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**ФІЛОСОФІЯ МОВИ ТА НОВІ ТЕНДЕНЦІЇ
В ПЕРЕКЛАДОЗНАВСТВІ Й ЛІНГВІСТИЦІ**



КИЇВ – 2025

PREFACE



Dear colleagues, scholars, researchers, and all those striving to comprehend the modern linguistic space!

We are pleased to welcome you to the conference “*Language Philosophy and New Trends in Translation and Linguistic Studies*”, aimed at bringing together the scientific community to explore innovative approaches to studying language, its nature, and its role in the contemporary globalized world.

Today’s scientific discourse demands an interdisciplinary approach that combines philosophical reflection on language with current linguistic research and translation practices. Language is not merely a means of communication, but a complex phenomenon that shapes cultural and social space, defines thought processes, and structures our reality. In this context, translation emerges as a technical process and a conceptual issue, requiring deep immersion in textual parameterization – above all, in vocabulary, contexts, and interpretative dimensions.

Modern linguistics and translation studies trends encompass a wide range of research areas, from cognitive and discursive aspects to technological innovations that impact translation practices. Artificial intelligence, neural networks, automated translation systems, and other advancements are shaping new dimensions of linguistic research, presenting both contemporary challenges and promising perspectives.

This academic event provides a platform for discussing these pressing issues, facilitating the exchange of ideas and research experiences, and creating a space for interaction among experts from various humanities fields. We hope that the conference materials will inspire further discoveries and contribute to advancing contemporary language studies, their philosophical foundations, and translation practices in the context of global transformations.

We wish all participants fruitful work, engaging discussions, and new scientific achievements!

The organizers.

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Подальше дослідження буде присвячено корпусному вивченню медійних текстів з лемою *taboo*, з акцентом на контекстуальні особливості її вживання, дискурсивні функції та зміни в часі.

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THE THEMES OF LOSS IN TRENCH POETRY (1914–1919)

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The aim of this research is to explore how the themes of loss are represented in trench poetry written between 1914 and 1919. Trench poets, many of whom were soldiers, depicted loss not only in terms of death but also as the erosion of innocence, the destruction of landscapes, and the disillusionment with patriotic ideals. By analyzing key poems and scholarly perspectives, this research seeks to demonstrate how loss in trench poetry reflects the broader human and cultural impact of World War I.

Paul Fussell (1975) argues that trench poetry captures «*the collapse of pre-war idealism in the face of mechanized slaughter*». Similarly, Catherine Reilly (1978) observes, «*Trench poetry serves as a communal elegy, mourning not only the dead but also the world that was irrevocably altered by war*». These perspectives highlight the broader implications of loss that trench poets sought to convey.

Trench poetry is permeated by the theme of loss, as poets grappled with the immense human cost of war. The most immediate form of loss is the physical death of soldiers, often conveyed through graphic imagery and stark realism. Wilfred Owen's *Anthem for Doomed Youth* (1917) laments the young lives lost in battle, contrasting their deaths with traditional funeral rites:

«*What passing-bells for these who die as cattle? / Only the monstrous anger of the guns*».

Owen's metaphor of soldiers dying «*as cattle*» strips away any notion of noble sacrifice, emphasizing the dehumanization of war and the lack of proper mourning

for the fallen.

Another poet, Isaac Rosenberg, highlights the personal and emotional toll of loss in *Break of Day in the Trenches* (1916), where he reflects on the fragility of life with the constant presence of death:

«*Poppies whose roots are in man's veins / Drop, and are ever dropping*».

Here, the image of poppies growing from the blood of fallen soldiers illustrates how death is intertwined with the landscape, reinforcing the war's inescapable destruction.

Beyond physical loss, trench poetry also conveys a deep sense of psychological and ideological loss. Siegfried Sassoon's *Suicide in the Trenches* (1917) presents the disillusionment of a young soldier who initially embraces the patriotic passion of war but ultimately surrenders to despair:

«*In winter trenches, cowed and glum, / With crumps and lice and lack of rum, / He put a bullet through his brain*».

Sassoon's blunt depiction of suicide underscores the psychological cost of war and the loss of youthful innocence.

Scholars have noted that loss in trench poetry is not solely an individual experience but also a collective one. This sense of collective mourning is evident in Edward Thomas's *In Memoriam (Easter, 1915)*, which reflects on the broader implications of war:

«*The flowers left thick at nightfall in the wood / This Eastertide call into mind the men, / Now far from home, who, with their sweethearts, should / Have gathered them and will do never again*».

Thomas's imagery of flowers as a symbol of lost potential and absent soldiers highlights the enduring sorrow caused by war.

The theme of loss in trench poetry extends beyond the immediate grief of battlefield deaths to encompass psychological despair, lost innocence, and the irrevocable transformation of society. Poets such as Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg, and Edward Thomas use powerful imagery and heart-rending language to convey the emotional weight of war's devastation. Through these works, the poetry of World War I remains a lasting testament to the deep and multifaceted experience of loss.

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Іванишин Наталія	Індивідуально-авторські новотвори в сучасній есеїстиці: функції та семантика	44
Халілі Фаріда	Формування у студентів-філологів компетентності в усному мовленні на матеріалі англійський медіа: змістовий аспект	46
Цапро Галина, Гладуш Надія	Табуйовані теми в суспільстві: медіадискурс та соціальні зміни	48
Buravenko Anzhelika	The Themes of Loss in Trench Poetry (1914–1919)	50
Tkachenko Kseniia	A Todorovian Reading of the “Girl Who Drank the Moon”	52
Yakuba Valentyna	Metaphors of Trauma in “On Earth we’re Briefly Gorgeous”	54
Zvereva Marina	Metaphores Du Traumatisme Dans “Houris” De Kamel Daoud	55
Філософські засади мовної освіти та лінгводидактики / Philosophical Bases for Language Education and Linguistic Didactics		
Златіна Катерина	Філософія мовної освіти: від традицій до інновацій у лінгводидактиці	58
Сереженко Євгеній	Філософські основи міжкультурної комунікації	59
Хмель Володимир	Постановка іноземної вимови	61
Нові тенденції в перекладознавстві та формуванні іншомовної компетенції / New Trends in Translation Studies and Foreign Languages Competence Formation		
Гаджоса Денис	Сучасні методи вивчення стародавніх мов: природний підхід до латини	64
Гузь Олена	Штучний інтелект для навчання іноземних мов	66
Кришталь Світлана	Атрибутивні генітивні конструкції в англійській мові (стилістичні та перекладацькі аспекти)	67
Насакіна Світлана	Проблема перекладу епонімів у фізиці	69
Ніколаєску Емілія	Штучний інтелект та машинний переклад у контексті еволюції перекладознавства	71
Павлов Володимир	Формування іншомовної компетентності у студентів-правників	72
Панасенко Євгеній	Англійська мова професійного спрямування: виклики та перспективи	74
Перова Світлана	Цифрова трансформація перекладацької діяльності	76