

PECULIARITIES OF THE FUNCTIONING OF VERBS IN MODERN ARTISTIC DISCOURSE (ON THE MATERIAL OF TEXTS OF UKRAINIAN AND ENGLISH LITERATURE)

^aALONA TARANENKO, ^bTETIANA KEDYCH, ^cALINA VELDYKA, ^dIRYNA DUDKO, ^eALLA POLTORATSKA

^a*Oles Honchar Dnipro National University, Dnipro, Ukraine*

^b*Oles Honchar Dnipro National University, Dnipro, Ukraine*

^c*Zhytomyr Ivan Franko State University, Zhytomyr, Ukraine*

^d*Ukrainian State University named after Mykhailo Drahomanov, Kyiv, Ukraine*

^e*State Scientific Institution «Institute of education content modernization», Kyiv, Ukraine*

email: ^a*Taranenko_AV@i.ua*, ^b*kedich.t1984@gmail.com*,

^c*amvelyka@gmail.com*, ^d*iryнадudko777@ukr.net*,

^e*apoltoratska@gmail.com*

Abstract: The objective of this research is to examine the peculiarities of the functioning of verbs in modern artistic discourse, focusing on texts from Ukrainian and English literature. This study aims to establish the manner in which verb forms and their grammatical and stylistic meanings serve as markers of a text's affiliation with the artistic style. The research methodology is complex. The descriptive method, analysis, and synthesis have served to analyze the theoretical material. Moreover, semi-component, structural analysis, and discourse analysis guidelines have been applied. The study hypothesizes that verbs and their forms perform different types of stylistic functions and participate in the formation of the artistic discourse of modern Ukrainian literature.

Keywords: artistic discourse; stylistics; semantics; verbs; nonfinite verbs; linguistic and cultural concepts; postmodern literature; postmodern literary texts.

1 Introduction

Creating a fiction text in the metamodern world consists of assuming a certain social role and declaring a full ideological position. This can be realized through the pragmatics of the text, and the choice of appropriate stylistic markers, which allows the formation of pictures and images of fiction within the discursive practices (KOPYSTYANSKA, 2003). Such stylistic determinism is based on many characteristics, identity is focused on external characteristics, and their internal correspondence and leads to the creation of a recognizable image (ORTIZ-WALTERS, 2010; FILONENKO, 2011). Morphological units of language are not equally functional in terms of stylistic connotations. The stylistic potential of verbs is determined by categorical meanings, and ways of organization in texts according to their genre-stylistic determination. Verbs name actions through semantic and stylistic nominations. Some works note that the verb is one of the richest stylistic part-of-speech categories. This primarily depends on a large amount of lexical semantics (process, state, movement, action, displacement), as well as the richness and different types of morphological categories, forms, and meanings inherent in the verb (personal forms, infinitive, special forms (adjective, adverb), impersonal words, verb modes, etc.) The stylistic potential of verb forms can also be enriched by the transitivity/intransitivity of the semantic content of verbs. The verb can also expand its stylistic possibilities due to the transformation of syntactic structures, and correlative possibilities (the use of present tense forms to denote the past (future), plural forms in the sense of singular, etc.) In modern linguistics, there is a postulate about the possibilities of expressing a wide range of grammatical and stylistic meanings of type, mode, tense, person, and number, which contributes to the formation of a wide field of functional styles (HREBENYUK, 2022). Such grammatical and stylistic markers make it possible to implement multi-level stylizations and genre contamination within the artistic discourse.

The stability and relative openness of the partitive verb category should also be taken into account. The richness of the variant forms of the verb is based on the stability and normativity of the creation of forms in the system. However, it is also dynamic, active in its development, and tends to constantly evolve under the influence of different styles of speech. Several studies use the term "nonfinite verb" to denote the stylistic possibilities of the verb, and the ability to create vivid lexical and grammatical

meanings. Shades of meanings and narrative dynamics are formed with the use of non-predicative forms, which are actively used in the language of fiction in modern Ukraine.

The specificity of the functioning of verb forms and their grammatical and stylistic meanings, the pragmatics of the stylistic potential of verbs in literary discourse involves some research objectives:

- to determine the main theoretical guidelines on the ways of formation of the literary tradition in the late twentieth and early twenty-first centuries;
- to establish the main positions of verbs functioning in literary discourse;
- to outline the system of thematic classes that use the verb paradigm in the modern artistic discourse of Ukraine.

1.1 Literature review

The problem of the role of parts of speech in literary discourse and the formation of stylistic markers of speech has been considered extremely active in recent years. The verb is a part-of-speech category that is multidimensional. Therefore, research in this area covers a wide range of discussed problems. These problems include the measurement of intercultural contexts in the space of other cultures (FRITZ, 2002; ČUHLOVÁ, 2019). Other problems include the forms of representation of historical events and national mental peculiarities in Ukrainian prose of the independence era (HREBENYUK, 2022). Additionally, there is consideration of the peculiarities of Ukrainian prose of the twentieth century in the aspect of analyzing the productivity of secondary verbs in literary discourse (ZAIETS, 2018). Lastly, there is the analysis of grammatical and morphological categories as stylistic components of different types of discourses (CLAIRE, 2021; DODONOVA, 2019).

Modern researches in English philology focus on analyzing morphological and syntactic means of forming the literary text of contemporary English literature (AARTS, MEYER, 2006). Modern researches in English philology focus on analyzing morphological and syntactic means of forming the literary text of contemporary English literature (AARTS, MEYER, 2006). The main purpose of these studies is to illustrate the importance of understanding the meanings of fiction texts correctly and adequately. Therefore, it is essential to study contemporary English literature in terms of theory (terminological problems of verb classification and verb phrases). In addition, it is also important to learn the defining characteristics of verbs, word formation, semantics, and pragmatics of verbs and the combinations they form.

Within the other research field, thanks to the possibilities of modern digital technologies, verb corpora are being created that make it possible to study the evolution of specific verb languages in English and to detail the patterns of verb use in different varieties and genres of English. In addition, modern computing technologies also make it possible to trace the emergence and transformation of various types of verb formation and verb combinations in modern English literature (AARTS, MEYER, 2006).

Furthermore, modern research in English philology also explores the stylistic aspects of the literary text and how verbs contribute to the overall aesthetic effect. Scholars analyze the use of verbs in terms of their register, tone, and narrative style, as well as their impact on the reader's experience and interpretation of the text (SCHNEIDER AND ZIPP, 2013). Another area of focus in contemporary research is the study of verb collocations and idiomatic expressions. Researchers investigate the combinations of verbs with specific nouns, adjectives, or prepositions, examining their semantic and pragmatic properties (COOK AND STEVENSON, 2006). This analysis helps uncover the

underlying conceptual frameworks and cultural associations embedded in verb usage.

The application of corpus linguistics and computational methods has revolutionized the field of English philology. Researchers now utilize large-scale collections of written and spoken texts, known as corpora, to examine the frequency, distribution, and variation of verb forms and constructions (RABADI, 2014). These corpora enable researchers to identify linguistic patterns, track language change over time, and explore language variation across different contexts and genres. Interdisciplinary approaches have gained prominence in modern research. Scholars collaborate with experts from other fields, such as cognitive linguistics, psycholinguistics, and sociolinguistics, to gain insights into the cognitive processes underlying verb comprehension and production, the psychological effects of verb choice, and the sociolinguistic implications of verb usage in different speech communities (GRIES, 2017).

Overall, contemporary research in English philology seeks to deepen our understanding of the morphological, syntactic, semantic, and pragmatic aspects of verbs in contemporary English literature (BARANOVA, 2021). Through theoretical analysis, corpus-based investigations, stylistic examinations, and interdisciplinary collaborations, scholars aim to unravel the intricate workings of verbs and their role in shaping literary texts (JABLONKAI, 2010).

Nowadays, Ukrainian writers and critics are attracting more and more attention. Ukrainian artists, who create new traditions, new narratives, new genres, and stylistic norms, actually participate in the cultural and historical development of Ukraine. The need for a rich and systematic arsenal of the language system is precisely based on the problem of showing modern ideas, moods, desires, and problems as vividly and clearly as possible.

Modern Ukrainian literature as a kind of culture also forms new content and worldview components, which are the subject of some studies (KUSHLYK, 2014; SMEIJERS et al., 2020). Studies of post-socialist realist literature, their ideological and thematic guidelines, and stylistic features are studied by some scholars who consider the correlation between the image of the reader and the author (AHEYEVA, 2003; ANDRUKHOVYCH, 2003); analyze the formation of models in Ukrainian women's prose of the XXI century (BYELOLIPTSEVA, 2021). The role of linguistic means in the formation of intertextuality is being studied separately (DENG et al., 2021; WANG, 2019).

The problematic and thematic range of Ukrainian contemporary literature determines the pragmatics of using the potential of the verb in literary discourse. The available means and stylistic possibilities of different parts of speech construct literary texts, forming their thematic diversity. It is worth paying special attention to the dominant and marginal means of forming the artistic and stylistic image in the text.

Fiction in modern Ukraine is actively functioning, developing, and experimenting with pragmatics, semantics, and grammar of the Ukrainian language, rethinking the ideological and thematic cores of creativity, and creating new ethical and philosophical meanings. In this context, it is worth intensifying the study of the influence of intertextuality and multiculturalism on the formation of artistic discourse. It is worth continuing research work in this direction.

2 Methods

Several methodological developments and theoretical studies have been applied to understand the complexity of the results and to answer the questions posed in the research. The study of the principles of functioning of verbs within literary discourse should be based on a comprehensive approach that could take into account the multidimensional nature of fiction from the standpoint of emotional, axiological, national, and normative principles.

In modern studies, the descriptive method is used to consider the existence of stylistic meanings in literary discourse, which concerns the consideration of theoretical positions and the analysis of the corpus of expressive means in a synchronous cut. The main attention in the study will be paid to the linguistic and aesthetic aspects of the verb used in a literary text.

The study presents a structural method for describing a literary work as an integrated functional unit, where artistic and stylistic means correlate, participating in the creation of compositional and ideological unity.

To work with theoretical material, a systematic approach (analysis and synthesis), and deductive and inductive methods of analysis have also been used.

The study of the regularities of functioning of the role of the verb in a literary text requires the use of semantic-component, structural analysis, and stylistic methods. This applies in particular to the principles of functioning of verbs in works of fiction, the ability to express semantic shades by stylistic means.

Also in the work, the method of interdisciplinary research is applied. It was chosen to determine the specifics of the verb functioning, which is manifested at different levels of artistic discourse (history of literature, theory of genres and stylistics, grammar). The possibilities of the interpretative method, which was used for the analysis of artistic images as the text-forming potential of the verb, are also taken into account.

The material of this study is the corpus of literary texts in the XX-XXI centuries of all types and genres in which the stylistic potential of verbs is used: "Recreations" (1992) and poetry by Y. Andrukhoanych, "The Museum of Abandoned Secrets" (2009) by O. Zabuzhko, "Moskalytsya" (2019) by M. Matios, poetry by S. Zhadan (2014–2020), A. Carter (1960–1970), S. Rushdie (1960–1970) and others.

3 Results

The verb is active in all styles of language, there are always sentences in use where the verb is in the predicative center. The fictional style uses a variety of verb forms. However, keeping the narrative in focus, the fictional style resorts to the use of past tense forms of verbs. The dynamics of the fictional work, various movements of the plot, and metamorphosis should be presented through the semantics of verb forms. For instance: Unable to stand it, I turned away first, and then I saw something I had never noticed before, as if the lighting had changed: the cathedral was alive, it was inhabited by people - on all the aisles and vaults the same faded, blurred with age women and men were silent, and each had the same alien eyes, swollen with ecclesiastical sadness of omniscience - all those eyes saw me, I stood as if in full view of the crowd, only that that crowd was not a stranger (ZABUZHKO, 2020).

The study of discursive practices in the realization of meanings in contemporary fiction has been investigated by several specialists, who noted that discourse analysis depends on context, as it involves situational knowledge. In an English literary text, meaning cannot be extrapolated simply through knowledge of words and phrases, as communication involves many semantic factors. Therefore, the study of literature and literary discourse should include the analysis of context, additional information, and knowledge that the author is trying to provide (Bloor and Bloor, 2013).

Given the acuteness of the problems posed in the works of modern Ukrainian literature, the need to invent a convincing way of narration, and storytelling through the creation of original, clear, and precise artistic images. Let us define a number of the largest thematic classes that represent artistic discourse with the help of verbs:

The semantic and pragmatic potential of the verb in postmodern literary texts is capable of reflecting the content and internal structure of a linguistic and cultural concept. Moreover, the

relative openness of verb semantics to changes and shifts in semantic contexts makes it possible to reflect the realities of the present in the structure of a literary text. Therefore, it is so important to record such semantic shifts that will determine not only the linguistic and cultural constants of Ukrainian poetry, but will also allow us to build a new space of cultural and artistic perception of reality in Ukraine. For instance, it is worth noting the dynamism of deep emotional shifts in S. Zhadan's recent poems about the war: That it turns out that you don't want to leave her for a long time/that you want to cling to her with your teeth/that this old train station/and the summer empty panorama are enough for love. (ZHADAN, 2020) Tautology and antithesis, which includes the verbs "turns out" and "want/doesn't want," create the effect of a deep and unexpected, but constant discovery of love for the earthly and exile. These are new "old" cultural constants for Ukraine, which get a new sound by filling the verbal plane of the concept in Ukrainian postmodern literature.

1. Extremely productive in terms of provoking the reader's attitude to the characters is focusing on the fate of the characters, and their experience. This effect is achieved through the use of the entire semantic palette of the verb with several archives: procedural (woke up, staggered, blossomed, soak, peek, say); perception of visual phenomena that have occurred or will occur (spit out, blew, die, swallow, shout, look back, examine, glimpse, flash) action, movement (slowly; can't take away, cross); one-time, instantaneous actions, situational (blinked; close your eyes, ask); movement (turn over, moved, moved over, shifted); states (fully concentrate, you know, wanted). For instance: For I will never tear you out, I will never take you away, for all your freedom consists of limits, for you have no burden, for you never listen, for you know what I will say (ZHADAN, 2020).

2. Structuring of characters, and lyrical images of modern Ukrainian literature, which implement the communicative activity in the work, adequacy, and realism of perception of emotions and experience.

Among such formants are verbs that mark an action repeated with a certain frequency, such as echoed, talked, corrected, and changed. A characteristic feature of the works of fiction by Ukrainian authors is the presence of participial verbs, among which the group of inchoative verbs is quite significant (they have the semantics of "to acquire a feature inherent in the derivative adjective, or to become such as determined by the derivative base, to stand out by a certain feature"), for example, paled, faded, dried up, increased, fainted, grew gray, darkened, brightened, raged. For example: In the red dandelions of the street lights / two lonely fragile souls - hand in hand - curled up (ANDRUKHOVYCH, 2020).

These verbs mark qualitative subject-object changes that can be in the audiovisual zone, perceived by touch, or are part of the palette of sensations in the work. Note that a group of perfectives is distinguished in the corpus of such verbs as dries, turn yellow, faded, touched, and fainted. For instance: The blossom on the chestnuts will fade (ANDRUKHOVYCH, 2020)

3. A widespread technique in the analyzed works is to show the very process of character formation and a portrait of the character, external features, and inner world, expressing the desired and undesirable changes that continue in the time-space of artistic discourse. For example: But when he looks suddenly from under the thick black eyebrows - as if he will scratch with a sharp sickle. And just as suddenly clamps the razor of his gaze under his eyelashes, as if that sickle will drive into the ground (MATIOS, 2019).

In the analyzed texts there are also models of verbs of the essive case ("to show a feature named by a derivative adjective"). For example: to soften, towered, flaunted, shrunk, fell ill, gloomed, brightened, blushed, frantic. As the surveyed corpus of verbs in the essive case shows, it is intended to name the unfolding of an unlimited in-time action. The verbs convey qualitative changes in the subject (person) that were carried out under the influence,

or under the action of someone/something. For example: froze, lit, fell in love, to decorate.

The peculiarity of the works of modern literature is the active use of negative verbs with the semantics "to act (to move), to denote a process or to be in a state, the content of which is determined by associative and metaphorical correlation with the reality called the motivational basis": broke, waved, searched, pushed, overtook. These means represent the position of the characters and create a characterization through actions and feelings. For example,- they took poor Severina as a nurse, and finally reassured them that before death they will have someone to work with. (MATIOS, 2019).

A separate group is represented by such verb forms as adjectives, and adverbs that serve to characterize the mental and physical state of the characters of the works and add additional shades of meaning to the semantic component expressed by the verb. For example,- only the eyes, imperturbably dark, swollen with omniscience, gravitated on him, as if not fitting, and it seemed that he was about to turn them on me again (ZABUZHKO, 2020)

4. A significant feature of modern Ukrainian literature, reflecting the process of formation of national consciousness and mental unconscious, is the active use of phraseology, dialectic units, neologisms, and jargonisms, and the formation of idiosyncrasies on this basis. This determines the national and cultural dominance of modern Ukrainian prose. For example-, God knows why; the misfortune befell him; the slag would hit you; she could keep her mouth shut (MATIOS, 2019).

The verb array of the analyzed novels is distinguished by a group of secondary echoic verbs, such as trembling, mumbled, rumbled, tinkles, jingle, rang, gurgled, clapped, hissed, rattled, grunted, and rustled. From the array of derivatives produced, a group of bestial verbs stands out, marking the actions of exclusively representatives of the animal world: shout, hum, rustle, whistle. As we can see, these verbs are derived from interjections.

Language creation is also typical for contemporary British writers. The feminist novels by A. Carter, who worked in the style of magical realism, deserve to be mentioned. The so-called "Martian poetry" by S. Rushdie also became exciting and innovative in the 70s of XX century, as it required active work with language, word forms, and grammatical categories due to the need to convey through the Martian narrator: his perception of people, their morals, behavior, passions, and beliefs.

5. Sometimes the use of several homogeneous verbs, tropes, the core of which is the verb, in the analyzed works becomes a means of creating intrigue and performs a plot-creative function, increasing the dynamics of the work. In addition, such means help to mark additional associations in the reader and activate intertextuality and multicultural element of contemporary artistic discourse. For example: Well, well, destroy letters, erase numbers, burn bridges, just erase, just smash, we had enough this winter (ZHADAN, 2020). Severina gently folded them on her arm, like sleepy children, brought them into the house, laid them on her bed on the stove, roughly covered with hard whips of fresh herbs, and slipped a bowl of milk diluted with valerian porridge (MATIOS, 2019).

The models with the semantics "to do what the form basis is expressed by" are marked by high productivity: to discuss, to forgive, to curse, to demand, to create, and to be surprised.

Contemporary British literature is characterized by feminist literature, dystopia, and fantasy, so the thematic proximity to Ukrainian literature is evident. In addition, the stylistic techniques found in M. Mathias's writings sometimes resonate with novels by V. Woolf, J. Joyce, and D. Richardson.

Modern artistic discourse is part of the Ukrainian worldview, where sensitivity to changes in language and the possibilities of each level of language is felt. The functioning of verbs as

formants of semantics and stylistic meanings in the fictional text of modern Ukrainian literature carries modernity, political, cultural, social, and general worldview messages to society.

The richness and diversity of the verb (synchronic and diachronic aspects) as a category functioning in artistic discourse defines another feature in Ukrainian contemporary literature. Verbs, all their forms, and dimensions are relevant for all levels of artistic discourse, they are represented in all forms and genres of modern Ukrainian literature: in the reflections and monologues of the protagonist; in the dialogues of the characters; in the events and plot lines of the novel.

4 Discussion

The study of linguistic dimensions of artistic discourse has been conducted in many different directions. One of the most promising for Eastern European countries is, in our opinion, active work with artistic style. In contemporary Ukrainian literature, there is a harmonious combination of established forms from the past that are creatively experimented with at all levels of expression using language. We fully agree with the opinion of T. Kots' that the artistic style in the second half of the last century demonstrates the linguistic norms that were formed in the work of authors of the late nineteenth - first half of the twentieth century in Ukrainian literature (KOTS, 2010). That is why it is worth continuing linguistic research, focused mainly on linguistic and aesthetic, linguistic and stylistic paradigms of creativity.

Ukrainian linguistics considers the role of the verb in the formation of different types of discourses. In Ukrainian studies, verb word formation, lexico-grammatical and structural features of this part of speech have been studied (Zaiets, 2018). The productivity of verbs in literary discourse, signs of semantic and structural organization of verbs were revealed, and classification by word-forming potential and stylistic possibilities has been performed. The stylistic aspects of verb categories have been the subject of consideration in some studies (AHEYEVA, 2015), analyzing the stylistic potential of the verb, and secondary models of the verb in different periods of Ukrainian literature. There is a need to record changes in the genre-stylistic palette of fiction, where changes in the use of verb forms, types, and classes can be a marker of changes in literary discourse.

In the study of the implementation of discursive practices by lexical and grammatical means, the types of discourse (advertising and informational) and the features of their implementation by linguistic means are classified (IŠIK, 2023; BAXTER, 2021). The paper indicates that the analysis of the corpus of texts showed the blurring of stylistic norms and genre restrictions in modern rhetorical creativity. The influence of intertextuality and changes in the system of communicative functions lead to changes in the structure of discourse. The level of language is not an exception. The author also gives several recommendations for future authors of texts of different types to take into account the changing possibilities of language units in the construction of texts of different types of discursive practices. In our opinion, these issues are relevant to the literary creativity of Ukraine, since the correct determination of discursive practice and the ability to use the entire arsenal of linguistic units will make it possible to maintain high standards of modern Ukrainian literature. Changes in the formation of stylistic and ideological and thematic figurative priorities are noticeable.

In the studies of post-neoclassical culture and changes in the genre-stylistic palette, the presence of template expressions, texts, and plot decisions that occurred in academic, legal, and artistic types of discourse was considered (ETTEOKON, BENJAMIN, 2022). Wordy expressions and short phrase units were analyzed and it was found that both types of texts correlate and contribute to the formation of features of academic discourse. The study concludes that it is necessary to thoroughly study the heritage; texts created by masters and based on this create our elaborations. In our opinion, the role of language in the imitation and formation of literary traditions is significant, it

is a type of cultural mediation of fiction and ideological and problematic levels of society.

5 Conclusion

In conclusion, both modern Ukrainian and English literature demonstrate a constant reevaluation and adaptation to new ideological and thematic frameworks. The functionality of verbs in fictional texts plays a vital role in constructing the textual landscape and conveying meaning to the readers. The study of verbs in literature encompasses their various forms, structural variations, and semantic potentials, shedding light on their contribution to character portrayal, plot development, and overall narrative dynamics. In modern Ukrainian literature, verbs are utilized to depict characters' experiences, shape their identities, and evoke emotional responses from the readers. The active use of subjunctive verbs, along with adjectival and adverbial verb forms, contributes to character characterization, the formation of national consciousness, and the utilization of dialectical units and phraseology. Homogeneous verbs and tropes centered around verbs serve as tools to create intrigue and enhance the plot, adding dynamism to the narrative. Similarly, in contemporary English literature, verbs play a crucial role in conveying actions, processes, and states. The active usage of subjunctive verbs, along with their metaphorical associations with primary motivating nouns, contributes to character development and adds depth to their actions and emotions. Verbs functioning as adjectives and adverbs aid in describing mental and physical states, while also influencing the formation of national consciousness and exploring the unconscious mind. Furthermore, verb paradigms are studied across different genres and functional styles of the English language, with a focus on understanding the influence of intertextuality on artistic discourse. The analysis of verb usage in both Ukrainian and English literature provides valuable insights into linguistic choices, narrative dynamics, and the thematic and ideological underpinnings of literary works.

Literature:

1. Aarts, B. & Meyer, C. *The Verb in Contemporary English. Theory and Description*. Boston: University of Massachusetts; 2006, 328 p.
2. Aheyeva, V.: *A woman reader and a woman author in post-social realist literature*. Women's space. 2003,17: 277-284.
3. Aheyeva, V.: *Who is afraid of the specter of patriarchy Apolohiya modernu*. Obrys, Hrani. 2013, 56:180-193
4. Andrukhovych, Y. *Main works*. 2020 [online]. [cit. 24 July 2023] Available from: https://maximum.fm/novini_t2
5. Andrukhovych, S. *Felix Austria*. L'viv, 2015; 280 p.
6. Baranova, S. V. *Contrastive Stylistics and Grammar of English and Ukrainian: lecture notes*. Sumy: Sumy State University; 2023, 63 p.
7. Baxter, N.: *Conclusions: Running, Society, and Identity*. Running, Identity and Meaning (Emerald Studies in Sport and Gender), Emerald Publishing Limited, Bingley, 2021: 169-192. [online]. [cit. 13 July 2023] Available from: <https://doi.org/10.1108/978-1-80043-366-320210008>
8. Bloor, M. & Bloor, T. *Practice of Critical Discourse Analysis: An Introduction*. Routledge, eBook Published; 2013, 216 p.
9. Byeloliptseva, O.: *Practical experience of the formation of gender culture of specialists in the social sphere in non-formal education*. Education and pedagogical science. 2021, 17(6): 81-88.
10. Claire, W. J.: *Short vs. extended adolescent academic writing: A cross-genre analysis of writing skills in written definitions and persuasive essays*. Journal of English for Academic Purposes. 2021, 53: 101-11. [online]. [cit. 24 July 2023]. Available from: <https://doi.org/10.1016/j.jeap.2021.101014>;
11. Cook, P. and Stevenson, S.: *Classifying particle semantics in English verb-particle constructions*. 2006. [online]. [cit. 14 July 2023]. Available from: DOI:10.3115/1613692.1613702
12. Čuhlová, R.: *Intercultural Adaptation Process and Its Determinants*. International Journal of Economics, Finance and

- Management Sciences, 2019, 7(6): 215-221. [online]. [cit. 14 June 2023]. Available from: <http://www.sciencepublishinggroup.com/journal/paperinfo?journalid=173&doi=10.11648/j.ijefm.20190706.16>
13. Dodonova, V.: *Historical trauma: an attempt at a definition*. Cultural Bulletin: Scientific and theoretical yearbook of Necessary Naddnriprianschyna. 2019, 39(1): 45–51. [online]. [cit. 28 June 2023]. Available from: <https://doi.org/10.26661/2413-2284-2019-1-39-06>
14. Etteokon, E.E., Benjamin, R.E.: *Verb Juxtaposition: On the Aspect of Serial Verb Construction in Ibibio*. Current Issues in Descriptive Linguistics and Digital Humanities. 2022. [online]. [cit. 18 June 2023]. Available from: https://doi.org/10.1007/978-981-19-2932-8_9
15. Filonenko, S. *Mass literature in Ukraine: discourse, genre: monograph*. Donetsk: LANDON–KHKHI, 2011, 432 p. [online]. [cit. 18 June 2023]. Available from: <https://bdpu.org.ua/wp-content/uploads/2018/10/mon-filonenko2.pdf>
16. Fritz, W., Mollenberg, A., & Chen, G. M.: *Measuring intercultural sensitivity in a different cultural context*. Intercultural Communication Studies. 2002, 11(2): 165-176. [online]. [cit. 8 June 2023]. Available from: <https://web.uri.edu/iaics/files/12-Wolfgang-Fritz-Antje-Mollenberg.pdf>
17. Gries, S.: *Corpus Linguistics, Cognitive Linguistics, and Psycholinguistics: On their Combination and Fit*. In book: Ten Lectures on Quantitative Approaches in Cognitive Linguistics. 2011: 1-22. [online]. [cit. 8 June 2023]. Available from: DOI:10.1163/9789004336223_002
18. Hrebenyuk, T.: *Silence in speech as a form of presentation of historical trauma in Ukrainian prose of the era of independence*. Synopsis: text, context, media. 2022, 28(3): 104–112. [online]. [cit. 13 June 2023]. Available from: <https://doi.org/10.28925/2311-259x.2022.3.1>
19. Işık, E.: *A corpus-based genre analysis of promotional-informational discourse in online painting exhibition overviews*. English for Specific Purposes. 2023, 70: 44-56. [online]. [cit. 8 June 2023]. Available from: <https://doi.org/10.1016/j.esp.2022.11.002>
20. Jablonkai, R.: *English in the context of European integration: A corpus-driven analysis of lexical bundles in English EU documents*. English for Specific Purposes. 2010, 29(4): 253-267. [online]. [cit. 12 June 2023]. Available from: DOI:10.1016/j.esp.2010.04.006
21. Kopystjans'ka, N.: *Stefania Skvarzhynska as a researcher and innovator of the time-space problem*. Foreign philology, Ukrainian collection. 2003, 114: 281–289.
22. Kots', T. *Literary norm in the functional-stylistic and structural paradigm*. Kyiv: Lohos; 2010, 303 p.
23. Kushlyk, O.: *Continuum of word-forming meanings of derivatives of the verbal zone of the typical word-forming paradigm from substantive verbs with the semantics "to process the object of the substance named by the formative noun"*. Homeland. 2014, 10: 63–69.
24. Liming, D., Laghari, T., Gao, X.: *A genre-based exploration of intertextuality and interdiscursivity in advertorial discourse*. English for Specific Purposes. 2021, 62: 30-42. [online]. [cit. 22 June 2023]. Available from: <https://doi.org/10.1016/j.esp.2020.11.003>
25. Matios, M. *Moskalytsya*. [online]. [cit. 12 June 2023]. Available from: <https://www.ukrplib.com.ua/books/printit.php?tid=14956&page=7>
26. Ortiz-Walters, R., Eddleston, K. and Simone, K.: *Satisfaction with mentoring relationships: does gender identity matter?*. Career Development International. 2010, 15 (2): 100-120. [online]. [cit. 2 June 2023]. Available from: <https://doi.org/10.1108/13620431011040923>
27. Rabadi, R.: *The Use of Corpora in Linguistics*. AMARABAC. 2014, 5 (12). [online]. [cit. 19 June 2023]. Available from: DOI:10.12816/0015404
28. Schneider, G. and Zipp, L.: *Discovering new verb-preposition combinations in New Englishes*. Studies in Variation, Contacts and Change in English. 2013, 32: 45–53. [online]. [cit. 19 June 2023]. Available from: DOI:10.5167/uzh-82328
29. Smeijers, D., Benbouriche, M., Garofalo, C.: *The Association Between Emotion, Social Information Processing, and Aggressive Behavior: A Systematic Review*. European Psychologist. 2020 25(2): 81–91. [online]. [cit. 6 June 2023]. Available from: <https://doi.org/10.1027/1016-9040/a000395>
30. War 2022: poetry, dairy. Lviv: Vydavnytstvo Staroho Leva; 2022, 440 p.
31. Wang, Y.: *Functional analysis of text-oriented formulaic expressions in written academic discourse: Multiword sequences vs. single words*. English for Specific Purposes. 2019, 54: 50-61. [online]. [cit. 16 June 2023]. Available from: <https://doi.org/10.1016/j.esp.2018.12.002>
32. Zabuzhko, O. *Museum of Abandoned Secrets*. 2020. [online]. [cit. 16 June 2023]. Available from: <https://www.ukrlib.com.ua/books/printit.php?tid=2745&page=3>
33. Zaiets, V.: *Productivity of secondary verbs in the artistic discourse of the 21st century*. Synopsis: text, context, media. 2018, 3(23): 55–65. [online]. [cit. 26 June 2023]. Available from: <https://doi.org/10.28925/2311-259x.2018.3.6>
34. Zhadan, S.: *Poetry*. 2020. [online]. [cit. 26 June 2023]. Available from: <https://onlyart.org.ua/sergij-zhadan-dobre-dobre-znyshhuj-lyst>

Primary Paper Section: A**Secondary Paper Section: AI**