

and implies the voluntary nature of the process (1; 2). However in international legal discourse the term annexation dominates, which has a clear legal meaning and is associated with a violation of sovereignty and international law. The choice between approaches takes on strategic significance. Translating annexation as «reunification» in a neutral diplomatic context can be seen as an example of domestication. This kind of translation preserves the semantic structure of the source, reproducing its constructed reality and potentially softening the international significance of the event. The lexeme «reunification» assumes historical justice, naturalness, and voluntariness, which shapes a certain model of perception for the target audience.

In contrast, the translation of annexation as «annexation of Crimea» represents a foreignization strategy (3; 4; 5). The use of a legally marked term emphasizes the normative dimension of the event and positions it within the discourse of international law. This option does not smooth over the conflict but, on the contrary, preserves ideological tension and fixes the discrepancy between political interpretations. In this case, foreignization serves to mark the difference between value systems and legal frameworks.

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Verbal-visual integrity of the English language commercial advertising texts

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During recent years the discourse of advertising has become enormously widespread with the launching of internet networks. It is a specific type of discourse aimed at influencing recipient's choices through the combination of verbal and visual means. The main purpose of advertising discourse is to shape the consumer's attitudes, behaviors and opinions considering the object of advertisement, which shows its persuasive and propaganda nature. Therefore, this type of discourse

does not just transmit information to the receiver, but additionally implies the expected reaction from the targeted audience (Cook, 2001).

Commercial advertising, as a subtype of advertising discourse, focuses on promotion of either goods or services and is characterized by a clearly defined pragmatic intention. It is highly economically motivated and encourages consumerism. The main aim is to create an appealing image of the advertised object, so the bigger number of people would be interested in owning it. Thus, commercial advertising relies on carefully selected language forms that create attractiveness, memorability and emotional engagement (Leech, 1966).

English-language commercial advertising samples are marked by verbal–visual unity, which means the desired effect on the audience can be achieved by the interaction between text and image. The verbal component of advertising performs informative and guiding functions to the essence of meaning, while the visual component enhances emotional appeal and provokes faster interpretation of the message.

Visual elements in commercial advertising play a crucial role in shaping pragmatic meaning as they contribute to the appearance of vivid associations or emotions in the recipient's mind behind the picture or symbol shown in the advertisement. The examples are usually short persuasive messages such as slogans and headlines. Accompanied by well-chosen visual components such as images or even colors, an advertisement becomes a source of influence. The unity, where verbal and visual means cooperate, implicit associations and evaluations (Forceville, 1996). It attracts attention and evokes the desired feedback.

The pragmatic features of verbal–visual unity are dependent on the target audience and its cultural and social characteristics. They are carefully designed to have a particular effect on the recipient. The connotations can be either positive or negative depending on expected result. Although, any person might experience it differently based on their individual background.

For the purposes of the study, fifty examples of English-language commercial ads are selected and analyzed with focus on their verbal and visual components as well as the positive and negative connotations they evoke in the audience to emphasize the pragmatic aspect. Based on the results of the analysis, a diagram is designed to illustrate the distribution of pragmatic effects and connotative meanings in percentage terms.

The effectiveness of English-language commercial advertising largely depends on the coordinated reproduction of verbal–visual unity as a key factor of pragmatic impact.

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Young Adults' Perception of Poetry in Times of Crises

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According to psychological research, recovering from emotional trauma implies processing traumatic experience through identifying and accepting one's emotions (Weing, 2025). Literature can serve as a powerful means to work through collective trauma (Yuan & Li, 2025). In times of crisis, trauma literature, which focuses on psychological distress and emotional aftermath (Heidarizadeh, 2015), can help confront and process ongoing traumatic experiences (Becker & Sjöström, 2024). Among different literary forms, poetry often has a particularly strong emotional impact on readers. This research focuses on whether Ukrainian students perceive trauma poetry as a source of emotional support.

In the first stage, 14 students were asked to share their favourite poem in English. Based on the selected poems, a survey on students' perception of these texts was administered.

Of the 14 texts, five (e.g. *An Insider's Guide on How to Be Sick* by Andrea Gibson; . (a poem on generational trauma) by Kateryna Rudiakova) fall into the category of trauma literature while other nine pieces were samples of supportive, reflective or inspirational poetry (e.g. *I Sit Beside the Fire and Think* by J.R.R.Tolkien, *The Builders* by H.W.Longfellow).

When asked to assess how much they liked the listed poems, participants gave the highest score to *I Sit Beside the Fire and Think* (M=4.4 out of 5), followed by *She Walks in Beauty* by George Gordon Byron (M=3.9), *The Builders* (M=3.8) and *An insider's guide on how to be sick* (M=3.8). Regarding how thought-provoking the poems were, *I Sit Beside the Fire and Think* was rated equally high as the poem by Kateryna Rudiakova (M=4.3).

The participants agreed that poetry is an effective tool for communicating the Ukrainian experience to the global audience (M=3.9) and helps maintain a sense of national unity (M=4.2). However, turning to poetry for emotional support was not marked as common practice (M=2.6).