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MULTIMODAL CHARACTERISTICS OF THE NATIONAL CURRENCY BANKNOTES OF UKRAINE IN THE CONTEXT OF THE NATIONAL LINGUOCULTURE: AN APPLIED ASPECT

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The article is devoted to the multimodal characteristics of the national currency banknotes of Ukraine – hryvnias. The study was conducted through the prism of semiotic, structural, pragmatic, historical and linguocultural approaches and applied studies. The basis of the source material was paper banknotes of the National Bank of Ukraine in denominations of 1 hryvnia, 2, 5, 10, 20, 100, 200, 500 and 1000 hryvnias, which were put into circulation as a result of the monetary reform carried out by independent Ukraine on September 2, 1996. The semiotic analysis showed that the structure of the national currency of Ukraine contains symbolic signs (Trident, God's eye, a cross, princely coats of arms, hetman's kleynods), icons (portraits, books, musical instruments, household items, elements of architecture, samples of weapons), as well as images of landscapes of Ukraine, elements of everyday scenes that convey the peculiarities of the life of Ukrainians in different historical eras. Ukrainian national currency banknotes have a conceptual design, various colour schemes, represent a certain period in the life of the Ukrainian state, contain verbal and non-verbal signs. Non-verbal signs (idiograms and pictograms) correlate with the verbal ones, performing such functions substitution, addition, intensification, clarification. The banknotes are a constituent part of the Ukrainian national culture and reflect its main national values and its linguoculture constants of – freedom and independence, fight for freedom, military glory, religion and Christian faith, education and enlightenment, arts, justice and law, economy, and family. The verbal part is represented by phrases and quotes from prominent figures of the Ukrainian state from the time of Volodymyr the Great to the present/ Their semantics reflect the aspirations of the Ukrainian people for freedom, independence, and prosperity. The language of banknotes is Ukrainian, however, the types of fonts and spelling systems differ – Dragomanivka on the 20 hryvnia banknote. The verbal and non-verbal parts of the banknotes correlate with each other, performing the functions of complementing, clarifying, and reinforcing. The language of the banknotes is Ukrainian.

Key words: multimodality, structure, national currency banknotes, semiotics, applied linguistics, culture, national values.

Данилюк Н. О., Розгач О. О. Мультимодальні особливості банкнот національної валюти України в контексті лінгвокультури: прикладний аспект. Стаття присвячена мультимодальним характеристикам банкнот національної валюти України – гривні. Дослідження було проведено через призму семіотичного, структурного, прагматичного, історичного та лінгвокультурного підходів. Основою джерельного матеріалу слугували паперові банкноти Національного банку України номіналом 1 гривня, 2, 5, 10, 20, 100, 200, 500 та 1000 гривень, які були випущені в обіг у результаті грошової реформи, проведеної незалежною Україною 2 вересня 1996 року. Здійснений семіотичний аналіз показав, що у структурі національної валюти України присутні знаки-символи (тризуб, Боже око, хрест, князівські герби, гетьманські клейноди, пальмові гілки), знаки-ікони (портрети, книги, музичні інструменти, предмети побуту, елементи архітектури, зразки зброї), а також зображення краєвидів України, елементи побутових сцен, які передають особливості життя українців у різні історичні епохи. Банкноти національної валюти України мають концептуальний дизайн, різну кольорову гаму та складну мультимодальну структуру, оскільки містять вербальні та невербальні знаки. Невербальні знаки (ідеограми та піктограми) корелюють з вербальними, виконуючи такі функції, як субституція, підсилення, уточнення. Банкноти становлять невід'ємну частину української культури, віддзеркалюють її основні національні цінності та лінгвокультурні константи – воля і незалежність, боротьба за волю, військова слава, релігія і християнська віра, освіта і просвітництво, мистецтво, справедливість і закон, економіка та сім'я. Вербальна частина представлена висловами та цитатами видатних людей держави Україна з часів Володимира Великого до нинішнього часу, семантика яких віддзеркалює прагнення українського народу до свободи, волі, незалежності, процвітання. Мова банкнот – українська, проте різняться типи шрифтів та система правопису, як-от Драгоманівка на 20-гривневій банкноті. Вербальна та невербальна частини банкнот корелюють між собою, виконуючи функції доповнення, уточнення, підсилення.

Ключові слова: мультимодальність, структура, банкноти національної валюти, семіотика, прикладна лінгвістика, культура, національні цінності.

Defining the problem and argumentation of the topicality of the consideration. The multimodal characteristics of banknotes can be considered in

the context of linguistic, semiotic, and technological researches. The use of symbols in the context of mass culture includes the analysis of objects such as banknotes

in terms of communicative and cultural symbols. In general, the study of the multimodal features of banknotes is not a widely researched topic directly in linguistics. However, the study of multimodality, signs and symbols that may be present on banknotes (including text, images, technological elements) is at the crossroads of linguistics, cognitive science, communication studies and security.

Analysis of recent research and publications.

The studies conducted by the following scholars are relevant and applicable while researching national currency banknotes. Thus, C. S. Peirce [13] introduced a sign theory with the help of which it is possible to understand how different elements on banknotes perform certain communicative functions. G. Kress and T. Van Leeuwen [12] analyzed how images, text and other elements interact to create meaning in multimodal texts that, in its turn, so it can give answer to the question how images on banknotes interact with other elements (text, colors). T. Seabock [14, 8] studied and interpreted signs and formulated the axioms that semiosis (the activity of signs) was the criterial attribute of life and semiosis presupposes life. L. Soloshchuk [9] studies non-verbal means of communication in the context of their types, modes, structure, meaning and cultural differences. N. Andreichuk [1], sharing and developing the ideas expressed by F. de Saussure and C. Pierce, analyses signs, their dual nature and planes of expression in different cultural contexts. Banknotes as objects of cultural significance were studied by J. Baudrillard [11], who researched how objects, in particular banknotes, played a role in society as part of a symbolic system. Yu. Rohach [7] studied multimodal characteristics of mass-media discourse and the pragmatics of non-verbal means of communication. The latest studies of multimodality of banknote elements through the prism of semiotics, cognitive and cultural aspects were conducted by F. Horst, J. Snell, and J. Theeuwes [15]. Although these scholars did not directly investigate the multimodal features of banknotes, their theoretical approaches to the analysis of signs, symbols, and communication can be applied in the context of analyzing such elements on banknotes. As we pay our main attention to the research the verbal parts of banknotes it is relevant to mention the scholars who studied such types of verbal signs, namely A. Zagnitko [2] who investigated creole texts, their structure, and functional and semantic correlation of their verbal and non-verbal parts. Structural, semantic, and functional features of verbal components of multimodal/creole texts have been studied by I. Morozova [4], L. Makaruk [3], T. Semeniuk [8] and others.

Setting the goals and tasks of the article. In our research we want to pay special attention to the verbal parts of national currency banknotes in order to find out their etymology, linguistic history, authorship and cultural significance. The review of the literature has shown that this topic, that belongs to the paramount markers of a national culture, has not been studied much, so it proves the **topicality of the analysis**. The purpose of our research is to analyze the multimodal

characteristics of the national currency banknotes, their semiotic nature, cultural meaning and importance, and the significance of their verbal elements. In order to achieve the set goals, we have applied such methods of the linguistic research as descriptive, structural, componential, contextual, and conceptual.

The outline of the main research material. The multimodal features of national currency banknotes refer to the various physical and digital attributes embedded in the banknotes to enhance their security, usability, and aesthetic appeal. These features can be divided into physical and digital characteristics and often incorporate multiple modes such as visual, tactile, machine-readable, and digital elements. They include the following: 1) *visual features*: a) design elements: include the imagery, color schemes, and themes that reflect a country's culture, history, and identity. For instance, portraits of important national figures, historical landmarks, symbolic elements, set expressions and sayings of culturally important people or precedent microtexts; b) holograms: three-dimensional images or patterns that change when the banknote is tilted, typically used for added security; c) watermarks: invisible or semi-visible images that appear when the note is held up to the light. These are often portraits or national symbols; d) microprinting: small text or images printed on the banknote that are difficult to see with the naked eye but can be viewed under magnification; e) colour shifting ink: ink that changes color when the note is tilted, adding another layer of authenticity; f) ultraviolet (UV) features: patterns or images that are only visible under UV light, commonly used for security; 2) *tactile features*; 3) *machine-readable features*; 4) *security threads and stripes*; 5) *digital features* (for modern currency): a) digital watermarks: a newer form of watermark that can be detected through digital devices, often used in conjunction with mobile or banking technologies; b) cryptographic features: some newer currencies include digital cryptographic methods, such as embedded public keys or QR codes, for verifying authenticity through blockchain technologies; c) augmented reality (AR) elements: some currencies integrate augmented reality features that can be activated with smartphones or specific applications. For example, scanning a note might reveal hidden animations or historical information; 6) *additional aesthetic features*: a) special ink (metallic/glitter ink): certain denominations may use ink that shimmers or changes hue when exposed to light; b) gleaming textures and foils: gold or silver foils used to enhance the visual appeal of certain parts of the note.

Each country may choose different combinations of these multimodal features based on their security needs, available technology, and cultural preferences. These various features play an essential role in preventing counterfeiting, enhancing the user experience, and ensuring that the national currency is easily recognizable and accessible to all.

In our research we are going to analyze such *visual features* of the national currency as design elements: imagery, color schemes, and themes that reflect a country's culture, history, and identity.

As we have mentioned before, national currency banknotes have a semiotic and multimodal nature and consist of non-verbal (ideograms, pictograms) and verbal signs (sayings, set expressions, quotes, slogans, names of the country and its national bank, names of its famous people, etc.). A very important role is played by their colour schemes, application of various fonts, letter sizes, cases (upper or lower), and the layout and landscape of the design. Verbal and non-verbal signs correlate with each other performing such functions as addition, intensification, substitution, completion. This combination makes banknotes meaningful, unique, recognizable, bright, aesthetically attractive, and culturally significant.

First of all, we are going to talk about the multimodality of the Ukrainian national currency banknotes. It is known that on September 6, 1996 in Ukraine there was a national money reform that resulted into the substitution of the existing national currency – karbovanets – with hryvnia, which used to be a national currency of the Ukrainian state at different periods in its history. Present day Ukrainian national currency banknotes – hryvnias – contain the following semiotic signs: national symbols (*a trident, a Ukrainian coat of arms*), signs with symbolic meaning that tell us about different periods in the life of the country, portraits of historical figures (*Volodymyr the Great, Yaroslav the Wise*), landscapes of Ukraine, its architectural (*old castles, churches, universities*) and literary masterpieces (*collection of the laws "Rus'ka Pravda", pages from the book "History of Ukraine" by M. Hrushevsky*), pictures of famous events (*baptism of the church of God Mother in Kyiv in 996*), samples of military weapons, coins, symbols of powers and heredity (*kossaks' weapons, the Khmelnytskys' coat of arms*), musical instruments (*the torban and bandura*), pictorial signs (*fragments of T. Shevchenko's picture "Kateryna"*), pieces of clothes and decorations (*a wreath with coloured ribbons*), representatives of flora and fauna (*a flying stork*).

The language of the present-day national banknotes of Ukraine is Ukrainian. Ukrainian national currency banknotes contain a verbal part that consists of the verbal nomination of their values, name of the country – УКРАЇНА (Ukraine), name of the national bank – НАЦІОНАЛЬНИЙ БАНК УКРАЇНИ (National bank of Ukraine) with the signature of its head, serial numbers, names of the people whose portraits are depicted on the banknote, and precedent microtexts that are set expressions, quotes or sayings of famous national scholars, scientists, political or state leaders, writers or poets. In most cases they are simple extended or composite sentences, used in the indicative or imperative moods.

On the 1000 hryvnia banknote [Picture 1] there is a portrait of Volodymyr Vernadsky – a Ukrainian scientist, academic, co-founder and president of the first Ukrainian Academy of Sciences (1918–1921), the main building of the National Academy of Sciences of Ukraine, and his quote that says: "Я вірю у величне майбутнє України (*I believe in the great future of Ukraine*)".



Pic. 1 [10]

On the 500 hryvnia [Picture 2] banknote there is a portrait of the famous Ukrainian philosopher and writer Hryhorii Skovoroda (1722–1794), a building of Kyiv Mohyla Academy, and a pictogram of a fountain. The fountain is accompanied with the statement "Unequal equality to all (*Неравное всем равенство*)" from H. Skovoroda's work "Ознаки деяких спорідненостей (*Signs of some affinities*)" from the dialogue "Розмова, названа Алфавіт, або Буквар миру (*A conversation that is called Alphabet or an ABC of peace*)". On the reverse side of the old sample of the 500 hryvnia banknote there was H. Skovoroda's drawing of a triangle in the circle, the triangle of Pythagoras. According to Skovoroda's philosophical teaching, this pictogram can be interpreted as the idea of three worlds – macrocosm (Universe), microcosm (a person) and a "symbolic" reality (that connects the previous two). The circle symbolizes life, that is taking place beyond the circle line and stands for the returning of a person to him/herself, from the world of shadows to their real nature. In the middle of the triangle there was an eye, a Christian sign, that represents the all-seeing God and means "I see everything, I know everything, and I will stand guard" [10]. It is interesting to mention that the same symbol – an all-seeing eye – can be found on the USA 1 dollar banknote, where it is placed on a pyramid and is accompanied by the well-known saying "In God we trust". The inversion in the phrase intensifies the importance of the word "God" and the Christian beliefs of the American founding fathers. So, we can see that H. Skovoroda, being a philosopher, wanted to understand and describe the principles of our life, the essence of our existence and eternity.



Pic. 2 [10]

On the 200 hryvnia banknote [Picture 3] we see the portrait of Lesya Ukrainka (1871–1913), a Ukrainian writer and poet, and the following signs – Lutsk castle, a wreath with coloured ribbons, and a stork. The verbal component is represented by the call: “*За правду, браття, єднаймося щиро, Єдиний маєм правий шлях* (For the truth, brothers, let us unite sincerely, we have the only right path)”. It is used in the imperative mood and contains the direct address to the Ukrainians to stand together and fight for the truth. The pictogram of a stork is used to symbolize motherhood of Lesya Ukrainka – Polissia, but in the Ukrainian linguistic culture a stork is a symbol of happiness, family, love to one’s relatives and motherland, wellbeing, continuation of life. It is a symbol of hope and faith in the future [6].



Pic. 3 [10]

The 100 hryvnia banknote [Picture 4] is also conceptual and devoted to Taras Shevchenko (1814–1861), a prominent Ukrainian writer, painter, poet. The colour scheme varies from dark brown to brown, yellow, orange, and white. It combines such non-verbal signs- icons as the pictograms of his portrait, a palette with brushes, and a building of Kyiv National University named after him. The verbal part is represented by his famous quote from the work “В казематі”: “*Свою Україну любіть. Любіть її Во время люте, В остатню тяжкую минуту, За неї Господа моли́ть* (Love your Ukraine. Love it In the time of cruelty, In the last difficult moment, Pray to the Lord for it)”. The quote is written in the imperative mood, it is a call to the compatriots to love Ukraine, especially at the time of hardships, and to pray God for it. T. Shevchenko addresses his compatriots as brothers and asks them to pray, which reflects the Christian spirit of Ukrainians.

The colours of the 50 hryvnia banknote are violet, brown, blue and white. From the conceptual point of view, it is devoted to the first president of the Verkhovna Rada (1917–1921) Mykhailo Hrushevsky (1866–1934). That is why we see a portrait of M. Hrushevsky, pictures from his book “History of Ukraine”, and a picture of the Verkhovna Rada of Ukraine on the reverse side. An interesting thing about this banknote is that next to the building of the Verkhovna Rada there are figures of a female peasant and a worker similar to the ones that were on the 100 hryvnia banknote of the Ukrainian People's Republic (1918), depicted by the famous

Ukrainian painter Heorhii Narbut (1886–1920). This is one of the few Ukrainian banknotes where there are no verbal components such as quotes, sayings or slogans.



Pic. 4 [10]



Pic. 5 [10]

On the 20 hryvnia banknote [Picture 6] there is a portrait of the famous Ukrainian writer, poet, translator, public and statesman Ivan Franko (1856–1916), a building of Lviv opera house on the top of which there is a sculpture of a woman with a palm branch in her raised hands. This sculpture symbolizes GLORY to those who devoted their lives to art. The colour scheme of this banknote contains various hues of green. Next to the portrait of Ivan Franko there is a quote from his verse “*Земле, моя всеплодюча мати, Сили, що в твоїй живе глибині, Краплю, щоб в бою сильніше стояти, Дай і мені!* (Earth, my all-fertile mother, Strength that is in your living depth, A drop to stand stronger in a battle, Give me too!)”. The meaning of the quote, a direct address to Mother Earth, is a strong request of the poet to give him strength to be strong and hardy in the battles. An interesting thing about this quote is connected with the fact that it is written in accordance to the rules of the spelling system, suggested by Mykhailo Drahomanov (1841–1895), a famous Ukrainian scholar and public activists. The system got the name Drahomanovka/ Drahomanivka and was used in the second part of the 19th century. The main principle of this system was ‘one sound stood for one letter’, which made the

Ukrainian spelling system more logical and phonetic. The main features of Drahomanovka/ Drahomanivka were: the usage of “j” instead of letter “й”; the substitution of the letter “ш” with the cluster “ш-ч”; a special spelling of words after consonants; and spelling of the verbs with the endings “-ця” instead of “-ця”. So, the text on the banknote is written like this: *Земле, моја всеплодучаја мати! Сили, шчо в твојій двишель? глубині, Краплю, шчоб в боју сміліше стојатию дај і міні!* O. Alfiorov, a Ukrainian historian, states that this spelling system was used in many journals in Halychyna and in the herald “Hromada” that was issued by M. Drahomanov in Geneva [5]. For some time, Ivan Franko wrote his works with the application of this spelling system too. Drahomanovka was the first attempt to create a unified Ukrainian spelling system, some of its principles were used in the creation of modern Ukrainian spelling system, this spelling system became an important stage in the struggle for the establishment of the independence of the Ukrainian language. Its symbolic significance lies in the fact that its presence on the modern banknote is not just an interesting fact, but also an important symbol of the development of the Ukrainian writing and language. The use of Drahomanovka on the national currency banknote underscores the deep connection between Ukraine's economic and cultural independence. It is also a tribute to Mykhailo Drahomanov and other figures of the Ukrainian language at a time when it was oppressed and banned.



Pic. 6 [10]

The 10 hryvnia banknote [Picture 7] contains the portrait of Ivan Mazepa (1639?–1709), a prominent Ukrainian hetman, military leader, statesperson, and head of the Ukrainian cossacks state in the 17th century. On one side of the banknote there is a portrait of Ivan Mazepa and his coat of arms, while on the other side there is a building of the Assumption Cathedral of the Kyiv-Pechersk Lavra and an artistic composition that consists of the turban (a type of bandura that Mazepa used to play), books, candles and an ink pot with a feather. All these objects underline the lifestyle of the Hetman, who was very interested in political, state, military affairs, history, writing, education, and art. There is a quote from Mazepa's verse *“А за віру хоч умрime і вольностей боронime (And (you) may even die for the sake of your faith, but defend your freedom space)”*. As

these are the lines from the verse, they are rhymed and have the indirect word order. It is used in the imperative mood and is a direct call for the people to fight for their faith and freedom. The prevailing colour of the banknote is red.



Pic. 7 [10]

On the 5 hryvnia banknote [Picture 8] we can see a portrait of another famous military, political leader, and statesperson – Bohdan Khmelnytsky (1596–1657). Similar to the design of other banknotes, on this banknote we see a portrait of B. Khmelnytskyi, his family coat of arms, and his signature. On the reverse side of the blueish banknote there is church of the Holy Prophet Elijah in Subotiv (Khmelnytskyi's estate) and cossack's weapons and hetman's kleynods that symbolise power, fight for freedom and independence.



Pic. 8 [10]

The 2 hryvnia banknote [Picture 9] represents early stages in the history of our state – the times of Kyiv Rus' (Eastern European monarchical state with its capital in Kyiv, which existed during the 9th–13th centuries) and is of the brownish colours. It has such visual elements as the portrait of one of the best kings of Kyiv Rus' – Yaroslav the Wise (978/983/987–1054), a silver coin with his royal coat of arms, an artistic composition that consists of military weapons, household utensils, décor elements of the time of Yaroslav the Wise, and collection of the laws “Rus'ka Pravda”. So, the banknote represents the main values of the state of Kyiv Rus' – faith, military strength, the power of law, work, family, arts.

The pictogram of the church – St. Sophia Cathedral in Kyiv (11th century, one of the most important Christian shrines in Eastern Europe, the historical centre of the Kyiv Metropolis) – tells about the Christian faith in Kyiv Rus’.



Pic. 9 [10]

The colours of the 1 hryvnia banknote [Picture 10] are yellow and blue, that are the national colours of Ukraine. The banknote is rich in ideograms and pictograms with culture significant meanings. Thus, there is a portrait of the king of Kyiv – Volodymyr the Great (960/963–1015) who introduced Christianity to the citizens of Kyiv Rus (988). There are pictorial fragments of the baptism of the church of Holy Mary (996), the first stone church of Kyiv Rus, founded by Volodymyr the Great, taken from the miniature of the Radziwił Chronicle. On the reverse side of the banknote, next to the portrait of Volodymyr the Great, there is an artistic composition, consisting of military weapons, a cross and, a decorative element from the time of Volodymyr the Great.



Pic. 10 [10]

Conclusions and directions for further research in this area. So, the conducted analysis of the Ukrainian national currency banknotes has shown that all of them have a multimodal nature, are characterized by the combination of verbal and non-verbal features that correlate and contain culturally significant visual elements. Every banknote has a cultural concept and represents a certain period in the history of Ukraine. The research has also proved that national banknotes are a part of the national culture of Ukraine and reflect its national values. Thus, we can see that the applied verbal and non-verbal signs reflect such values as freedom and independence, fight for freedom, military glory, religion and Christian faith, education and enlightenment, arts, justice and law, economy, and family. The main pictograms on the banknotes represent national kings, poets, writers, philosophers, state, political and military leaders, as well as churches, universities, books, weapons, pieces of architecture, household utensils, and musical instruments. The multimodal features of the national banknotes of the Ukrainian National Republic will be considered for the further research in this area.

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