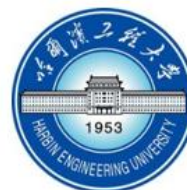


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«МОВНА ОСВІТА: ВИКЛИКИ, ПЕРСПЕКТИВИ ТА ІННОВАЦІЇ»

Збірник наукових праць



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(simultaneous reading of the text and listening to its audio recording);. gamification of studying – the use of mobile applications and interactive platforms (Duolingo, Quizlet); project activities – the creation of multimedia presentations, video blogs, etc.; interactive tasks; use of the CLIL method (Content and Language Integrated Learning) involves the integration of teaching aids for the profile subject and learning English.

Analysis of the functioning of multimodal methods in the process of integrated teaching of professional English of future social workers showed its high effectiveness, since it provides a comprehensive development of language, cognitive and professional skills of applicants, and the integration of various types of speech activity contributes to better perception, assimilation and reproduction of professional English information.

We see prospects for further scientific exploration in determining the essence of a multimodal approach to integrated teaching of professionally oriented English of future social workers.

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MULTIMODALITY AS A CONTEMPORARY STRATEGY FOR INTERPRETING ENGLISH-LANGUAGE FICTION

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The current stage in the development of the humanities is marked by an intensification of interdisciplinary connections and an active search for new research approaches to the analysis of literary texts. Particular attention is drawn to English-language literature, which, in the context of cultural globalization and the rapid development of digital technologies, increasingly functions as a multimedia phenomenon. Consequently, there arises a need for comprehensive methods of analysis that consider not only traditional linguistic or literary approaches but also the specifics of reception within a multimodal environment [4].

One such innovative approach is multimodal analysis, based on the idea of interaction among various modes—verbal, visual, auditory, kinetic, and others—

within a single communicative act. In the context of literary interpretation, multimodality is not only a descriptive tool but also a strategy for holistic understanding of the work, one that takes into account all components of aesthetic perception. Contemporary literary texts increasingly appear as complex semiotic systems in which verbal elements are closely linked with other sign systems, generating new meanings and influencing the reader [6].

Multimodality in literary analysis draws upon the social semiotic approach developed by Gunther Kress and Theo van Leeuwen. According to this framework, each mode has its own rules for meaning-making, yet only through interaction with other modes does a unified semiotic space emerge [4]. This approach makes it possible to study not only the verbal structures of a text but also its visual presentation, intonational features (in the case of audiobooks), reading rhythm and tempo, page design, digital navigation, and more. This is particularly relevant in the age of digital literature, where the boundaries between text and media content are increasingly blurred [1].

The multimodal strategy for interpreting literary texts involves engaging not only the verbal level but also other modalities that collectively create a multidimensional perception of the work. One of the key characteristics of this strategy is *integrativity*, which entails the combination of different forms of information presentation—visual, auditory, spatial, kinetic, and others. This enables a more holistic and multidimensional understanding of the literary text [4].

Another important feature is *interpretive flexibility*. During analysis or reading, the reader may draw on additional contexts—such as illustrations, film adaptations, theatrical performances, visual imagery, or music. These elements expand the interpretive horizons and may lead to new readings, which sometimes differ significantly from the original authorial intent [4].

Equally significant is the aspect of *interactivity*. The multimodal approach transforms the reader from a passive consumer of information into an active participant in the communicative process. The reader not only decodes the text but also experiences it, immersing themselves in the atmosphere created through other modalities [4]. This contributes to deeper emotional and cognitive engagement.

Ultimately, this strategy opens up a space for *reconceptualizing authorial intention*. By incorporating alternative forms of content delivery, the reader is able to uncover new meanings that may not be readily apparent within the traditional linguistic format. This enables a reinterpretation of the literary work in light of contemporary communicative practices and media formats [4].

In recent decades, English-language literature has seen increasing use of multimodal resources. For example, in Mark Z. Danielewski's *House of Leaves*, the visual organization of the text plays a crucial role in generating narrative tension: text fragments are presented at angles, mirrored, or shaped into labyrinths, mimicking the spatial disorientation experienced by the characters. Color contrasts (blue text, red inserts), font variation, and blank pages create a sensation of “reading space,” which becomes integral to the interpretive process [2].

Another example is the work of David Mitchell, particularly his novels *Cloud Atlas* and *The Bone Clocks*, where the author employs multilayered narration, shifts in time and genre registers, and stylistic switching between modes — from realism to science fiction, from diary entries to memoir fragments [5]. In such texts, the reader becomes an active interpreter who must integrate visual, stylistic, and structural elements into a coherent semantic whole [6].

Multimodality gains particular relevance as literary texts transition into the digital realm. In electronic novels with interactive elements, and in AR (augmented reality) literature, verbal text is merged with audiovisual effects, creating a unique reading experience. In some digital stories, the narrative structure changes based on the reader's choices — such formats demand active reception and promote reader engagement in the interpretive process [1].

The multimodal strategy of literary interpretation is implemented through various practical approaches that integrate verbal content with visual, auditory, and even digital means. A vivid example is the analysis of an English-language novel through its film adaptation. In this case, the reader or researcher can compare the visual representation of a character in the film with the author's description in the text. This not only deepens character understanding but also illustrates how perception varies depending on the mode of representation.

Another approach is the creation of visual essays or mind maps. With the help of graphics, symbols, and color schemes, the reader can convey a work's structure, central themes, or symbolism. This is particularly effective for visualizing complex literary concepts, as it activates spatial thinking and associative memory.

In the case of poetry, musical interpretations are especially suitable. Rhythm, intonation, and melody significantly affect the emotional reception of a poem. Musical accompaniment or performance can reveal layers of meaning that remain hidden in standard reading.

Multimodality is also manifested through dramatizations, theatrical performances, or digital platforms offering interactive adaptations of classic works. These formats make it possible to reinterpret a text not only on the plot level but also by changing its mode of presentation—through movement, facial expressions, visual effects, or gamified elements.

Beyond literary analysis, the multimodal approach is gaining importance in pedagogy, particularly in teaching English-language literature. Contemporary educational practices increasingly employ multimedia forms of text presentation: graphic novel adaptations, audio versions, video interpretations, and interactive platforms for narrative discussion. This approach fosters critical thinking and reader autonomy while expanding the scope of interpretation, allowing students to correlate verbal texts with their visual and auditory variants [3]. As a result, students develop multimodal reading skills necessary for navigating today's cultural landscape.

Thus, multimodality in the interpretation of English-language fiction proves to be an effective tool of contemporary literary analysis, offering opportunities for deeper, more critical, and creative engagement with literature. It enables readers to perceive a text in its multidimensionality and to situate it within a broader cultural and media

context. Given the continuous evolution of communicative practices, the multimodal approach offers an adequate means of understanding literature as a dynamic, living phenomenon of modern culture [4; 6; 1].

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HOME READING AS A MEANS OF DEVELOPING ENGLISH COMMUNICATIVE COMPETENCE OF STUDENTS OF LANGUAGE FACULTIES

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Formation of the communicative competence which consists of language, speech and socio-cultural components - is the basic purpose of studying foreign languages.

Different scientists studied the problem of formation of the communicative competence with the help of home reading, such as N.S. Borisco, Yu.I. Pasov., N.C. Sklyarenko and others. The home reading is the necessary component of the process of studying foreign languages, because foreign language proficiency foresees the active role of the reader who perceives and redoes both language and rich in content information, that literary text carries in itself. During the work with a literary text the students understand foreign language in its socio-cultural context, they study to analyse, to doubt the idea, rightness of hero's acts, to ground the judgements. However for today, mostly on home reading lessons, attention is paid to mastering the vocabulary and oral speech. However exactly the home reading allows to submerge in the atmosphere a literary work, epoch, country, certain environment.

The technology developed by the candidates of philological sciences V. V. Yevchenko, S.I. Sidorenko to these two works allows students to study English in its socio-cultural context and form communicative competence. Both authors offer the home-reading technology, which examines the study of the adequate understanding of text as integral unit, and also foresees forming students' speech competence, that is forming the skills of a language code mastery. The basic stages on this way of forming lexical, grammatical and speech competences with the purpose of avoiding linguistic difficulties of understanding and discussion of the literary text. Except formation of language and speech competences, the strategy of work with the literary text as one of forms of communication provides for forming the socio-cultural competence. Thus, the

Світлана ФОРМАНОВА, Тетяна БОСА	ІННОВАЦІЙНІ ТЕХНОЛОГІЇ В ПЕДАГОГІЧНОМУ ПРОЦЕСІ	36
Катерина ХОН	МУЛЬТИМОДАЛЬНИЙ ПІДХІД У ВИКЛАДАННІ ТА ФУНКЦІОНУВАННІ КОРЕЙСЬКОЇ МОВИ ЯК ІНОЗЕМНОЇ	38
Tetiana HULIAK	MULTILINGUALISM AND ITS IMPACT ON COGNITIVE FLEXIBILITY	41
Juliana IRKHINA	INTEGRATING FOREIGN LANGUAGE LEARNING AND PROFESSIONAL TRAINING IN PHYSICAL EDUCATION: A COMPETENCY-BASED APPROACH	45
Illia KHARCHENKO	THE PROBLEMS OF SCHOOL TEACHING IN TERMS OF CREATIVE DEVELOPMENT	47
Kateryna MULYK	MULTIMODALITY IN THE PROCESS OF INTEGRATED TEACHING PROFESSIONALLY-ORIENTED ENGLISH OF FUTURE SOCIAL WORKERS	49
Nataliia OSKINA	MULTIMODALITY AS A CONTEMPORARY STRATEGY FOR INTERPRETING ENGLISH-LANGUAGE FICTION	52
Kateryna ZAITSEVA	HOME READING AS A MEANS OF DEVELOPING ENGLISH COMMUNICATIVE COMPETENCE OF STUDENTS OF LANGUAGE FACULTIES	56
Антоніна ПАК, Йонгин СОН	우크라이나 한국어교육에서 문학을 통한 치유적 접근 가능성	

Section 3

Artificial Intelligence In Language Education: Opportunities And Challenges

Галина МЕЛЬНИЧЕНКО, Ірина ЛУК'ЯНЧЕНКО	СТРАТЕГІЇ ЗАПОБІГАННЯ ВИКОРИСТАННЮ ШТУЧНОГО ІНТЕЛЕКТУ ПІД ЧАС РОЗВИТКУ ТВОРЧИХ АНГЛОМОВНИХ ПИСЕМНИХ УМІНЬ СТУДЕНТІВ	61
Олена ТКАЧ	ШТУЧНИЙ ІНТЕЛЕКТ У РОБОТІ ВИКЛАДАЧА ІНОЗЕМНОЇ МОВИ: ДОПОМОГА ЧИ КОНКУРЕНЦІЯ?	64
Nitza DAVIDOVITCH, Aleksandra GERKEROVA	AI AS A BRIDGE IN MULTILINGUAL LANGUAGE EDUCATION	65