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CONTENT

SECTION 1.
ECONOMIC THEORY, MACRO- AND REGIONAL ECONOMY

ЗМІНА СТРУКТУРИ ЛЮДСЬКОГО КАПІТАЛУ В УМОВАХ ВІЙНИ В УКРАЇНІ
Черненко Д.Є. 7

SECTION 2.
ENTREPRENEURSHIP, TRADE AND SERVICE SECTOR

ВИКОРИСТАННЯ СИСТЕМНИХ МЕТОДІВ (АУДИТ, 5S) ДЛЯ ПІДВИЩЕННЯ ЯКОСТІ У РІЗНИХ СФЕРАХ
Кисельова О.І., Галаневич С.І., Валько Р.А. 10

SECTION 3.
FINANCE AND BANKING; TAXATION, ACCOUNTING AND AUDITING

ВІДНОСИНИ РЕЦИПРОКНОСТІ ЯК ОСНОВА РОЗВИТКУ ФІНАНСОВОЇ СИСТЕМИ КРАЇНИ
Рудик О.Р., Терешко О.М. 14

SECTION 4.
MANAGEMENT, PUBLIC MANAGEMENT AND ADMINISTRATION

INFORMATION SUPPORT FOR VALUE-SENSE COMPLEXES OF DEVELOPMENT
Shedyakov V.E. 17

SECTION 5.
LAW AND INTERNATIONAL LAW

МЕТОДОЛОГІЯ НАУКОВИХ ДОСЛІДЖЕНЬ В ТРАКТОВЦІ ПРЕДСТАВНИКІВ ПРАВОВОГО ПОЗИТИВІЗМУ В УКРАЇНІ В XIX – ПОЧАТКУ XX СТОЛІТТЯ
Тороп М.О. 25

SECTION 6.
INSTITUTE OF LAW ENFORCEMENT, JUDICIAL SYSTEM AND NOTARY

ОСОБЛИВОСТІ УЧАСТІ СЛУЖБИ ОСВІТНЬОЇ БЕЗПЕКИ У ЗАХОДАХ ЩОДО ЗАПОБІГАННЯ ТА ПРОТИДІЇ БУЛІНГУ
Голуб М.В. 28

ПРАВОЗАСТОСУВАННЯ В ДІЯЛЬНОСТІ ПОЛІЦІЇ ЯК СПЕЦИФІЧНА ФОРМА РЕАЛІЗАЦІЇ ПРАВОВИХ НОРМ
Греченко В.А. 31

ПСИХОЛОГІЧНІ АСПЕКТИ ЗАБЕЗПЕЧЕННЯ СЛУЖБОВОЇ ДІЯЛЬНОСТІ ПРАЦІВНИКІВ ЕКСПЕРТНИХ ПІДРОЗДІЛІВ
Самойлова О.Ф., Лозова С.М. 35

SECTION 7.
MILITARY SCIENCES, NATIONAL SECURITY AND SECURITY OF THE STATE BORDER

ПРОПОЗИЦІЇ ЩОДО ЗАХИСТУ ЗАСОБІВ РАДІОЛОКАЦІЇ ВІД КЕРОВАНИХ АВІАЦІЙНИХ РАКЕТ Х-35 (Х-35У)
Науково-дослідна група:
Трофимов І.М., Гризо А.А., Маляренко О.С., Гурєєв І.В., Ващиліна К.С. 40

SECTION 8.
MINING, OIL AND GAS ENGINEERING

НОВІТНЯ ТЕХНОЛОГІЯ ВИГОТОВЛЕННЯ ТРУБ З АУСТЕНІТНОЇ Cr-Ni-Mo СТАЛІ ПІДВИЩЕНОЇ ЕКСПЛУАТАЦІЙНОЇ НАДІЙНОСТІ
Дергач Т.О., Сухомлин Д.А., Балєв А.Є. 44

SECTION 9.
COMPUTER AND SOFTWARE ENGINEERING

КОНТЕКСТНО-АДАПТИВНИЙ ДИЗАЙН СТВОРЕННЯ ІНТЕРФЕЙСІВ, ЯК ПОКРАЩЕНА ВЕРСІЯ АДАПТИВНОГО ДИЗАЙНУ
Дмитрук О.Я. 48

SECTION 10.
SYSTEM ANALYSIS, MODELING AND OPTIMIZATION

ГЕНЕТИЧНІ АЛГОРИТМИ ДЛЯ ЗАДАЧІ ФОРМУВАННЯ НАВЧАЛЬНОГО РОЗКЛАДУ
Струс М.В. 54

SECTION 11.
INFORMATION TECHNOLOGIES AND SYSTEMS

REIMAGINING AUDIT IN THE DIGITAL ERA: AI AND AUTONOMOUS PLATFORMS FOR CONTINUOUS FINANCIAL CONTROL
Popel S. 58

АРХІТЕКТУРА СУЧАСНИХ СИСТЕМ БЕЗПЕКИ РОЗУМНОГО ДОМУ
Немченко К.В. **61**

SECTION 12.
SOCIOLOGY AND STATISTICS

DYNAMICS OF THE POST-GLOBAL FRONTIER: TRADITIONS AND INNOVATIONS, SAVINGS AND DEVELOPMENT, ECONOMIC AND SPIRITUAL
Shedyakov V.E. **66**

СОЦІОЛОГІЯ ПРОСТОРУ ТА МІСЦЯ ПАМ'ЯТІ: АНАЛІТИЧНІ ПЕРСПЕКТИВИ ДЛЯ ДОСЛІДЖЕННЯ ТРАНСФОРМАЦІЙ В УКРАЇНІ
Яблонський Я.В. **73**

SECTION 13.
PHILOLOGY AND JOURNALISM

PHONETIC-GRAPHIC FEATURES OF TRAUMATIC DISCOURSE IN TRENCH POETRY
Buravenko A. **77**

SECTION 14.
PHILOSOPHY AND POLITICAL SCIENCE

КРИТИЧНИЙ ОГЛЯД РОЗМЕЖУВАННЯ ВУЗЬКОЇ ТА ШИРОКОЇ ПРОГРАМИ ПОСТФЕНОМЕНОЛОГІЇ
Чернецький Д.Д. **80**

SECTION 15.
PEDAGOGY AND EDUCATION

ВИКОРИСТАННЯ ІМЕРСИВНИХ ТЕХНОЛОГІЙ ПРИ ВИВЧЕННІ ІНТЕГРОВАНОГО КУРСУ «ПІЗНАЄМО ПРИРОДУ»
Гуз К.Ж., Павлюк А.П., Павлюк Р.П. **83**

ЕФЕКТИВНІСТЬ МЕТОДУ УКЛАДАННЯ ТЕМАТИЧНОГО ТЕЗАУРУСА В ПРОЦЕСІ НАВЧАННЯ АНГЛІЙСЬКОЇ МОВИ
Ільків А.В. **88**

ЦИФРОВИЙ АСПЕКТ У ВИКЛАДАННІ КУРСУ «ПІЗНАЄМО ПРИРОДУ»
Голота О.В., Павлюк А.П., Павлюк Р.П. **91**

SECTION 16.
PSYCHOLOGY AND PSYCHIATRY

ВПЛИВ ПСИХОЛОГІЧНИХ ЧИННИКІВ НА ПРОЦЕС ПРИЙНЯТТЯ ЖИТТЄВИХ РІШЕНЬ ОСОБИСТІСТЮ
Пріснякова Л.М., Агапова І.М. **95**

ЗМІНА ОБРАЗУ ТІЛА У ПОСТРАЖДАЛИХ ВІД ВІЙНИ: ПСИХОСОЦІАЛЬНІ НАСЛІДКИ ТА ШЛЯХИ РЕАБІЛІТАЦІЇ
Божук О.А. **104**

РОЛЬ РОДИНИ, КАПЕЛАНА, СУСПІЛЬСТВА У ПРОФІЛАКТИЦІ САМОГУБСТВ СЕРЕД ВІЙСЬКОВОСЛУЖБОВЦІВ-ВЕТЕРАНІВ
Чайковська В.В. **109**

SECTION 17.
PHYSICAL CULTURE, SPORTS AND PHYSICAL THERAPY

ІНКЛЮЗИВНИЙ СПОРТ ЯК ІНСТРУМЕНТ ДОСЯГНЕННЯ ЦІЛЕЙ СТАЛОГО РОЗВИТКУ: ДОСВІД ТА ПЕРСПЕКТИВИ
Трояновська М.М. **117**

МЕДИКО-БІОЛОГІЧНІ ОСОБЛИВОСТІ ДІТЕЙ ЗІ SPINA BIFIDA В КОНТЕКСТІ ЗАНЯТЬ СПОРТОМ
Бабаліч В.А., Гребенчук А.В. **121**

SECTION 18.
HISTORY, ARCHEOLOGY AND CULTUROLOGY

THE FATE OF HISTORICAL MONUMENTS IN ZONES OF ARMED CONFLICT FROM ANTIQUITY TO THE PRESENT
Ali Akhundov, Yegana Aliyeva **124**

SECTION 19.
CULTURE AND ART

ДЕКОР У КОСТЮМІ ЯК ХУДОЖНІЙ ЗАСІБ ФОРМУВАННЯ СТИЛЮ
Забора В.А. **134**

ІНТЕГРАЦІЯ BLENDER У РОБОЧИЙ ПРОЦЕС ГРАФІЧНОГО ДИЗАЙНЕРА
Булатов В.А. **137**

SECTION 13.
PHILOLOGY AND JOURNALISM

Anzhelika Buravenko
Borys Grinchenko Kyiv Metropolitan University, Ukraine

PHONETIC-GRAPHIC FEATURES OF TRAUMATIC DISCOURSE IN TRENCH POETRY

This paper explores the intersection of linguistics and trauma theory within World War I trench poetry, examining how poets like Wilfred Owen, Siegfried Sassoon, and Isaac Rosenberg develop phonetic-graphic strategies that reflect what Caruth identifies as trauma's challenge to conventional expression [1]. Drawing on frameworks from phonology, graphology, and cognitive poetics, this study focuses on the synergy between sound structures and visual textual elements as representational strategies for traumatic experience.

Representation of trauma impairs fundamental language processing mechanisms, resulting in phonological disruption, syntactic fragmentation, prosodic dysregulation, and compromised discourse cohesion. Post-traumatic linguistic output exhibits characteristic alternation between hyperfluent episodes and periods of selective mutism, disrupting normal communicative flow. Observed language disruptions [4] include perseverative speech patterns, dysfluent articulation, reduced prosodic variation, and orthographic irregularities that signal underlying neurolinguistic dysfunction. These pathological language features are replicated in trench poetry.

This evolving body of trauma research builds on foundational work by Caruth, who theorises trauma as “unspeakable yet insistent”, and Jakobson’s model of poetic function, which illuminates how language can shift from representational to performative, foregrounding the mechanisms of meaning itself [1]; [2]. War poets’ innovations, thus, both document and enact the breakdown and transformation of language under traumatic experience.

Trench poetry employs an arsenal of phonological disruptions—repetitive plosives, harsh fricatives, intense sibilance, deliberate stammering and disjointed rhythm. For example, Owen’s “Dulce et Decorum est” (“Gas! GAS! Quick, boys! / An ecstasy of fumbling, / Fitting the clumsy helmets just in time...”) uses dense consonant clusters and explosive onsets to produce a phonotactic structure that parallels the chaos and urgency of combat. Owen and Sassoon's departure from

traditional iambic pentameter represents a movement from conventional prosodic regularity toward linguistically authentic trauma representation. This metrical fragmentation and prosodic dissolution potentially reflects how psychological trauma compromises both fluency mechanisms and the cognitive systems governing syntactic and prosodic organization.

Sassoon's "Mental Cases" leverages interrogative syntax and caustic sibilance—" Stroke on stroke of pain,—but what slow panic, / Gouged these chasms round their fretted sockets?... / Thus their heads wear this hilarious, hideous, / Awful falseness of set-smiling corpses.."—to create an acoustic reflection of traumatic experience. The excessive /s/ and fricative stacking ("stroke," "chasm," "fretted," "sockets," "set-smiling") provide an acoustic texture that mirrors neurolinguistic dysfunction, while irregular punctuation and line breaks function as both subject matter and verbalisation, foregrounding the fracturing of expressive capacity.

Beyond sound, graphic strategies are central to trench poetry's representation of trauma. Owen's use of ellipses ("Foreheads of men have bled where no wounds were. / I am the enemy you killed, my friend. / ...Let us sleep now . . .") and abrupt line breaks in "Strange Meeting" become typographic silences—unreadable absences reflecting the unutterable quality of traumatic memory. In "Dead Man's Dump", Rosenberg employs irregular stanzas and broken syntax, enacting graphological fragmentation that reflects dissociative cognitive disruption: "The wheels lurched over sprawled dead / But pained them not, though their bones crunched; / Their shut mouths made no moan.".

Onomatopoeia and sound symbolism establish a connection between auditory and visual modalities, contributing to a multi-sensory representation of trauma. In "Anthem for Doomed Youth," Owen's line "stuttering rifles' rapid rattle" employs alliteration and repetition of /r/ and /t/ sounds, both visually and aurally to simulate relentless machine-gun fire. The poetic use of the term "stuttering" is metafictional, referencing both the soundscape of battle and the speech disruptions linked to trauma.

Sassoon's "Counter-Attack" intensifies this effect with "thud, thud, thud" and repetitive "Bullets spat," exemplifying iconicity, where form mirrors its referent. Rosenberg's "Louse Hunting"—with its "verminous brood" and "Gargantuan hooked fingers" employs dense consonant clusters to intensify emotional impact.

The incorporation of soldier dialect and military slang in trench poetry functions as a sociolinguistic documentation of the verbalisation of traumatic experience and as a performative challenge to dominant linguistic and literary paradigms. In this respect, the poet emerges as a 'damaged linguistic system' whose fractured expression reflects the disintegration of normative grammar and stylistic

conventions under the pressure of trauma. Sassoon's "The Chances", with its reliance on colloquial speech and eye-dialect spelling ("Over the top to-morrer; boys, we're for it, / First wave we are, first ruddy wave; that's tore it."), defines the tone in ways that reflect both social class and emotional immediacy. Similarly, Owen's short responses—" I'll do 'em in," / he whined, / "If this hand's spared, / I'll murder them, / I will."— function as visual signals of spoken language, representing the disintegration of syntax into fragmented, multiple voices that materialise the horrors of war through linguistic disruption.

Repetition in sound and visual form reflects the compulsive, circular patterns characteristic of traumatic memory, a key concept in trauma studies [1]. In Sassoon's work, the refrain "Have you forgotten yet?... / ...Have you forgotten yet?... / ...Look down, and swear by the slain of the War that you'll never forget." gains increasing intensity through its isolated placement on the page and repeated syntactic structure. Similarly, Owen's "Exposure" uses the recurring line "But nothing happens" to create a rhythmic and visual focal point, functioning as a representation of trauma.

From a cognitive poetics perspective [3], recurrent narrative patterns enable the author to regulate their own traumatic experience while prompting readers to a mediated re-experiencing, thereby fostering empathic engagement that lies at the core of trauma therapy.

The phonetic-graphic innovations of World War I trench poetry represent a fundamental shift. Owen, Sassoon, and Rosenberg deploy prosodic fragmentation, graphological disruption, and dialectal variation to verbalise traumatic experience where traditional phonological and morphosyntactic structures undergo deliberate decomposition. Their strategic employment of consonant clustering, irregular meter, and typographic silence demonstrates that linguistic form becomes a primary vector for encoding a damaged worldview.

The poets' manipulation of paralinguistic features and violation of prosodic norms create "wounded language", where syntactic breakdown and phonological disruption function as core communicative strategies. These developments verify that language structures can undergo fundamental reconfiguration under psychological pressure while sustaining their communicative effectiveness, creating new models for understanding how cognitive experience interacts with linguistic system boundaries.

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