TRANSLATING NICHE NARRATIVES THROUGH THE VISUAL LANGUAGE OF ART-ZINES: A LINGUOCULTURAL APPROACH TO INTERCULTURAL COMMUNICATION

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Abstract. The paper explores graphic design as a form of linguocultural mediation in intercultural communication, focusing on how niche narratives are translated for broader audiences through visual means. Using contemporary independent art-zines as a case study, the research demonstrates how typography, layout, and illustration function as tools of visual translation, conveying emotional nuance and cultural context beyond verbal language. Particular attention is paid to the structural organization of zines into factual and personal sections, which creates a gradual and accessible learning curve for the reader. The study argues that such visual-linguistic strategies enable more effective transmission of cultural meanings and contribute to the development of social empathy and inclusion.

Keywords: graphic design, linguocultural mediation, visual linguistics, intercultural communication, social inclusion, art-zine, cultural codes.

Graphic design in the modern world extends far beyond aesthetics; it operates as a complex visual language within the broader framework of intercultural communication. From a linguocultural perspective, different social groups develop distinct systems of meaning, including specific vocabularies, idioms, and symbolic codes shaped by shared historical and cultural experience. When these systems encounter a wider audience, a communicative gap often emerges. In this context, graphic design functions as a tool of linguocultural translation, mediating between insider and outsider perspectives and facilitating mutual understanding [1].

The independent art-zine represents a particularly effective medium for such linguocultural mediation. Unlike traditional publishing formats, zines are characterized by creative autonomy and a strong authorial voice [2]. This allows niche or marginalized communities to articulate their experiences using their own linguistic and visual codes. However, making these narratives accessible within intercultural communication requires deliberate design strategies. Verbal content alone is often insufficient; its visual representation becomes equally significant in conveying meaning. In printed communication, typography and layout perform a function analogous to intonation in spoken language. Through the selection of typefaces, spatial organization, and compositional rhythm, designers convey emotional states and cultural attitudes that might otherwise remain implicit [3]. From a linguocultural standpoint, these visual elements act as carriers of cultural memory and social positioning. For example, serif typefaces may evoke institutional authority and tradition, while hand-drawn

lettering can signal intimacy and personal testimony. Such choices influence how the reader interprets the communicative intent and cultural context of the message. A notable example of linguocultural translation can be observed in contemporary Ukrainian social art-zines, which often structure content into factual and personal sections. The initial section typically provides historical or contextual information, establishing a cognitive framework for understanding. The subsequent section presents personal narratives or "voices" that reflect the lived experiences of community members. This structural progression creates a form of guided intercultural communication, gradually introducing the reader to unfamiliar linguistic and cultural realities. A key challenge in this process is the preservation of authentic sociolinguistic features, such as slang, idiomatic expressions, and non-standard phrasing. These elements carry significant cultural meaning but may not be directly translatable into a broader communicative context. Here, visual design assumes a compensatory function. Illustrations, color schemes, and compositional strategies operate as a form of non-verbal explanation, effectively creating a "visual dictionary" that supports comprehension without altering the original linguistic material. This interaction between verbal authenticity and visual mediation enhances the reader's engagement and fosters a deeper level of intercultural understanding. Rather than simplifying or standardizing the community's voice, the designer constructs a visual environment that enables the audience to interpret it more accurately. In this sense, graphic design becomes a form of cultural facilitation, balancing the integrity of the source culture with the interpretative needs of the target audience [4].

In the personal sections of art-zines, design strategies often shift toward greater expressiveness. Layouts become less rigid, typographic conventions more experimental, and the visual language more closely aligned with the internal codes of the community. This deliberate contrast supports a gradual immersion into the linguocultural space of the text, reducing potential resistance and encouraging openness. The reader, having been prepared by the initial contextual framework, is more likely to engage empathetically with unfamiliar perspectives.

Ultimately, the process of visual translation in art-zines demonstrates that graphic design can function as a powerful instrument of linguocultural mediation in intercultural communication. By integrating textual, visual, and structural elements, designers create inclusive communicative environments that bridge cultural differences. This approach does not diminish the specificity of niche narratives; rather, it enables their meaningful integration into broader social discourse, contributing to mutual understanding and social cohesion.

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СЕКЦІЯ
ІННОВАЦІЙНІ СТРАТЕГІЇ РОЗВИТКУ ТУРИЗМУ ТА ГОТЕЛЬНО-РЕСТОРАННОГО БІЗНЕСУ: СИНЕРГІЯ СЕРВІСУ, МАРКЕТИНГУ ТА УПРАВЛІННЯ

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«МАНДРОТЕРАПІЯ» ЯК ЕФЕКТИВНА МОДЕЛЬ АДАПТИВНОГО ТУРИЗМУ ДЛЯ ВЕТЕРАНІВ ЗСУ

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Ключові слова: адаптивний туризм; психофізична реабілітація; ландшафтотерапія; соціокультурна інтеграція; арт-терапія; професійна реінтеграція.

Повномасштабна збройна агресія російської федерації проти України зумовила безпрецедентні виклики для системи охорони здоров’я та соціальної політики. Стрімке зростання кількості ветеранів та ветеранок, які отримали фізичні поранення та психологічні травми (зокрема ПТСР), вимагає розробки та впровадження інноваційних підходів до реабілітації. Традиційна вузькомедична модель відновлення на сучасному етапі доводить свою обмеженість, що актуалізує перехід до цілісної біопсихосоціальної системи. У цьому контексті адаптивний туризм постає як комплексний інструмент, що поєднує рекреацію, психологічну підтримку та соціальну реінтеграцію.

Метою дослідження є теоретичне обґрунтування та практичний аналіз структури проєкту «Мандротерапія» як інноваційної моделі адаптивного туризму, спрямованої на комплексну реабілітацію ветеранів ЗСУ та членів їхніх родин.