The fact that the article combined ecological issues with science fiction proved especially motivating for the group of philology students.

**Step 3. Task Structure and Collaborative Work.** The selected text was uploaded as an online document and divided into six approximately equal parts, with each of the six active students assigned one part to translate (the Ukrainian translation was to be added beneath the original text, paragraph by paragraph). This division of labor reflects the possible organization of project work in professional translation. Importantly, each student also received another task: to review and comment, in Track Changes mode, on the translation of another student. Thus, the project consisted of two interconnected stages: individual work (translating one section of the text) and collaborative interaction (peer reviewing and commenting on another section). The entire process took place in a shared Google document (created by the instructor, who granted students editing access), where students could read each other's work, insert comments, and respond to feedback. This format allowed for both asynchronous and synchronous interaction, depending on student availability and internet stability. The instructor monitored the document in real time but intervened minimally during the translation task, allowing the students to take initiative in communication.

**Step 4. Peer Feedback and Group Discussion.** After the stage of individual translation and peer review, the group discussed a translation previously completed in an earlier class. The purpose of this task was to analyze typical errors, consider stylistic alternatives, and address cultural nuances. Through this reflective discussion, the students could recognize themselves as co-creators of meaning and become active participants in the broader discourse through translation.

The current class did not involve a full-group discussion of the entire translation. The instructor undertook to review the entire document independently, finalize the Ukrainian version, and submit it for publication to the editorial office of the cultural portal *Experiment*. The completed translation was later published on the portal's website (27 November 2024), which became the final stage of the mini-project – its public, tangible outcome (Heidorn, 2024b).

**Step 5. Collaboration with External Partners and Publication.** The success of the mini-project depended both on the students' activity in class and on external collaboration with two partners: Norbert Reichel, editor of the journal *Demokratischer Salon*, who granted permission for the use and translation of the article, and the editorial team of the portal *Experiment* (in particular, editor Herman Hoshkador), a Ukrainian cultural online platform that agreed to publish the student translation. This tripartite collaboration – between the German editor, Ukrainian student translators, and the editorial team of Ukrainian media – illustrates how classroom interaction can grow into broader transnational and intercultural learning networks. While practicing translation; the students were actively contributing to the exchange of knowledge in a multilingual environment.

#### **5.4. Student Survey and Pedagogical Observations.**

To evaluate the effectiveness of the interactive mini-project, the instructor combined qualitative classroom observations with a short written survey completed by the six most active participants. The questionnaire consisted of four closed questions (in Ukrainian) and an open comment field following each question concerning collaboration, task performance,

assessment of language skill development, and the use of German during the project. In addition, the author of the study drew on his own field notes and informal post-project reflections to contextualize the students' responses.

For the survey, the author formulated four questions with three possible answers (yes, partially, no): 1) *“Do you consider collaboration with other students (checking their translations and having them check yours) useful for the learning process?”* (yes – 5; partially – 1; no – 0); 2) *“Were you able to successfully complete the translation project?”* (yes – 3; partially – 3; no – 0); 3) *“Did your language skills (reading, writing) improve as a result of this project?”* (yes – 5; partially – 1; no – 0); 4) *“Did you use German during the project in class?”* (yes – 4; partially – 0; no – 2). Half of the students successfully completed their translation projects, while the other half achieved only partial results. Regarding the improvement of language skills (reading and writing), five students reported significant progress, and one reported partial progress. During the project work, four students actively used German in class, while two did not use it at all. Overall, the responses indicate that collaborative activity and project work had a positive impact on student learning, although some participants encountered difficulties in fully completing the projects and in using German during class.

The answers to the first question demonstrated the high value of interaction with peers. Students noted that correcting the translations of others helped them to broaden their understanding of linguistic nuances, notice their own mistakes through comparison, and observe different translation strategies and styles. Here are some comments in response to the first question: *“This collaboration with classmates helps me notice my own mistakes and better understand linguistic nuances. When I analyze the translations of others, I improve my critical thinking and enrich my vocabulary, because I often have to search for the right equivalents”* (Marharyta Serhiichuk); *“It is very useful for me to see feedback from my colleagues, as it helps me improve my skills and pay attention to mistakes”* (Yuliia Kovalchuk); *“I consider collaboration with other students on translations very useful for the learning process. It allows me to check my own knowledge and to become familiar with the different approaches to translation that my classmates use. When I analyze the work of others, I pay attention to various translation nuances that might previously have escaped me. In addition, by discussing different translation options, we learn to collaborate effectively, express our opinions, and argue our point of view. I consider this quite useful for future professional activity”* (Oleksandra Shadrina).

These comments underscore the importance of the principle of the DLL professional development program *Aufgaben, Übungen, Interaktion* regarding cooperative learning as a method of deepening language awareness and developing metalinguistic reflection – even at the beginner language level.

Three students reported that they had completed the project in full, while another three indicated that they had done so only “partially.” In explaining this, they noted that for them the project continued until the final publication, which took place after the class. Importantly, none of the students considered their work unsuccessful. Student Oleksandra Shadrina commented on her experience as follows: *“Of course, certain difficulties and mistakes may arise during the work. However, thanks to the constructive criticism of the instructor and my classmates, I have the opportunity to identify my weak points and improve my translation skills.”* Some students pointed to the delay of the final result as a difficulty: they completed their translation and peer feedback, but the final editing and publication depended on the instructor and the editorial team. This highlights an important aspect of projects that extend beyond university learning: the outcome is distributed over time and often delayed, but it nevertheless retains its significance.

Most students noted that their reading and writing skills improved significantly thanks to the project. Even at the A2 level, the task of working with a complex German text and new vocabulary had a positive effect. Students commented on the development of their language skills as follows: *“While completing the tasks, I constantly encounter new words, idiomatic expressions, and grammatical constructions that enrich my vocabulary. Although my level of German is not high and therefore sometimes it is difficult to translate texts, the very process of translation helps me to at least slightly enrich my vocabulary, and in this way the process also helps me become acquainted with certain nuances of the German language”* (Oleksandra Shadrina); *“Translation practice helps me greatly to develop reading skills, specifically the understanding of complex texts, and also writing skills, since it is necessary to adapt the text”* (Marharyta Serhiichuk). Thus, meaningful contact with somewhat more challenging texts fosters acquisition, even if full mastery has not yet been achieved. Translation itself also served as a form of processing the source material, reinforcing grammatical structures and deepening vocabulary.

The most contradictory responses concerned the question of using German during the project: four students indicated that they had used it, while two said they had not. This reflects a general tension in the course format: although the source text was in German, most communication and explanations took place in Ukrainian due to the still limited level of active proficiency in German. Student Oleksandra Shadrina remarked: *“No, we did not use German in class. In my opinion, since we are at the beginner level of proficiency in German, constant use of it could have complicated the learning process and caused misunderstanding.”*

In his own “field notes” (pedagogical observations during the class), the instructor identified several important patterns of student behavior: student activity increased during the cooperative phase; they were noticeably more focused and motivated than in regular translation classes; peer support was evident even in small details – students politely commented on each other’s translations, offered praise, and cautiously suggested changes; students remained focused on the task throughout the entire 80-minute class, despite the online format and the fact that cameras were turned off (a common but, in the author’s view, questionable practice in Ukrainian online learning); some students were significantly more active than others, highlighting the problem of uneven participation in group tasks. These observations confirmed earlier assumptions: students are more engaged when performing authentic, cooperative tasks; interaction among students fosters self-assessment and mutual support; students are capable of reflecting on the quality of their own work; tangible outcomes (such as the publication of a translation) motivate students and enhance their sense of responsibility. At the same time, the project also revealed structural difficulties. First, not all students participated equally actively in the class. Second, the online format limits spontaneous oral interaction. Third, the use of the target language (German) remains problematic at a low proficiency level during translation classes.

### **5.5. Reflection on the Results.**

The main success of the practice-based research project was the fact that students worked more actively in class and willingly engaged in the tasks. Within the framework of the mini-project, they demonstrated a high level of motivation and responsibility for the results of their work. The authentic nature of the task, the wide audience, and the prospect of online publication generated a sense of responsibility and helped students work with focus and purpose – something often lacking in traditional classroom exercises. The applied relevance, real-world character, and topicality of the task increased student engagement, since they understood that their work would be read by others.

At the same time, several challenges emerged that deserve critical analysis. One of the main difficulties was the uneven participation of students: some took a very active part in translation and peer review, while others limited themselves to completing their translation without reviewing. This typical problem of group learning was exacerbated by the technical limitations of the online format. In addition, the students' low language competence – that is, their limited active command of German – complicated the possibility of deep, spontaneous interaction during class. Although the task was designed to encourage collaboration, the lack of sufficient lexical resources sometimes hindered productive dialogue, so Ukrainian was usually used for discussing the translation.

Another structural problem was that the final result of the project could only be demonstrated after the online class. Since the translation required review by the instructor and subsequent publication on a media platform, the students did not see the outcome of their collective translation work during the class itself. Instead, the students had to understand that the professional translation process often consists of several stages, takes a certain amount of time, and involves the participation of various parties. This realization is valuable in itself, as it reflects the temporal and cyclical nature of professional translation activity. At the same time, it highlights the difference between the rhythm of classroom work and professional project cycles.

Reflecting on the results, it is important to emphasize the significance of carefully formulating translation tasks and consciously organizing the interactive components of learning. For future projects, we plan to provide clearer instructions for effective peer review. Before carrying out such interactive translation tasks, it is advisable to present demonstration examples and supply a checklist of key actions during the review process. In addition, increasing the use of German as the working language, even at beginner levels, will better align with contemporary principles of German language teaching, which stress the maximum use of the target language in a communicative environment. Despite these challenges, the project confirmed the value of integrating translation tasks that lead to public results into the learning process. It also highlighted the necessity of flexibility and adaptability, especially under wartime conditions, when even the best-planned classes can be disrupted.

The experience of conducting the mini-project once again confirmed the importance of student- and task-oriented approaches and demonstrated the potential of interactive online tools (such as shared documents) in supporting collaboration, especially under limited conditions for interaction. Implementing the mini-project within the framework of the DLL professional development program enabled us to learn to consciously balance between pedagogical ideals and practical realities in the challenging conditions of teaching during the Russo-Ukrainian War.

### ***5.6. Theatre Visit as an Alternative Practice-Based Research Project.***

Initially, for the practice-based research project, a theatre visit was planned as a mini-project that would combine a cultural component with interactive language learning. The initial intention was to organize a visit to the play *Vizyt («Bizum»)* based on the work of Friedrich Dürrenmatt at the Ivan Franko National Academic Drama Theatre in Kyiv. The idea was to engage students in preparing and completing various tasks: short presentations on Dürrenmatt's life and work, a joint preparation of a quiz on the play and the author, as well as reflection after attending the performance. This would have allowed students to experience the cultural environment of German-language use while developing linguistic and intercultural competences.

However, due to the war, possible air raid alerts, or power outages, it became necessary

to change the initial plan. The risk of the meeting with students being disrupted was too great to guarantee the successful implementation of the interactive mini-project. In addition, the theatre visit itself was scheduled for the end of the professional development course (29 November 2024), leaving very little time to integrate this activity into the official framework of the practice-based research project. These factors ultimately forced the author to abandon the idea of the theatre visit as the main mini-project for the study.

Nevertheless, the theatre visit still provided valuable insights into student interaction and motivation, even if not in the form of a formalized PEP. On the day of the visit, 13 students attended the performance, including some who were not regular participants in the translation course. Before the performance, students briefly presented on Friedrich Dürrenmatt's life and work and also recalled the themes of the play, which was meant to motivate them to watch more attentively. To support this aim, the instructor also prepared an online quiz on the same topic in Google Forms (Shopin, 2024), which students completed on their phones before the performance. This activity fostered interaction among students, cultural learning, and critical thinking – key elements of interactive learning.

It should be noted that the theatre visit demonstrated both the significant potential and the challenges that arise in the context of language learning through culture. On the one hand, students showed enthusiasm and were grateful for the opportunity to experience German-language culture in the Ukrainian theatre. In their reflections, they emphasized the emotional and intellectual impact of the performance (student reflections can be read here: Matvieieva, 2024a), which fully corresponds to the goals of intercultural learning. On the other hand, organizational difficulties – such as some students arriving late, technical issues during online pre-discussions, and the general unpredictability of wartime conditions – required flexibility and well-considered planning of alternatives in project-oriented learning.

Thus, the “unrealized” practice-based research project highlighted the fundamental importance of developing resilience and adaptability, as it reinforced the author's conviction that cultural experiences, even under difficult conditions, can significantly enrich the language learning process. Thanks to this experience, they came to understand the importance and effectiveness of alternative forms of interactive learning, especially in circumstances that threaten to undermine even the most carefully designed plans.

## 6. Conclusions.

The results of the practice-based research project enabled a comprehensive reflection on translation practice and a conscious application of effective principles of communicative German language teaching in the context of the Russo-Ukrainian War.

First, the project demonstrated the effectiveness of project work and interaction in translation intercultural-oriented classes. Carrying out professional tasks with a broad audience and public outcomes stimulated deeper engagement and a sense of responsibility among students. This result aligns with the principles of the *Deutsch Lehren Lernen* (DLL) program, which emphasizes tasks and exercises that encourage students to actively participate in authentic communication.

Second, the translation project confirmed that online collaboration has significant potential, even under conditions of war, and despite the technical limitations of this format of learning. Despite difficulties with connectivity and class attendance, the use of shared documents and asynchronous peer review gave students the opportunity to engage actively in effective translation work. This experience demonstrated that careful project design and proper support of group work make it possible to overcome some of the challenges associated with online learning.

Third, the interactive translation project highlighted the value of authentic tasks with

tangible outcomes. Students' awareness that their translations would be published online motivated them to work conscientiously on the material and strive for high-quality results. This sense of purpose is often absent when students perform "artificial" classroom exercises. By combining learning with the publication of an article in Ukrainian media, the author successfully bridged the gap between academic foreign language learning and its professional application by translators as intercultural communication mediators.

Based on the project's results, it can be concluded that applying the didactic principles of the DLL (*Deutsch Lehren Lernen*) program flexibly in online teaching is necessary, particularly under the challenging wartime conditions.

**Future research** could further develop new online interactive models of project-based translation practice, focusing on strengthening intercultural interaction and increasing the use of the target language, even at beginner levels of proficiency.

### References

- Byram, M. (1997). Teaching and assessing intercultural communicative competence. *Multilingual Matters*.
- Byram, M., Nichols, A., & Stevens, D. (Eds.). (2001). Developing intercultural competence in practice. *Multilingual Matters*.
- Byram, M., Holmes, P., & Savvides, N. (2013). Intercultural communicative competence in foreign language education: questions of theory, practice and research. *The Language Learning Journal*, 41(3), 251–253. doi: <https://doi.org/10.1080/09571736.2013.836343>
- Deardorff, D. K. (2006). Identification and assessment of intercultural competence as a student outcome of internationalization. *Journal of Studies in International Education*, 10(3), 241–266. doi: <https://doi.org/10.1177/1028315306287002>
- Funk, H., Kuhn, C., Skiba, D., Spaniel-Weise, D., & Wicke, E. (2014). *Aufgaben, Übungen, Interaktion*. München: Klett-Langenscheidt.
- Heidorn, F. (2024a). The road to climate dystopia? Warum wir Kim Stanley Robinson lesen sollten! *Demokratischer Salon*. Retrieved September 12, 2025, from <https://demokratischer-salon.de/beitrag/the-road-to-climate-dystopia/>
- Heidorn, F. (2024b). Shliakh do klimatychnoyi dystopiyi? Chomu varto chytaty Kima Stenli Robinsona [The road to climate dystopia? Why we should read Kim Stanley Robinson] (O. Shadrina, Yu. Kovalchuk, S. Fedotova, M. Serhiichuk, S. Borovyk, & O. Kastarnov, Trans.). *Experiment*. Retrieved September 12, 2025, from <https://md-eksperiment.org/post/20241127-shljakh-do-klimatychnoyi-dystopiyi-chomu-varto-chytaty-kima-stenli-robinsona>
- Kramersch, C. (1993). *Context and culture in language teaching*. Oxford University Press.
- Lessing, N. (2024, September 23). Ein Erbe mit Langzeitfolgen. *Kosmos*. Retrieved June 2, 2025, from <https://www.humboldt-foundation.de/entdecken/magazin-humboldt-kosmos/alles-nur-geklaut/ein-erbe-mit-langzeitfolgen>
- Liddicoat, A. J., & Scarino, A. (2013). *Intercultural language teaching and learning*. Wiley-Blackwell. doi: <https://doi.org/10.1002/9781118482070>
- Matvieieva, S. (2024a). Pavlo Shopin iz studentamy v Natsionalnomu akademichnomu dramatychnomu teatru imeni Ivana Franka [Pavlo Shopin with students at the Ivan Franko National Academic Drama Theatre]. *Ukrainskyi derzhavnyi universytet imeni Mykhaila Drahomanova: ofitsiyni sait [Mykhailo Dragomanov State University of Ukraine: Official website]*. Retrieved September 12, 2025, from <https://fif.udu.edu.ua/pro-fakultet/struktura-2?view=article&id=29#pavlo-shopin-iz-studentamy-v-natsionalnomu-akademichnomu-dramatychnomu-teatri-imeni-ivana-franka>
- Matvieieva, S. (2024b). Pavlo Shopin proishov pidvyshchennia kvalifikatsii v Goethe-Instituti [Pavlo Shopin completed training at the Goethe-Institut]. *Ukrainskyi derzhavnyi universytet imeni Mykhaila Drahomanova: ofitsiyni sait [Mykhailo Dragomanov State University of Ukraine: Official website]*. Retrieved September 12, 2025, from <https://fif.udu.edu.ua/pro-fakultet/struktura-2?view=article&id=29#pavlo-shopin-proishov-pidvyshchennia-kvalifikatsii-v-gete-instytuti>
- Reichel, N. (2024, October 21). Identitärer Frieden. Realitätsverluste in der deutschen Friedensbewegung. *Demokratischer Salon*. Retrieved September 12, 2025, from <https://demokratischer-salon.de/beitrag/identitaerer-frieden/>

Reichel, N. (2025, April 16). Wer wir sind. *Demokratischer Salon*. Retrieved September 12, 2025, from <https://demokratischer-salon.de/wer-wir-sind/>

Reichel, N., & Pooth, A. (2024, October 28). Die documenta und die DDR. Ein Gespräch mit der Kunsthistorikerin Alexia Pooth. *Demokratischer Salon*. Retrieved September 12, 2025, from <https://demokratischer-salon.de/beitrag/die-documenta-und-die-ddr/>

Shopin, P. (2024). Friedrich Dürrenmatt. Quiz. *Google Forms*. Retrieved September 12, 2025, from [https://docs.google.com/forms/d/e/1FAIpQLSeQEPLRidwA6SIpqkVIAa7Ra1SCzeC3XpG1YWuNz\\_Gw\\_h8pbA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeQEPLRidwA6SIpqkVIAa7Ra1SCzeC3XpG1YWuNz_Gw_h8pbA/viewform)

Szabó, F., & Csépes, I. (2022) Constructivism in language pedagogy. *Hungarian Educational Research Journal*, 13(3), 405–417. doi: <https://doi.org/10.1556/063.2022.00136>

Turula, A., Kurek, M., & Lewis, T. (Eds.). (2019). Telecollaboration and virtual exchange across disciplines: In service of social inclusion and global citizenship. *Research-publishing.net*. doi: <https://doi.org/10.14705/rpnet.2019.35.933>

### Бібліографічний опис:

Шопін, П. Ю. (2025). Студентський німецько-український переклад як форма міжкультурної комунікації. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 94–106. <https://doi.org/10.31392/UDUnc.series9.2025.30.08>

### Анотація

У статті розглянуто студентську співпрацю під час онлайн-занять із перекладу з німецької на українську мову у складних соціально-політичних умовах російсько-української війни. Автор описує практичний дослідницький проєкт, реалізований на базі Українського державного університету імені Михайла Драгоманова, у якому брали участь студенти другого курсу з початковим рівнем володіння німецькою мовою (A2). Метою дослідження було з'ясувати, які зміни відбуваються під час групової роботи над інтерактивним мініпроєктом. Центральним завданням було спільне перекладання публіцистичної статті з німецького видання «Demokratischer Salon» із подальшою публікацією на вебсайті культурного порталу «Експеримент». Дослідження поєднало якісні методи спостереження, анкетування та аналізу відповідей студентів на запитання анкети для вивчення рівня взаємодії, мотивації та розвитку мовних навичок учасників. Результати свідчать, що мініпроєкт суттєво підвищив залученість студентів, сприяв розвитку критичного мислення, навичок міжкультурної комунікації та рефлексії над власною навчальною діяльністю. Водночас були зафіксовані й проблеми: нерівномірна участь студентів, технічні перешкоди онлайн-формату та обмежене використання німецької мови у спілкуванні під час заняття через низький рівень володіння нею. Автор відзначає важливість гнучкого застосування дидактичних принципів програми підвищення кваліфікації викладачів німецької мови «Deutsch Lehren Lernen» («Вчимося навчати німецької»), особливо в умовах війни, де зовнішні фактори (повітряна тривога, відключення електроенергії, вимушене переміщення) ускладнюють навчальний процес. Досвід інтерактивного мініпроєкту дозволив інтегрувати автентичні завдання з реальними результатами (публікація) та показав потенціал онлайн-інструментів для розвитку співпраці навіть за умов відсутності офлайн-навчання. У статті також обговорюється альтернативний проєкт із відвідування театру як приклад гнучкого планування й пошуку інших форматів інтерактивного навчання. Автор робить висновок, що впровадження інтерактивних перекладацьких проєктів із публічними результатами сприяє підвищенню мотивації та відповідальності студентів, водночас позиціонуючи переклад як форму міжкультурної комунікації.

**Ключові слова:** німецько-український переклад, інтерактивний перекладацький проєкт, міжкультурна комунікація, онлайн-переклад, студентський переклад, навчання німецької мови як іноземної.

DOI: <https://doi.org/10.31392/UDU-nc.series9.2025.30.09>

UDC: 81'25:659.1

**Oksana M. Vasylenko**

PhD in Psychology, Associate Professor,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0001-5193-045X>

e-mail: [o.m.vasylenko@udu.edu.ua](mailto:o.m.vasylenko@udu.edu.ua)

**Yaroslava V. Khyzhun**

PhD in Philology, Associate Professor,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0002-1932-6655>

e-mail: [y.v.khyzhun@udu.edu.ua](mailto:y.v.khyzhun@udu.edu.ua)

**Liudmyla A. Vozniuk**

Senior Lecturer,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine

<https://orcid.org/0000-0001-7402-6287>

e-mail: [l.a.voznyuk@udu.edu.ua](mailto:l.a.voznyuk@udu.edu.ua)

## STYLISTIC DEVICES AND PRAGMATIC TRANSFORMATIONS IN TRANSLATING ENGLISH ADVERTISING SLOGANS INTO UKRAINIAN

Bibliographic Description:

Vasylenko, O., Khyzhun, Ya., Vozniuk, L. (2025). Stylistic Devices and Pragmatic Transformations in Translating English Advertising Slogans into Ukrainian. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine. Series 9. Current Trends in Language Development*, 30, 107–116. <https://doi.org/10.31392/UDU-nc.series9.2025.30.09>

## **Abstract**

*The paper examines the pragmatic transformations that occur when translating English-language advertising slogans into Ukrainian, with an emphasis on preserving their communicative potential and cultural identity. The authors analyse the essence of advertising text as a form of mass communication, reveal the historical origins of slogans and their evolution from battle cries to branding tools, and outline the typology of slogans according to functional, emotional, and stylistic characteristics.*

*Particular attention is paid to the difficulties of translation caused by grammatical, lexical, and cultural differences between English and Ukrainian. In this context, a number of translation strategies are considered – from generalised and selective translation to communicative-pragmatic and semantic translation – as well as transformational techniques such as transposition, modulation, adaptation, calquing, antonymic translation and paraphrasing.*

*An advertising slogan is a concise, emotionally charged formula that embodies the brand's ideology, appeals to consumer psychology, and serves to identify, persuade, and influence aesthetically. The authors emphasise the importance of preserving the pragmatic content of the original in translation, which requires a flexible approach, interdisciplinary awareness and sensitivity to context. This approach contributes to the formation of an effective advertising message that resonates with the Ukrainian audience.*

**Keywords:** *pragmatic transformations, advertising slogans, cultural identity, communicative potential, semantic translation, transposition, modulation, adaptation, calquing, antonymic translation and paraphrasing.*

## **1. Introduction.**

In today's media-saturated world, advertising permeates nearly every aspect of public communication, manifesting in diverse forms and formats. Closely intertwined with mass media, advertising relies on various platforms to disseminate its messages, often engaging audiences through involuntary or passive exposure. This characteristic positions advertising not merely as a tool of persuasion but as a form of communication that is frequently imposed rather than sought.

The growing prominence of advertising in our national context is largely driven by the expansion of international trade and tourism. As a result, there is increasing scholarly interest in analysing English-language advertising content – one of the dominant vehicles of global commercial discourse. This includes not only examining the linguistic and stylistic features of such texts but also addressing the challenges that arise in their translation. Identifying effective strategies for rendering slogans and promotional messages across languages is essential for ensuring both semantic accuracy and cultural resonance.

Such inquiries contribute meaningfully to the advancement of advertising studies and play a vital role in enhancing the quality of professional training in marketing, translation, and intercultural communication.

Unlike literary translation, where the translator's primary task is to preserve the aesthetic and artistic qualities of the source text, the translation of advertising materials follows a different trajectory. It is shaped by distinct structural features, stylistic tools, and a strong emphasis on communicative impact. When working with advertising content, the translator must navigate not only linguistic challenges arising from semantic and syntactic disparities between languages, but also the broader task of sociolinguistic adaptation – ensuring the message resonates appropriately within the target culture.

Determining a single, universally effective translation strategy for advertising is inherently complex. However, it is widely acknowledged that literal or verbatim translation is seldom appropriate in this domain. The persuasive power of advertising lies not in replicating form, but in evoking imagery and emotional response. Therefore, creative transformation often takes precedence over direct equivalence.

Moreover, advertising discourse cannot be fully understood or translated in isolation. It intersects with multiple disciplines – including linguistics, sociology, literary theory, media studies, and cultural anthropology – each offering valuable insights into how meaning is

constructed, conveyed, and received across cultural boundaries (Tanaka, 2005, p. 168).

In our opinion, mastering the theoretical foundations of the translation process is a necessary condition for its implementation. The volume of information that is contained in advertising and that must be reproduced as accurately as possible, is reflected in translation adaptations. The relevance of this study lies in the importance of reproducing the pragmatic aspect in creating an accurate translation of the advertising slogans in order to understand their content. Taglines convey both the brand's history and its values. This means that poorly translated, ineffective or even offensive slogans can undermine the trust a brand has already gained.

## 2. Literature Review.

In modern linguistic research, this topic is widely studied in the works of both Ukrainian and foreign scientists. For example, such foreign researchers as V. Karsita and A. Apriana (2025), P. Skorupa (2015), T. Dubovičienė (2015), and K. Tanaka (2005) investigated linguistic features of advertising texts in different languages. Several Ukrainian linguists contribute to the study of advertising discourse and provide valuable insights for the translation of English advertising slogans into Ukrainian. S. Huzenko (2013) focuses on the structural and pragmatological organization of advertising texts, offering tools for understanding how persuasive meaning is constructed. O. Krutoholova (2013) examines the linguo-pragmatic features of slogans, highlighting the communicative strategies that must be preserved or adapted in translation. N. Sheverun, N. Nikolska, and O. Kositska (2022) work directly on the translation of English advertising slogans into Ukrainian, analysing effective methods for rendering stylistic devices, cultural references, and persuasive intent. H. Stashko (2020) studies stylistic repetition in English-language advertising, a device that often requires creative adaptation in translation. O. Yemelianova (2020) investigates metaphor as a persuasive mechanism in modern English advertising discourse, providing insights into how figurative language shapes consumer perception and how such metaphors can be transferred across languages.

## 3. Aim and Objectives.

Based on the relevance of the presented topic, the aim of the paper is to identify and analyse the means of preserving the pragmatic basis of Ukrainian advertising slogans of recent years. This goal involves solving such tasks as analysing the definition of the concepts "advertising text" and "advertising slogan", highlighting the genesis of the study of advertising slogans and the main points of correct translation of advertising slogans and their pragmatic adaptations, besides identifying and analysing the dominant means of preserving the pragmatic component during the translation of advertising slogans.

## 4. Methodology.

The research presented in this paper employs a mixed-methods approach to examine how stylistic devices and pragmatic potential are preserved during the translation of English advertising slogans into Ukrainian. To achieve the defined aim and objectives, a variety of general scientific and specialised methods of linguistic analysis were utilised: *General Scientific Methods* (Deductive Method, Analysis and Descriptive Methods, Comparative Method, Method of Hypotheses) and *Specialised Linguistic Methods* (Stylistic Analysis, Paralinguistic Analysis, Method of Translation Transformations Analysis). These specific methods allowed for a detailed investigation into the translation processes.

Stylistic Analysis method was crucial for identifying the specific linguistic and rhetorical devices (e.g., alliteration, metaphor, wordplay) used in the English slogans to

achieve their persuasive effect. Paralinguistic Analysis method was used to evaluate the communicative potential and pragmatic force of both the original slogans and their translations. It assessed whether the target Ukrainian slogans successfully achieved the same persuasive goals and resonated culturally with the target audience. Method of Translation Transformations Analysis involved a systematic comparison of the source and target texts to pinpoint the specific techniques (transformations) applied by the translators. This allowed us to categorize instances of *transposition*: changes in grammatical form (e.g., shifting from a clause to a phrase); *modulation*: semantic shifts or changes in perspective; *adaptation*: modifications made to accommodate cultural differences; *calquing (loan translation)*: direct structural or literal translation of form; *antonymic translation*: expressing an idea using an opposite meaning for stylistic effect; *paraphrasing*: restructuring the message while preserving the core meaning.

## 5. Results.

The concept of “advertising text” is extremely broad; it should be considered that this is a specific form of mass communication. Consequently, “advertising text” is a type of social communication, presented in the form of a text or a spoken statement, the main purpose of which is to inform groups of people and further encourage them to take action regarding the advertised services, goods, etc. Like any text, advertising text is built according to certain rules and has a generally accepted structure, including four main parts: 1) slogan; 2) title; 3) main advertising text; 4) echo phrase.

The slogan is the most important component of the advertising text; it is a short original phrase that expresses the main idea of all messages within the advertising campaign. Initially, the slogan did not have an advertising function – as historians testify, in the 16th century, this was the name given to the cry of the clans of Scottish warriors with which they went on the attack. The very concept of “slogan” goes back to the Gaulish language (*sluagh-ghairm*), which means “battle cry”. Later, the “slogan” was transformed into an advertising motto. “First of all, a slogan needs to attract the consumer’s attention with an appealing initial statement, because only then will they be prepared to learn more about the product and the company’s arguments,” says Tom van Laer, Associate Professor of Narratology at The University of Sydney (Gilbert, 2022). Short slogans began to be used for advertising purposes at the end of the 19th century in England, where advertising was a stable, profitable business. In America, large newspapers sold a strictly limited volume: everyone had two or three lines no wider than a standard column, and some of the advertisers came to use the same phrase. This is how a slogan appeared that attracted attention well.

There is no single clear definition of the advertising slogan in scientific literature; various authors define this term, taking into consideration its specific characteristics. For instance, a scientist researcher D. Rein in his book “The language of advertising and merchandising in English” defines it as “a unique phrase identified with a company or brand” (Rein, 1982). Researchers G. Dowling and B. Kabanoff hold the same opinion: “appear beneath or beside the corporate name at the bottom of a print advertisement and are separated from the body copy for easy recognition” (Dowling & Kabanoff, 1996).

So, according to the definition of Tom van Laer, “Slogans can be a powerful way of extolling a product, and persuading people that they just ‘have to’ buy it. That only works if certain conditions are satisfied and when, for example, there is a latent demand for the item in question” (Gilbert, 2022). It is a concise and easily understood formulation of an advertising idea. The slogan is subject to copyright.

Given the constraints of time and space in advertising, it is crucial for advertisers to craft language that resonates with their intended audience and prompts a favourable

response. Since language holds significant power in shaping human perception and behaviour, its strategic use can greatly enhance the impact of an advertisement. A slogan is a phrase consisting of two to four words that are easy to remember. This is a phrase that can tell more about a company or product than a corporate brochure, annotation, or catalogue. Slogans often serve a dual purpose: they need to attract people's attention and they need to be memorable. Besides, they are employed for a variety of reasons such as differentiating the company/brand, providing customers with a reason to buy, or stating a distinctive competency (Briggs, 2017).

Ideally, of course, you design a short, catchy sentence that is difficult to forget. The effectiveness of a slogan also depends on its information content. It must be permanent. Therefore, the main task when creating a slogan is to present the maximum information that influences the consumer. A slogan is defined as an advertising formula, a permanent advertising motto. For example, Dahlén and Rosengren (Dass, Kohli, Kumar, & Thomas, 2005) find that consumers evaluate brands with strong slogans more favourably, which increases brand equity. A slogan is a clear and concise formulation of the main theme of the advertising message. It should affect not only hearing, but also vision. The slogan defines the characteristic, unique features of the advertiser's activities and is an element of the corporate identity. That is why the wording of the slogan is registered as the property of the company, like a trademark.

In our research, we identify advertising texts as a verbal message with communicative and pragmatic potential, which is revealed by means of certain linguistic means and directed to the audience of recipients. With the help of such advertising texts, the goals of the advertiser are transformed and their interaction with service consumers is carried out. The main purpose of advertising texts is pragmatic, mainly the influence of the recipient and this influence prompts him to take active actions (Guzenko, 2013).

There is still no generally accepted classification of slogans. There are several classifications of advertising slogans, which have been defined by various scholars. For example, Skorupa & Dubovičienė (2015) divide slogans into *informative* (they communicate product features or benefits), *persuasive* (they aim to influence consumer choice or behaviour), *reminder* (they reinforce brand recognition or loyalty) and *command/call to action* (they encourage immediate action) ones. Dianyuan Zhang, Wenhao Han and Jie Yao distinguish between emotionally positive slogans, emotionally negative slogans, and neutral/abstract slogans (Zhang, Yao, & Han, 2024). Ukrainian scholars Sheverun N. V., Nikolska N. V. and Kositska O. M. in their study drew attention to the classification of slogans based on linguistic features, namely: rhyme and rhythm, alliteration, pun or wordplay and repetition (Sheverun, Nikolska, & Kositska, 2022). Annisa Fadlila divided slogans into types of phrases found in advertising texts (verb phrases, noun phrases, prepositional phrases, adjective phrases, adverb phrases). As a result, it was concluded that verb phrases are the most effective because they convey dynamics, a call to action, or a promise. Noun phrases are often used to create a brand image. Prepositional phrases add context, but are less common (Fadlila, 2014).

The study of advertising slogans is a complex and multifaceted field that covers various aspects such as the psychology of perception, the effectiveness of communication, and the impact of speech on consumers. The genesis of the study of advertising slogans is connected with the development of the advertising industry and the growing interest in studying their effectiveness.

The paper presents an analysis of the usage of rhetorical figures across product categories: foodstuffs, drinks, automobiles, airlines, gas stations, bus lines, banks and insurance companies, stores and shopping centres, technology and communications, clothing

and cosmetics, tourism, and others. A number of key points are connected with the genesis of the study of advertising slogans.

*Psychology of perception.* The emergence of research on advertising slogans is associated with a growing understanding of how consumers perceive and respond to advertising messages. Research into the psychology of advertising perception, including slogans, helps understand how speech and design elements affect consumers' emotions, awareness, and memory.

*Effectiveness of communication.* Advertising slogans aim to effectively communicate messages and attract consumers' attention. Research is aimed at studying which elements of a slogan (e.g., rhymes, metaphors, repetitions) contribute to better perception and memory of the message.

*Impact on consumers.* Research on advertising slogans also examines their impact on consumers. This includes the study of emotional response, the formation of ideas and associations, and influencing the decision to purchase a product or service.

Creating advertising slogans, the following linguistic and stylistic means are effectively used: alliteration, hyperbole, personification, metaphor, epiphora, anaphora, pun, onomatopoeia, parallelism, rhyme, and some others. We will consider them further. Alliteration in advertising slogans is designed to attract attention, and its use usually makes any work memorable. That's why you may have heard a lot of advertisements with alliterative slogans. For example, "Dunkin' donuts: America runs on Dunkin'", "Maybelline: maybe she's born with it. Maybe it's Maybelline". Hyperbole is often used in advertising, often making reference to as "dramatizing the selling point." ("Adds amazing lustre for infinite, mirror-like shine" for Brilliant Brunette shampoo, "Our revolutionary fitness program will transform your body and reshape your life, helping you achieve the physique of your dreams in just 30 days!" for sports club). Metaphor is the most popular rhetorical figure in advertising texts and is often prominent: it affects the will and feelings of consumers, drives them into action. Metaphor serves not only a linguistic function of creating an image, but also allows us to formulate the brief about the benefits of goods (Yemelyanova, Kucheriavenko, 2020). For example, "Like a good neighbour, State Farm is there", "Buy one get one free" (McQuire and Mick, 1999). On the contrary, epiphora is used in advertising to drive a message and make it more memorable for an audience; it is proven to be one of the seldom-used rhetorical figures in advertising. But "both epiphora ... and anaphora reinforced by alliteration, assonance and rhyme serve the function of furnishing an artistic effect to slogans and brand names" (Stashko, 2020). In general, the rhetorical figures as a strategy of persuasion are widely used in advertising texts today, especially in print advertising. In our opinion, the translations of English language advertising slogans should definitely be carried out in view of the availability of stylistic figures and means as accurately as possible and with the preservation of pragmatic potential, which is not an easy task.

The last decades are an indicator of the development of linguistics and the beginning of its integration with human sciences (psychology, sociology, etc.) and its emphasis on anthropocentrism, which is the primary principle of modern linguistics. The human factor in language is at the heart of the anthropological paradigm of language research. Another direction of research is related to the study of the communicative space of language, reflected in a coherent text and determined by extralinguistic factors of oral and written speech. N. Andreychuk notes that one of the fundamental ideas of the anthropocentric paradigm is the following: human existence becomes impossible without communication, and the essence is communication with others (Andreychuk, 2009). In recent decades, the development of the communicative-pragmatic direction of research has led to the fact that the attention of

scientists has shifted from the study of the author of speech to the second participant in communication, that is, the addressee.

Such orientation allows considering advertising texts not only from the side of their grammatical constructions and ways of their expression at different linguistic levels (morphological, lexical-semantic, syntactic and stylistic), but also taking into account pragmatic and communicative strategies. This direction made it possible to conduct a comprehensive study of advertising texts, in particular, advertising slogans in modern English. Accordingly, the study of English-language advertising slogans from a linguistic point of view involves the involvement of various methodological directions and approaches at different stages of the work. Today's methodology in the field of philological sciences is based on the actualization of one of the paradigmatic directions – anthropocentric, which was already mentioned earlier, and discourse-centric. If the first is focused on the actualization of the human factor in language, then the second is directly related to the text or discourse (Krutogolova, 2013). Each of the directions is aimed at solving different research tasks, and their complex application makes it possible to analyse English-language advertising slogans from all aspects.

## 6. Discussion.

Translating advertising slogans from English into Ukrainian presents a range of challenges, making the exploration of effective translation strategies essential. The substantial grammatical differences between the two languages, along with disparities in lexical structures, often hinder the possibility of achieving a fully accurate translation. Furthermore, cultural distinctions embedded in each language may complicate the process even further, influencing both the choice of translation techniques and the final outcome.

To navigate these complexities, a translator must possess a high level of proficiency in both the source and target languages, as well as a deep understanding of the cultural nuances that shape the message. Prior to initiating the translation, it is crucial to identify the most suitable approach. However, it should be acknowledged that no theoretical method can be applied in its pure form; real-world translation requires flexibility, adaptation, and sensitivity to context.

When selecting an appropriate translation strategy, a translator may rely on several guiding principles, each tailored to the purpose and audience of the target text:

- Generalized (partial) translation is applied when the goal is to provide a broad understanding of the content, especially when specific details are not essential for communication.
- Selective translation is useful when the translator aims to convey the tone, stylistic features, or thematic essence of the original text without rendering it in full.
- Functional simplification involves condensing or adapting the source material to suit readers with limited background knowledge or lower readiness to engage with complex texts.
- Comprehensive (full) translation is employed when a detailed and complete rendering of the original is required.
- Literal translation is typically reserved for academic or scientific contexts, where precision and fidelity to the original wording are paramount.
- Semantic translation focuses on conveying the deeper socio-cultural meaning of the source text, often intended for professional or specialized audiences.
- Communicative-pragmatic translation adapts the original message to suit a broader public, emphasizing clarity, accessibility, and cultural relevance.

Given the nature of advertising slogans as concise, audience-oriented components of promotional texts, their translation typically involves either functional partial adaptation or

communicative-pragmatic full rendering. These approaches align with the slogan's primary purpose: to deliver information in a simplified, memorable, and easily digestible form for a broad public. Achieving an effective translation often requires the application of transformative techniques, which may include reconfiguring specific elements of the original phrase or reinterpreting the message entirely to preserve its impact and resonance in the target language.

To create an adequately equivalent translation of slogans, a translator can use a number of translation transformations:

1. **Transposition.** Altering grammatical structures (e.g., word order, part of speech). *"Think different"*.
2. **Modulation.** Shifting the semantic or logical perspective. *"Impossible is nothing"*.
3. **Expansion (Explicitation).** Replace a concise phrase with a more elaborate one for clarity. *"Open happiness"*.
4. **Compression (Reduction).** Condensing or simplifying the message without losing its core meaning. *"Just do it"*.
5. **Adaptation (Cultural substitution).** Replacing culturally specific elements with ones familiar to the target audience. *"Have a break, have a KitKat"*.
6. **Calque (Literal or partial borrowing).** Reproducing the structure of the original phrase directly or semi-directly. *"Time is money"*.
7. **Antonymic translation.** Using an opposite expression to preserve the original effect. *"Don't miss out"*.
8. **Paraphrasing (Reformulation).** Reinterpreting the slogan entirely to match tone, style, and emotional impact. *"Melts in your mouth, not in your hands"*.

## 7. Conclusions.

The translation of advertising slogans represents a complex, multidimensional process that demands a synthesis of linguistic precision, stylistic nuance, and cultural sensitivity. Far from being mere fragments of promotional language, slogans function as potent communicative tools that encapsulate brand identity, evoke emotional resonance, and prompt consumer action. Their translation must therefore preserve not only semantic content but also pragmatic force and rhetorical impact.

Modern linguistic paradigms particularly anthropocentric and discourse-centric approaches underscore the importance of viewing advertising texts as communicative acts shaped by both the speaker and the recipient. This shift in focus from authorial intent to audience reception highlights the necessity of adapting slogans to the cultural expectations and cognitive frameworks of the target audience.

Stylistic devices such as alliteration, metaphor, hyperbole, and wordplay are not ornamental but integral to the persuasive power of slogans. Their preservation in translation is essential to maintaining the original's communicative efficacy. Moreover, the classification of slogans by function, emotional tone, linguistic structure, and grammatical form provides a valuable framework for analysing their role and optimizing their translation.

Effective slogan translation requires the strategic application of various transformative techniques, including transposition, modulation, expansion, reduction, adaptation, calque, antonymic translation, and paraphrasing. These methods enable translators to navigate grammatical, lexical, and cultural disparities between languages while preserving the slogan's core message and emotional appeal.

In sum, the translation of advertising slogans is not a mechanical task but a creative and context-sensitive endeavour. It calls for a deep understanding of linguistic structures, cultural

codes, and communicative intent. As such, continued research in this field is vital for advancing advertising studies, translation theory, and cross-cultural communication.

### References

Andreichuk, N. I. (2009). Antropotsentrychna paradyhma suchasnoi linhvistyky: ideolohiia i prohramy doslidzhen. [The anthropocentric paradigm of modern linguistics: ideology and research programmes]. *Linhvistychni studii*. Donetsk. Issue 17, 273–278. [in Ukrainian].

Briggs, E. (2017). Slogan recall effects on marketplace behaviors: The roles of external search and brand assessment. *Journal of Business Research*, 80, 98.

Dass, M., Kohli, Ch., Kumar, P., & Thomas, S. (2014). A study of the antecedents of slogan liking. *Journal of Business Research*, 67(12), 2506.

Dowling, G., & Kabanoff, B. Computer aided content analysis: what do advertising slogans have in common? *Marketing letters*. Netherlands, 7(1), 63–75.

Gilbert, J. (2022). The secrets of a winning advertising slogans. Retrieved October 10, 2025, from <https://cutt.ly/UtadE4ah>

Huzenko, S. (2013). Struktura reklamnoho tekstu v prahmalinhvistychnomu aspekti. [The structure of advertising text in a pragmatically linguistic aspect]. *Scientific works. Philology. Linguistics*, 219(207), 25–30. [in Ukrainian].

Karsita, V., & Apriana, A. (2025). Syntactic patterns in advertisement slogans. Retrieved October 26, 2025, from <https://cutt.ly/ltadWYCr>

Katrandjiev, H., Velinov, I., & Radova, K. (2016). Usage of rhetorical figures in advertising slogans. *Trakia Journal of Sciences*, 3, 267–274.

Krutoholova, O. V. (2013). Reklamnyi slohan u linhvoprahamatychnomu rakursi [Advertising slogan in a linguistic-pragmatic perspective]. *Scientific works. Philology. Linguistics: collection of scientific works*, 211, 41. Retrieved October 10, 2025, from <http://lib.chdu.edu.ua/pdf/naukpraci/movoznavtvo/2013/223-211-8.pdf>. [in Ukrainian].

Rein, D. (1982). *The language of advertising and merchandising in English*. New York: Regent.

Sheverun, N., Nikolska, N., & Kositska, O. (2022). Linguistic features of English advertisement slogans and methods of their translation into the Ukrainian language. *Zakarpatsьki filologichni studii*. 2(24), 138–144.

Skorupa, P., & Dubovičienė, T. (2015). Linguistic characteristics of commercial and social advertising slogans. *Santalka: Filologija, Edukologija*, 23(2), 108–118.

Stashko, H. (2020). The effect of stylistic repetition in English-language advertising texts. Science and Education a new dimension. *Philology*, 8(241), 60–63.

Tanaka, K. (2005). *Advertising language: A pragmatic Approach to Advertisements in Britain and Japan*. Routledge, 168.

Yemelianova, O. (2020). Suggestive function of metaphor in the modern English advertising discourse. *Scientific Bulletin of Chernivtsi University, Series: Germanic Philology*. Chernivtsi, 823, 82–86.

Zhang, D., Yao, J., & Han, W. (2024). Why does advertising work? exploring the neural mechanism of concreteness and emotional effects of donation advertising slogans. *Current Psychology*, 43, 21630–21645. doi: <https://doi.org/10.1007/s12144-024-05907-8>

40 Memorable Advertising Slogans (and How to Create One). Retrieved October 10, 2025, from <https://www.cleverism.com/40-memorableadvertising-slogans/>

### Бібліографічний опис:

Василенко, О. М., Хижун, Я. В., Вознюк, Л. А. (2025). Стилістичні засоби та прагматичні трансформації при перекладі англійських рекламних слоганів українською мовою. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 30, 107–116. <https://doi.org/10.31392/UDUnc.series9.2025.30.09>

### **Анотація**

У статті досліджено прагматичні трансформації, що виникають при перекладі англомовних рекламних слоганів українською мовою з акцентом на збереженні їхнього комунікативного потенціалу та культурної самобутності. Автори аналізують сутність рекламного тексту як форми масової комунікації, розкривають історичне походження слогана та його еволюцію від бойового кличу до інструмента брендингу, а також окреслюють типологію слоганів за функціональними, емоційними та стилістичними ознаками.

Особливу увагу приділено складнощам перекладу, зумовленим граматичними, лексичними та культурними розбіжностями між англійською та українською мовами. У цьому контексті розглянуто низку перекладацьких стратегій – від узагальненого та вибіркового перекладу до комунікативно-прагматичного та семантичного – а також трансформаційних прийомів, таких як транспозиція, модуляція, адаптація, калькування, антонімічний переклад і парафраз.

Рекламний слоган постає як лаконічна, емоційно насичена формула, що втілює ідеологію бренду, апелює до психології споживача та виконує функції ідентифікації, переконання й естетичного впливу. Автори наголошують на важливості збереження прагматичного змісту оригіналу при перекладі, що потребує гнучкого підходу, міждисциплінарної обізнаності та чутливості до контексту. Такий підхід сприяє формуванню ефективного рекламного повідомлення, здатного резонувати з українською аудиторією.

**Ключові слова:** прагматичні перетворення, рекламні слогани, культурна ідентичність, комунікативний потенціал, семантичний переклад, транспозиція, модуляція, адаптація, калькування, антонімічний переклад та перефразування.

---

---

## CONTENTS

*Olena O. Balaban*

THEMATIC GROUPS OF ENGLISH YOUTH SLANGISMS  
AND PRAGMATIC STRATEGIES OF THEIR USE IN INSTAGRAM AND X ..... 5

*Nataliia M. Bober*

VERBAL EMOTICONS AS MARKERS OF EMOTIONAL EXPRESSIVITY:  
A CORPUS-LINGUISTIC ANALYSIS OF ENGLISH DIGITAL DISCOURSE ..... 16

*Oleksii V. Dovhan*

SENSE-MAKING COGNITIVE STRATEGIES IN LARGE LANGUAGE MODELS:  
A CONTRASTIVE ANALYSIS OF GPT AND GEMINI ..... 26

*Maryna M. Kostiuk*

AESTHETIC AND STRUCTURAL ASPECTS OF FRENCH PRONUNCIATION ..... 39

*Svitlana A. Matvieieva, Ramunė Kasperė*

EYE-TRACKING EXPERIMENTAL DESIGN  
FOR INVESTIGATING VISUAL ATTENTION IN SIGHT TRANSLATION ..... 48

*Volodymyr O. Pavlov*

LEXICO-DISCURSIVE MARKERS OF AUTHORITY  
IN INTERNATIONAL LEGAL ACADEMIC WRITING ..... 63

*Natalia M. Safonova, Olga M. Aleksieieva, Maryna V. Yurchuk*

RENDERING OF ENGLISH MODAL VERBS *CAN* AND *COULD* AND MODAL  
EQUIVALENT *TO BE ABLE TO* INTO UKRAINIAN: A CORPUS APPROACH ..... 77

*Pavlo Yu. Shopin*

STUDENT GERMAN–UKRAINIAN TRANSLATION  
AS A FORM OF INTERCULTURAL COMMUNICATION ..... 94

*Oksana M. Vasylenko, Yaroslava V. Khyzhun, Liudmyla A. Vozniuk*

STYLISTIC DEVICES AND PRAGMATIC TRANSFORMATIONS  
IN TRANSLATING ENGLISH ADVERTISING SLOGANS INTO UKRAINIAN ..... 107

## ЗМІСТ

*Балабан О. О.*

ТЕМАТИЧНІ ГРУПИ АНГЛІЙСЬКИХ МОЛОДІЖНИХ СЛЕНГІЗМІВ  
І ПРАГМАТИЧНІ СТРАТЕГІЇ ЇХ ВИКОРИСТАННЯ В INSTAGRAM ТА X .....5

*Бобер Н. М.*

ВЕРБАЛЬНІ ЕМОТИКОНИ ЯК МАРКЕРИ ЕМОЦІЙНОЇ ЕКСПРЕСИВНОСТІ:  
КОРПУСНО-ЛІНГВІСТИЧНИЙ АНАЛІЗ АНГЛІЙСЬКОГО ЦИФРОВОГО ДИСКУРСУ .....16

*Довгань О. В.*

КОГНІТИВНІ СТРАТЕГІЇ СМИСЛОТВОРЕННЯ: ЗІСТАВНИЙ АНАЛІЗ GPT ТА GEMINI .....26

*Костюк М. М.*

ЕСТЕТИЧНІ ТА СТРУКТУРНІ АСПЕКТИ ФРАНЦУЗЬКОЇ ВИМОВИ .....39

*Матвеева С. А., Касперс Р.*

ЕКСПЕРИМЕНТАЛЬНИЙ ДИЗАЙН АЙТРЕКІНГОВОГО ДОСЛІДЖЕННЯ  
ВІЗУАЛЬНОЇ УВАГИ В УСНОМУ ПЕРЕКЛАДІ З АРКУША .....48

*Павлов В. О.*

ЛЕКСИКО-ДИСКУРСИВНІ МАРКЕРИ АВТОРИТЕТУ  
В МІЖНАРОДНО-ПРАВОВОМУ АКАДЕМІЧНОМУ ПИСЬМІ .....63

*Сафонова Н. М., Алексеева О. М., Юрчук М. В.*

ВІДТВОРЕННЯ АНГЛІЙСЬКИХ МОДАЛЬНИХ ДІЄСЛІВ CAN ТА COULD І МОДАЛЬНОГО  
ЕКВІВАЛЕНТА TO BE ABLE TO УКРАЇНСЬКОЮ МОВОЮ: КОРПУСНИЙ ПІДХІД .....77

*Шопін П. Ю.*

СТУДЕНТСЬКИЙ НІМЕЦЬКО-УКРАЇНСЬКИЙ ПЕРЕКЛАД  
ЯК ФОРМА МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ .....94

*Василенко О. М., Хижун Я. В., Вознюк Л. А.*

СТИЛІСТИЧНІ ЗАСОБИ ТА ПРАГМАТИЧНІ ТРАНСФОРМАЦІЇ ПРИ ПЕРЕКЛАДІ  
АНГЛІЙСЬКИХ РЕКЛАМНИХ СЛОГАНІВ УКРАЇНСЬКОЮ МОВОЮ .....107

# INFORMATION ABOUT AUTHORS

---

***Olga M. Aleksieieva*** PhD in Philology, Associate Professor,  
Department of Applied Linguistics and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0003-3855-0860>  
e-mail: [o.m.alekseeva@udu.edu.ua](mailto:o.m.alekseeva@udu.edu.ua)

***Olena O. Balaban*** PhD in Philology,  
Department of Germanic Languages and Intercultural  
Communication,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0003-2104-6078>  
e-mail: [o.o.balaban@udu.edu.ua](mailto:o.o.balaban@udu.edu.ua)

***Nataliia M. Bober*** PhD in Philology,  
Associate Professor,  
Department of Germanic Philology,  
Borys Grinchenko Kyiv Metropolitan University,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-9639-0562>  
e-mail: [n.bober@kubg.edu.ua](mailto:n.bober@kubg.edu.ua)

***Oleksii V. Dovhan*** PhD in Philology,  
Department of Applied Linguistics and Translation Studies  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-6728-818X>  
e-mail: [oleksiivdovhan@gmail.com](mailto:oleksiivdovhan@gmail.com)

***Ramunė Kasperė*** Dr. (Philology), Professor,  
Faculty of Social Sciences, Arts and Humanities,  
Kaunas University of Technology,  
Kaunas, Lithuania  
<https://orcid.org/0000-0003-0782-3758>  
e-mail: [ramune.kaspere@ktu.lt](mailto:ramune.kaspere@ktu.lt)

- Yaroslava V. Khyzhun** PhD in Philology, Associate Professor,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-1932-6655>  
e-mail: [y.v.khyzhun@udu.edu.ua](mailto:y.v.khyzhun@udu.edu.ua)
- Maryna M. Kostiuk** PhD in Philology,  
Associate Professor of the Department of Roman Philology,  
National Taras Shevchenko University of Kyiv,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-5499-0308>  
e-mail: [maryna.kostiuk@gmail.com](mailto:maryna.kostiuk@gmail.com)
- Svitlana A. Matvieieva** Doctor of Sciences (Philology), Professor,  
Department of Applied Linguistics and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine;  
Faculty of Social Sciences, Arts and Humanities,  
Kaunas University of Technology,  
Kaunas, Lithuania  
<https://orcid.org/0000-0002-8357-9366>  
e-mail: [s.a.matvyeyeva@udu.edu.ua](mailto:s.a.matvyeyeva@udu.edu.ua)
- Volodymyr O. Pavlov** Senior Lecturer,  
Department of General Theoretical Legal  
and Social and Humanitarian Disciplines,  
Kyiv University of Law  
of the National Academy of Sciences of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-3319-9015>  
e-mail: [pavlovvova333@gmail.com](mailto:pavlovvova333@gmail.com)
- Natalia M. Safonova** PhD in Philology, Associate Professor,  
Department of Applied Linguistics and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0003-2460-6173>  
e-mail: [n.m.safonova@udu.edu.ua](mailto:n.m.safonova@udu.edu.ua)
- Pavlo Yu. Shopin** PhD in Philology, Associate Professor,  
Department of Applied Linguistics and Translation Studies,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0002-8022-5327>  
e-mail: [p.yu.shopin@udu.edu.ua](mailto:p.yu.shopin@udu.edu.ua)

***Oksana M. Vasylenko*** PhD in Psychology, Associate Professor,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0001-5193-045X>  
e-mail: [o.m.vasylenko@udu.edu.ua](mailto:o.m.vasylenko@udu.edu.ua)

***Liudmyla A. Vozniuk*** Senior Lecturer,  
Department of Foreign Languages for Specific Purposes,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0000-0001-7402-6287>  
e-mail: [l.a.voznyuk@udu.edu.ua](mailto:l.a.voznyuk@udu.edu.ua)

***Maryna V. Yurchuk*** Bachelor's Degree Student,  
Faculty of Foreign Philology,  
Mykhailo Dragomanov State University of Ukraine,  
Kyiv, Ukraine  
<https://orcid.org/0009-0001-1750-9546>  
e-mail: [21fif.m.yurchuk@std.npu.edu.ua](mailto:21fif.m.yurchuk@std.npu.edu.ua)

# ДОВІДКА ПРО АВТОРІВ

---

**Ольга М. Алексєєва**

кандидат філологічних наук, доцент,  
кафедра прикладної лінгвістики та перекладознавства,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0003-3855-0860>  
e-mail: [o.m.alekseeva@udu.edu.ua](mailto:o.m.alekseeva@udu.edu.ua)

**Олена О. Балабан**

кандидат філологічних наук, доцент,  
кафедра германських мов і міжкультурної комунікації,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0003-2104-6078>  
e-mail: [o.o.balaban@udu.edu.ua](mailto:o.o.balaban@udu.edu.ua)

**Наталія М. Бобер**

кандидат філологічних наук, доцент,  
кафедра германської філології,  
Київський столичний університет імені Бориса Грінченка,  
м. Київ, Україна  
<https://orcid.org/0000-0002-9639-0562>  
e-mail: [n.bober@kubg.edu.ua](mailto:n.bober@kubg.edu.ua)

**Олексій В. Довгань**

кандидат філологічних наук,  
кафедра прикладної лінгвістики та перекладознавства,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0002-6728-818X>  
e-mail: [oleksiiydovhan@gmail.com](mailto:oleksiiydovhan@gmail.com)

**Рамуне Каспере**

доктор наук (філологія), професор,  
факультет соціальних наук, мистецтв і гуманітарних наук,  
Каунаський технологічний університет,  
Каунас, Литва  
<https://orcid.org/0000-0003-0782-3758>  
e-mail: [ramune.kaspere@ktu.lt](mailto:ramune.kaspere@ktu.lt)

- Ярослава В. Хижун** кандидат філологічних наук, доцент,  
кафедра іноземних мов за професійним спрямуванням,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0002-1932-6655>  
e-mail: [y.v.khyzhun@udu.edu.ua](mailto:y.v.khyzhun@udu.edu.ua)
- Марина М. Костюк** кандидат філологічних наук,  
доцент кафедри романської філології,  
Київський національний університет імені Тараса Шевченка,  
м. Київ, Україна  
<https://orcid.org/0000-0002-5499-0308>  
e-mail: [maryna.kostiuk@gmail.com](mailto:maryna.kostiuk@gmail.com)
- Світлана А. Матвєєва** доктор філологічних наук, професор,  
кафедра прикладної лінгвістики та перекладознавства,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна;  
факультет соціальних наук, мистецтв і гуманітарних наук,  
Каунаський технологічний університет,  
Каунас, Литва  
<https://orcid.org/0000-0002-8357-9366>  
e-mail: [s.a.matvyeyeva@udu.edu.ua](mailto:s.a.matvyeyeva@udu.edu.ua)
- Володимир О. Павлов** старший викладач кафедри загальнотеоретичних правових  
та соціально-гуманітарних дисциплін,  
Київський університет права  
Національної академії наук України,  
м. Київ, Україна  
<https://orcid.org/0000-0002-3319-9015>  
e-mail: [pavlovvova333@gmail.com](mailto:pavlovvova333@gmail.com)
- Наталія М. Сафонова** кандидат філологічних наук, доцент,  
кафедра прикладної лінгвістики та перекладознавства,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0003-2460-6173>  
e-mail: [n.m.safonova@udu.edu.ua](mailto:n.m.safonova@udu.edu.ua)
- Павло Ю. Шопін** доктор філософії, доцент,  
кафедра прикладної лінгвістики та перекладознавства,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0002-8022-5327>  
e-mail: [p.yu.shopin@udu.edu.ua](mailto:p.yu.shopin@udu.edu.ua)

**Оксана М. Василенко**

кандидат психологічних наук, доцент,  
кафедра іноземних мов за професійним спрямуванням,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0001-5193-045X>  
e-mail: [o.m.vasylenko@udu.edu.ua](mailto:o.m.vasylenko@udu.edu.ua)

**Людмила А. Вознюк**

старший викладач,  
кафедра іноземних мов за професійним спрямуванням,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0000-0001-7402-6287>  
e-mail: [l.a.voznyuk@udu.edu.ua](mailto:l.a.voznyuk@udu.edu.ua)

**Марина В. Юрчук**

здобувач ступеня бакалавра,  
факультет іноземної філології,  
Український державний університет  
імені Михайла Драгоманова,  
м. Київ, Україна  
<https://orcid.org/0009-0001-1750-9546>  
e-mail: [21fif.m.yurchuk@std.npu.edu.ua](mailto:21fif.m.yurchuk@std.npu.edu.ua)

*Наукове видання*

**НАУКОВИЙ ЧАСОПИС  
УКРАЇНСЬКОГО ДЕРЖАВНОГО УНІВЕРСИТЕТУ  
ІМЕНІ МИХАЙЛА ДРАГОМАНОВА**

*Серія 9. Сучасні тенденції розвитку мов*

*Випуск 30*

Друкується в авторській редакції з оригінал-макетів авторів.  
Матеріали подані мовою оригіналу.

Автори опублікованих матеріалів несуть повну відповідальність за підбір, точність наведених фактів, цитат, економіко-статистичних даних, власних імен та інших відомостей.

**Відповідальний редактор серії – Н. Є. Леміш**

*Відповідальний секретар – І. А. Блинова*

*Технічний редактор – О. О. Куліш, Т. С. Меркулова*

*Оригінал-макет – Т. С. Меркулова*

*Адміністратор сайту – Л. А. Вознюк*



Підписано до друку 27 листопада 2025 р.  
Формат 60x84. Папір офісний. Гарнітура Times New Roman.  
Ум. др. арк. 15,75. Обл.-вид. арк. 10,36. Наклад 300.  
Віддруковано з оригіналів

---

**ВИДАВНИЦТВО**

Українського державного університету імені Михайла Драгоманова  
Свідоцтво про внесення суб'єкта видавничої справи до державного реєстру  
видавців, виготовлювачів і розповсюджувачів видавничої продукції  
серія ДК № 7896 від 25.07.2023  
Продажу не підлягає!

*Scientific Edition*

**SCIENTIFIC JOURNAL  
OF MYKHAILO DRAGOMANOV STATE UNIVERSITY  
OF UKRAINE**

*Series 9. Current Trends in Language Development*

*Vol. 30*

Printed in the authors' wording from the authors' original layouts.  
The materials are in the source language.

The authors of the published materials are fully responsible for the selection, accuracy of the given facts, quotations, economic-statistical data, proper names, and other information.

**Editor-in-Chief – Nataliya Lemish**  
*Executive Secretary – Iryna Blynova*  
*Technical Secretary – Olena Kulich*  
*Original layout – Tetiana Merkulova*  
*Site Administrator – Liudmyla Vozniuk*



Signed for print on *November 27, 2025*.  
Format 60x84. Office paper. Font Times New Roman.  
Probation print sheet 15,75. Accounting issued ff. 10,36. Circulation 300.  
Printed from the originals

---

**Publishing House**  
**of Mykhailo Dragomanov State University of Ukraine**  
01601, Kyiv-30, Pyrohova Str., 9.  
Certificate for Registration ДК № 7896 dated 25.07.2023  
Not for sale!