

Phraseological Units With The Meaning Of Movement: Semantic-Ideographic And Linguocultural Approaches In The Discourse Of Innovative Museums' Art Practices

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Abstract: The article explores phraseological units with the meaning of movement through the integration of semantic-ideographic and linguocultural approaches within the discourse of innovative museum art practices. The study focuses on multilingual material derived from English, Ukrainian, and Czech exhibition texts associated with contemporary dynamic installations. Movement is examined as a multidimensional concept manifested simultaneously in visual, spatial, and linguistic domains. The research analyzes real museum practices involving kinetic and interactive installations characterized by directional, oscillatory, rotational, flow-based, responsive, and accelerative movement. These types of motion are interpreted as visual structures that correspond to specific phraseological and lexical patterns in multilingual discourse. Particular attention is devoted to the expansion of traditional linguistic perspectives on movement beyond verbal forms to include nouns and adverbs as essential components of motion representation. A conceptual hierarchy of movement meanings is proposed, demonstrating the synergy between physical motion in dynamic installations and linguistic representation in exhibition texts. This hierarchy integrates visual movement types, grammatical expression, and semantic-ideographic clusters into a unified linguocultural framework. The comparative

analysis reveals both universal cognitive patterns and culturally specific features in the representation of movement across English, Ukrainian, and Czech languages. The findings contribute to interdisciplinary research at the intersection of phraseology, linguocultural studies, discourse analysis, and museum communication. The proposed model enhances understanding of how language participates in the interpretation of dynamic artistic environments and supports the development of multilingual strategies for museum communication. The results may be applied in exhibition design, cultural interpretation, and the creation of visitor-oriented narrative systems in contemporary museums

Keywords: movement semantics; semantic-ideographic hierarchy; linguocultural landscape; dynamic installations; museum discourse; kinetic art communication.

Introduction

In contemporary humanities, the study of phraseological units has increasingly moved beyond purely lexical or structural analysis toward interdisciplinary frameworks that integrate semantic, cognitive, and cultural dimensions of language. Phraseology is now widely recognized as a key domain in which collective cultural experience, symbolic meanings, and patterns of perception are encoded and transmitted. Among the numerous semantic fields represented in phraseological systems, the conceptual domain of movement occupies a particularly significant position, as it reflects fundamental human experiences related to spatial orientation, transformation, transition, and interaction with the surrounding world. Movement, both literal and metaphorical, functions as a universal cognitive model that structures human thinking and communication, while phraseological units associated with movement often embody culturally specific representations of action, change, development, and progress.

In parallel with developments in linguistic science, contemporary museum practices have undergone profound transformation in response to technological innovation, globalization, and the growing emphasis on participatory and experiential forms of cultural engagement. Innovative museums increasingly operate not only as repositories of material heritage but also as dynamic communicative environments where narratives, meanings, and cultural values are constructed and disseminated through multimodal discourse. Within this context, language plays a crucial role in shaping visitors' perceptions, guiding interpretative processes, and facilitating interaction between cultural artifacts and audiences. Museum discourse, therefore, represents a productive field for examining how phraseological units function as semiotic tools that mediate between linguistic expression and cultural representation.

Particularly relevant in this regard is the analysis of phraseological units with the meaning of movement, since they frequently serve as conceptual metaphors for processes such as development, transition, discovery, exploration, and innovation—concepts that are central to contemporary museum narratives. The linguistic representation of movement in museum-related texts, exhibition descriptions, curatorial statements, and interactive installations often reflects broader sociocultural dynamics, including the reconfiguration of historical memory, the reinterpretation of cultural heritage, and the promotion of creative engagement with artistic practices. Consequently, the semantic study of movement-related phraseological units within museum discourse allows for a deeper understanding of how language contributes to the construction of cultural meanings and visitor experiences in innovative museum environments.

From a methodological perspective, the semantic-ideographic approach offers a systematic framework for classifying phraseological units according to their conceptual and semantic features, enabling the identification of dominant thematic groups and associative networks related to movement. At the same time, the linguocultural approach provides tools for interpreting phraseological meanings within their cultural and symbolic contexts, revealing how linguistic forms encode culturally specific

models of perception and evaluation. The integration of these approaches creates opportunities for a comprehensive analysis of phraseological units as both linguistic and cultural phenomena, particularly in contexts characterized by intensive symbolic communication such as museum discourse.

The discourse of innovative museums demonstrates a notable tendency toward the use of metaphorical and phraseological expressions associated with movement, such as those representing processes of exploration, journey, transition, and discovery. These expressions not only perform descriptive functions but also act as conceptual frameworks that structure visitor perception and emotional engagement with artistic content. Movement-related phraseological units frequently operate as symbolic representations of cultural change, artistic experimentation, and the reinterpretation of historical narratives. Therefore, their study within the discourse of innovative museum art practices enables a deeper understanding of how linguistic structures contribute to the formation of cultural meaning and the mediation of artistic communication.

The semantic-ideographic approach provides a systematic basis for identifying conceptual groups of phraseological units according to their semantic features and associative fields. This approach allows researchers to reveal patterns of categorization that reflect underlying cognitive structures related to movement. In parallel, the linguocultural approach focuses on the interaction between language and cultural context, emphasizing the role of phraseological units as carriers of culturally specific meanings and symbolic associations. The integration of semantic-ideographic and linguocultural approaches enables a multidimensional analysis of phraseological units as elements of both linguistic organization and cultural representation, particularly in complex communicative environments such as museum discourse.

Despite the growing interest in museum communication and the increasing recognition of phraseology as a culturally significant linguistic subsystem, the interaction between phraseological semantics and innovative museum art practices remains insufficiently explored. Existing studies have largely focused either on traditional linguistic classification of phraseological units or on general features of museum discourse, without addressing the specific role of movement-related phraseology as a conceptual and interpretative mechanism within innovative artistic environments. This gap highlights the need for interdisciplinary research that combines linguistic, cultural, and discourse-analytical perspectives.

The relevance of the present study is determined by the necessity to investigate phraseological units with the meaning of movement as elements of semantic organization and cultural representation within the discourse of innovative museum art practices. Such an investigation contributes to the broader understanding of how linguistic structures participate in the formation of cultural narratives and the mediation of artistic meanings in contemporary museum contexts.

The aim of this article is to analyze phraseological units with the meaning of movement using semantic-ideographic and linguocultural approaches and to identify their functional and symbolic roles in the discourse of innovative museum art practices. To achieve this aim, the study addresses the following objectives: to classify movement-related phraseological units according to their semantic and ideographic characteristics; to determine their linguocultural specificity and symbolic associations; and to examine their discursive functions within texts and communicative practices associated with innovative museums.

2. SEMANTIC CATEGORIZATION OF THE CONCEPT OF MOVEMENT IN MODERN LINGUISTICS AND ART

The problem of movement, which was studied since antiquity, is in the focus of attention of researchers in various fields of science, which is due to the importance of this category. Nowadays, the concept of “movement” is built into the conceptual apparatus of many sciences, which have their own research methods and appropriate terminological tools. However, the results of research obtained in various sciences do not reflect a person’s ideas about the everyday understanding of the phenomenon of movement, which are conceptualized in his consciousness and find expression in language. The linguistic and scientific picture of the world do not coincide, but together they create a general picture of the world, which reflects the peculiarity of human existence. In linguistic consciousness, the concept embodies both naive and scientific ideas about movement, as a result of which a multidimensional concept is formed, containing a number of relevant semantic features, namely: direction, spatial localization, method of movement, intensity, path, goal, environment. Such semantic features determine the choice of linguistic means in which the substantive characteristics of the concept “movement” are explicated, and which are the object of comprehensive study by linguists. The description of the category of movement in linguistics has received considerable attention both in synchronic and diachronic aspects; movement can be considered as a category, as a concept, as a term defining other concepts, as a means of understanding meaning, etc. (Łozińska & Pietrewicz, 2018; Titov, 2020).

Studies of the category of movement in different linguistic cultures using the method of conceptual analysis became widespread. Analyzing the concept of MOTION, scientists identify linguistic means that verbalize it, establish a set of conceptual metaphors (life - movement, time - movement, activity - movement, emotions - movement, something positive - movement up, something negative - movement down, etc.) and phraseological groups (“human behavior”, “thought processes”, “human physical state”, “human mental state”, “human character”, etc.), which objectify the concept in different languages (Ihrig, 2015; Kudrnáčová, 2003)

Researchers have come to interesting conclusions regarding the three-level structure of the macro-concept MOUVEMENT in the French worldview. The basis of such a structure is the independent concepts of “displacement” (emplacement), “action” (action), “change” (changement), which are correlated with each of the levels. In turn, the three levels of the macroconcept are in a relationship of increasing degree of abstractness: the basic level reflects knowledge about movement correlated with physical space, the second – with mental and emotional (inner world of a person) space, the third – with the social sphere. In the process of lexical objectification of derived levels of the macroconcept, the role of cognitive metaphor increases, with the help of which abstract entities (concepts of the inner world, social phenomena) are denoted through comparison with objective movement in physical space (Guillaume & Koch, 2021).

When studying the multi-level means of verbalization of the concept of MOTION in modern Spanish, it turns out that its main characteristic is relativity, which depends on perception. Verbalizing, the concept reveals a connection with the visual, auditory, sensory perception of the individual. The permanent conceptual features include: action, change, movement, starting point and end, the presence of subject and object that have such semantic components as trajectory, direction of movement, environment in which movement occurs, the presence of initial and final points in space, the possible presence of an obstacle. The temporal features include: speed, repetition, duration, simultaneity, process, beginning and end of movement (Heugh, 2017).

A large number of ethnolinguistic investigations are devoted to the study of the category of movement as a basic category of being. Thus, some authors explore language, culture, folklore,

traditional mythological beliefs, rituals of calendar and family cycles in those aspects that relate to movement as one of the key concepts of culture. In particular, they consider such problematic issues as movement and its mythologizing functions in the archetypal model of the world, movement as the main method of communication in space and time (mythological, historical, metaphorical and other chronotopes); migration / displacement of peoples and the etymological history of the main meanings associated with movement (Papafragou & Selimis, 2010).

The concept of movement belongs to the basic concepts of the traditional worldview. The category of movement repeatedly was the subject of research in comparative linguistics. Movement in space is a universal reflected in every model of the world. Movement, both real and metaphorical, the degree of its intensity and direction not only actualizes a specific model of the world, but also determines its structure. The concept of the path characterizes the features of the manifestation of this category in the linguistic picture of the world. Performing the functions of cultural signs, phraseological units are able to reflect the consciousness of the ethnos. The worldview, world picture of each people are nationally specific, each language has its own way of encoding the surrounding reality. Phraseologisms are peculiar semiotic codes that allow penetrating the history, culture, and mentality of the nation. The relevance of their study in our time is due to the fact that the development of the anthropocentric paradigm of linguoculturology made it possible to consider the functioning of phraseological units from this angle. The linguocultural aspect of the study of phraseological units contributes to establishing the national specificity of the ideas of ethnic groups about such a universal category of being as movement.

In this vein, an important methodological decision in the present study concerns the selection of English, Ukrainian, and Czech languages as the comparative linguistic framework. This triadic model enables the investigation of the linguocultural representation of the concept of movement across different cultural and historical paradigms. English is included as a representative of Western European linguistic and cultural traditions, characterized by extensive development of metaphorical and discourse-based representations of movement in contemporary communication practices. Ukrainian represents a Slavic linguistic and cultural worldview in which movement-related expressions are deeply connected with historical experience, collective memory, and symbolic models of endurance and transformation. The inclusion of Czech provides a particularly valuable intermediate perspective situated at the intersection of Slavic linguistic heritage and Western European cultural influence. Although the Czech language belongs to the Slavic language family, the historical development of Czech society has been strongly shaped by long-term interaction with Western European cultural, philosophical, and artistic traditions. In cultural and institutional terms, the Czech Republic has traditionally been integrated into the Western European sphere, particularly in the fields of education, art, and museum practice. Therefore, the Czech linguistic and cultural context represents a transitional model that combines Slavic linguistic structure with Western European conceptual frameworks.

The comparative analysis of English, Ukrainian, and Czech languages thus enables the identification of both universal and culturally specific features in the representation of movement. This triadic configuration provides an opportunity to examine how the concept of movement is linguistically encoded within Western, Slavic, and hybrid cultural paradigms, thereby enhancing the interpretative depth of linguocultural and semantic-ideographic analysis.

3 DISCOURSE OF RESEARCH

Within phraseological studies, the semantic analysis of movement-related expressions has attracted increasing scholarly attention. Movement constitutes one of the fundamental experiential

domains structuring human cognition, and linguistic expressions associated with movement often extend beyond literal spatial displacement to represent abstract processes such as change, transition, development, and transformation. Researchers in cognitive linguistics have shown that movement-based metaphors play a central role in conceptualizing time, progress, and social dynamics. Such metaphors are frequently encoded in phraseological units, making them particularly valuable for studying how languages represent dynamic processes and cultural change (Kuza et al., 2026). In multilingual contexts, comparative studies of phraseological units have revealed both universal patterns and culturally specific features in the conceptualization of movement, especially in languages belonging to different linguistic families such as English, Ukrainian, and Czech.

The semantic-ideographic approach has been widely applied in phraseological research as an effective method for classifying phraseological units according to their conceptual domains. This approach enables the identification of semantic clusters reflecting shared thematic meanings, such as directionality, speed, transition, cyclicity, and progression. Ideographic classification also allows researchers to analyze semantic hierarchies within phraseological systems and to trace connections between lexical units and broader conceptual structures. In the context of movement-related phraseology, semantic-ideographic grouping facilitates the identification of dominant models of motion representation, including vertical and horizontal movement, forward progression, circular motion, and metaphorical pathways associated with growth or decline.

Complementary to semantic classification, the linguocultural approach has become an influential framework for interpreting phraseological units as culturally marked linguistic phenomena. Linguocultural studies emphasize that phraseological meanings are shaped not only by linguistic conventions but also by historical, social, and symbolic factors embedded in cultural traditions. Within this perspective, phraseological units are regarded as cultural signs that reflect national identity, collective memory, and culturally specific models of perception. Comparative linguocultural analyses of English, Ukrainian, and Czech phraseology have demonstrated that, while certain movement-related metaphors exhibit cross-linguistic similarities, others reveal distinctive cultural imagery associated with historical experiences, folklore, and social practices.

Verbs with the semantics of movement, like verbs of communication, occupy a central place in the lexicon of each language, which is associated with the dynamism of human life, and, accordingly, attract the attention of linguists. A number of studies describe lexical-semantic groups of verbs of movement on the material of one or more languages (Bachmann-Medick, 2018; Bril, 2018). Meanwhile, it is difficult to draw a clear line between verbs of displacement, verbs of movement and verbs of causation of position in space, since all three groups of verbs belong to the same lexical-semantic field - the field of spatial actions and states (Boeckx et al., 2010). Their common seme (archiseme) is 'movement in space'. All these verbs are verbs of movement and verbs of changing position in space.

Simultaneously, the field of museum studies has undergone significant methodological transformation in response to the growing role of digital technologies and interactive artistic forms. Contemporary museums increasingly integrate multimedia and kinetic elements into exhibition design, thereby creating dynamic environments that encourage active visitor participation. The emergence of moving and kinetic installations has fundamentally altered the nature of museum communication, shifting emphasis from static display toward process-oriented and experiential engagement. Scholars in museum communication have emphasized that exhibition texts, interpretative panels, and multimedia descriptions function as key discursive instruments that guide visitor perception and interpretation of artworks.

Particular attention was paid to the linguistic and semiotic dimensions of museum discourse, which encompass verbal, visual, and spatial elements operating within exhibition environments. Museum discourse is characterized by its hybrid nature, combining descriptive, narrative, educational, and persuasive functions. Researchers have demonstrated that language used in exhibition texts frequently incorporates metaphorical and figurative expressions that facilitate comprehension of complex artistic concepts. In innovative museum contexts, especially those involving dynamic or moving installations, linguistic representations of motion become especially prominent, as curators often rely on movement-related terminology and phraseology to explain the conceptual basis of artworks.

Studies in art theory and museum communication have highlighted the increasing significance of kinetic and dynamic installations as forms of artistic expression that foreground movement as both a physical and symbolic phenomenon (Rodner & Thomson, 2013). These installations frequently employ mechanical, digital, or interactive components to create visual representations of motion, transformation, and temporal change. As a result, the conceptualization of movement becomes central not only to the artwork itself but also to the verbal interpretation accompanying it. Exhibition descriptions associated with dynamic installations often utilize phraseological expressions related to movement, journey, flow, and transformation, thereby reinforcing the thematic coherence between linguistic and visual elements (Kuortti & Ruokkeinen, 2020).

Despite the extensive development of phraseological research and the growing body of literature on museum discourse, the intersection between movement-related phraseology and innovative museum art practices remains insufficiently explored. Existing linguistic studies tend to focus on traditional corpora such as literary texts, media discourse, or everyday communication, while museum-related linguistic material remains underrepresented. Conversely, museum studies primarily address visual and curatorial strategies without systematically examining the role of phraseological units as components of discursive design. Agasti et al. (2026) Furthermore, comparative multilingual analyses involving English, Ukrainian, and Czech languages in the context of museum communication are relatively rare, particularly with regard to dynamic installations as discursive environments.

4. DYNAMIC INSTALLATIONS AND THE REPRESENTATION OF MOVEMENT IN EXHIBITION DISCOURSE

The transformation of contemporary museum environments has been strongly influenced by the growing integration of dynamic and kinetic installations that foreground movement as a central artistic and communicative principle. Unlike traditional static exhibitions, modern installations frequently incorporate mechanical, digital, and interactive elements that produce continuous or cyclical motion. This emphasis on movement not only shapes the visual and spatial perception of artworks but also significantly affects the linguistic framing of exhibition texts. Descriptions accompanying dynamic installations often rely on phraseological units and metaphorical constructions associated with motion, transition, and transformation, thereby creating semantic parallels between physical movement and conceptual interpretation (Aliyev et al., 2025).

One of the most illustrative examples of movement-centered artistic practice can be observed in the exhibitions of the Tate Modern, which has played a leading role in integrating large-scale kinetic and immersive installations into museum discourse. In several exhibition contexts, curatorial texts describe installations using metaphorical expressions related to movement, such as “flow,” “journey,” and “circulation,” emphasizing the temporal dimension of artistic perception. Dynamic works frequently guide visitors through spatial sequences that simulate processes of transition and

progression, encouraging interpretative engagement that mirrors linguistic metaphors of movement. Exhibition panels associated with interactive installations often employ motion-related expressions to structure visitor navigation, reinforcing the conceptual unity between spatial movement and linguistic representation. (Lakhyani, S., 2024)

Another significant example can be found in the ZKM Center for Art and Media, which is internationally recognized for its experimental approach to media art and digital installations. Many exhibitions at this institution incorporate mechanically driven or algorithmically generated motion, producing visual patterns that evolve over time. The accompanying textual discourse frequently emphasizes notions of transformation, oscillation, and dynamic interaction. In these contexts, phraseological expressions related to movement are used to interpret the continuous evolution of digital imagery, framing the artwork as an ongoing process rather than a static object. Such linguistic strategies enable visitors to conceptualize technological motion in terms of familiar experiential models.

A particularly influential contribution to kinetic art practices is associated with exhibitions featuring works inspired by the artistic legacy of Alexander Calder. Calder's mobiles, characterized by suspended elements that move in response to air currents, established movement as an intrinsic component of sculptural form (see Fig. 1). Contemporary exhibitions displaying similar kinetic structures frequently employ descriptive language emphasizing balance, rotation, and rhythmic motion. Exhibition texts often utilize metaphorical phraseological constructions representing equilibrium and cyclical transformation, thereby connecting physical movement with symbolic interpretations of harmony and instability.

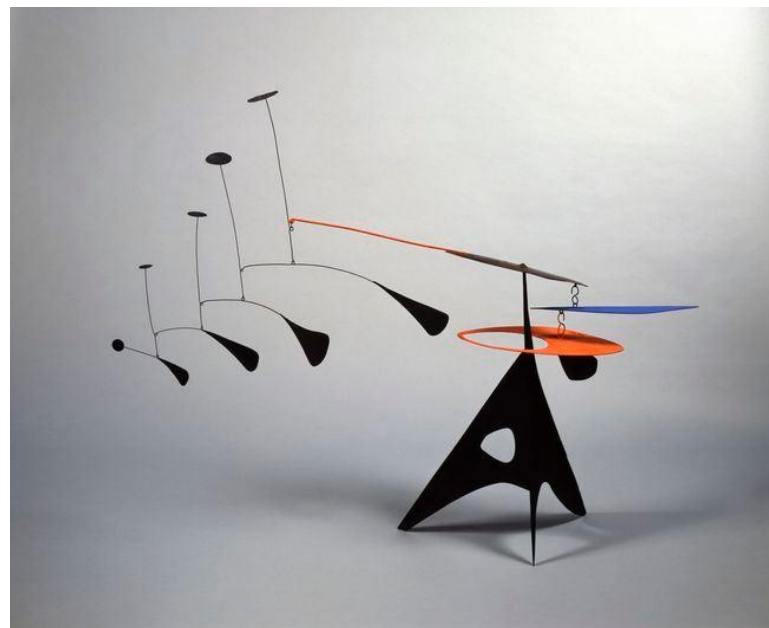


Fig. 1. Alexander Calder' exposition in London (2013)

Source: Alexander Calder' art works, website (<https://www.marcomahler.com/calder-mobiles-at-pace-london/>)

Interactive environments presented at the Ars Electronica Center further illustrate the integration of linguistic and dynamic elements in contemporary museum discourse. This institution specializes in digital and technological art forms that actively respond to visitor participation. Many installations incorporate motion sensors and responsive visual systems that alter movement patterns in real time. The accompanying explanatory texts frequently use expressions associated with exploration,

navigation, and immersion, framing visitor interaction as a journey through digital space. In such contexts, phraseological units related to directional movement and discovery become essential tools for structuring the narrative logic of the exhibition – for example, *“Uniview: A grandiose journey through space and time”*, offering *“interactive 3D flights through the entire known universe”*. Another experience of journey is offered to visitors in Bora: Bora composition: as visitors walk through the tunnel, Bora: Bora offers an immersive sound experience shaped by unstable air vortices. The discourse of “journey” is the cornerstone of Ars Electronica Center art concept, and it does not relate exclusively to physical movement. In particular, one of presentations offers an intimate view of Egon Schiele’s life and art. The presentation announcement says: *“We follow his journey through the strict academy, Klimt’s influence, his daring new style, and how Schiele portrayed himself and his models. His landscapes reflect a search for eternity. It ends with his final triumph during the war”*. Thus, the spiritual transformations are also comprehended as ‘movement’.

In Central and Eastern European contexts, dynamic installations are increasingly integrated into museum practice as part of broader efforts to modernize exhibition strategies. For example, innovative exhibition formats implemented at the DOX Centre for Contemporary Art (Prague) demonstrate the growing importance of interactive and kinetic elements in shaping visitor engagement. One of the most recognizable parts of the complex is “Gulliver” - a wooden airship installed on the roof, which is used for literary and philosophical events, which in itself is a symbol of continuous movement (see Fig. 2). The web site of the gallery proposes visitors *“to dive in”*, as well as *“escape reality by a few metres above the ground”*. Description of one of the compositions tells: *“In the solo performance PLI, Viktor Černický becomes both an architect and a living building material, which in an endless cycle of construction, deconstruction and reconstruction transforms ordinary objects into fascinating visual compositions. The space is constantly taking shape under his hands - dynamic installation meets performative precision, movement turns into sculpture, chaos into a perfectly organized whole”*. Specific words are used to emphasize the dynamic continuous movement: *“dynamická instalace se střetává s performativní precizností, pohyb se mění v sochu, chaos v dokonale organizovaný celek”*.



Fig. 2. Wooden airship at DOX Centre for Contemporary Art

Source: DOX Centre for Contemporary Art website (<https://www.dox.cz/en/gulliver-airship>)

Exhibition texts in multilingual environments frequently incorporate metaphorical language reflecting movement between historical perspectives, cultural narratives, and artistic interpretations. This linguistic diversity provides a particularly valuable corpus for comparative phraseological analysis across English, Ukrainian, and Czech languages. For example, English expressions such as *to move forward*, *to set things in motion*, and *to go with the flow* conceptually correspond to Ukrainian phraseological constructions *рухатися вперед*, *привести в рух*, and *плисти за течією*, as well as Czech

equivalents *jít kupředu, uvést do pohybu, and jít s proudem*. Similarly, metaphorical representations of sudden change and acceleration are reflected in English phrases such as *to take a leap forward* or *to shift gears*, which correspond to Ukrainian expressions *зробити ривок уперед* and *перемкнути передачу*, and Czech constructions *udělat skok vpřed* and *přehadit rychlost*.

In the context of describing interactive or kinetic artworks, phraseological expressions associated with cyclical or continuous movement also demonstrate cross-linguistic parallels. For instance, English phrases such as *to keep the wheels turning* and *to come full circle* find semantic analogues in Ukrainian expressions *підтримувати рух* and *повертатися на колу своя*, as well as Czech equivalents *udržovat pohyb* and *vrátit se do výchozího bodu*. These examples illustrate both the universality of movement-based conceptual metaphors and the linguocultural specificity of their realization in different languages, thereby confirming the analytical value of multilingual museum discourse as a source for comparative phraseological investigation.

Similarly, recent exhibitions at the Mystetskyi Arsenal illustrate the integration of dynamic artistic practices into national cultural discourse. Multimedia and moving installations presented in this space often address themes of transformation, resilience, and historical continuity. The textual accompaniment to such installations frequently employs phraseological expressions representing movement as progression, resistance, or transition, reflecting broader sociocultural processes. In Ukrainian-language exhibition texts, movement-related phraseological units often function as markers of collective experience, emphasizing endurance, adaptation, and renewal.

Verbs of movement are considered the most studied class in all languages. In particular, related to the Ukrainian language they were studied by Vykhoanets (1992), Voitsekhivska (1975), Zakhanevych (1980), Lakhno (2006), Mytrofanova (2007), (2013), and others. The focus of scientists' attention was on the verbs of movement and displacement, the conjugation of prefixed verbs of movement, word-forming nests of roots with the meaning of movement in the modern Ukrainian language, the semantic-syntactic structure of sentences with verbal predicates of movement and displacement, and other problems.

A significant methodological consideration concerns the traditional linguistic interpretation of movement primarily as a verbal category. The majority of linguistic studies have historically focused on verbs as the principal grammatical means of expressing motion, emphasizing lexical-semantic distinctions among verbs of direction, manner, and intensity. However, contemporary interdisciplinary research, particularly when informed by practices of dynamic and kinetic art, demonstrates that the conceptual category of movement extends beyond verbal forms and actively manifests in other parts of speech, including nouns and adverbs.

In exhibition discourse accompanying dynamic installations, movement is frequently conceptualized through nominal and adverbial constructions that complement or even replace verbal representations. For example, English nominal forms such as *flow, motion, shift, and transition* function as conceptual anchors in exhibition texts, while adverbial expressions such as *forward, upward, and around* reinforce spatial orientation and directionality. Similar patterns are observed in Ukrainian linguistic practice, where nouns such as *рух, потік, перехід, and обертання* and adverbs such as *вперед, назад, and навколо* contribute to the semantic modeling of motion. In Czech, analogous nominal constructions such as *pohyb, tok, přechod, and rotace*, as well as adverbs such as *vpřed, zpět, and kolem*, perform comparable functions in representing dynamic processes.

The integration of linguistic analysis with contemporary artistic practices therefore enables a broader interpretation of movement as a multidimensional category expressed across grammatical

classes. Dynamic installations, which often foreground movement as an aesthetic and conceptual principle, provide a unique discursive environment in which nouns, adverbs, and phraseological units interact to produce complex semantic representations of motion. This expanded perspective contributes to rethinking movement not only as an action but also as a state, process, and spatial relation encoded in language.

5. TYPOLOGY OF MOVEMENT IN DYNAMIC INSTALLATIONS AND CORRESPONDING PHRASEOLOGICAL PATTERNS

The analysis of contemporary dynamic installations demonstrates that movement functions not only as a physical property of artistic objects but also as a conceptual and symbolic category reflected in exhibition discourse. The typology of movement observed in innovative museum practices reveals recurring kinetic patterns that are consistently mirrored in the linguistic representation accompanying installations. These patterns create a structured relationship between visual motion and phraseological expression, enabling visitors to interpret artistic processes through familiar linguistic models. In multilingual museum environments, particularly those involving English, Ukrainian, and Czech languages, movement-related phraseological units serve as semantic tools that correspond to specific types of kinetic behavior within installations.

One of the most common forms of movement observed in contemporary installations is directional movement, which involves linear progression along a defined trajectory. This type of movement is frequently used in installations representing journeys, transitions, or temporal evolution. Directional movement may be realized through moving platforms, shifting projections, or sequential lighting systems that guide visitors along a predetermined path. Linguistically, this form of motion corresponds to phraseological units expressing forward progression and purposeful movement. Typical examples include English expressions such as *to move forward* and *to take a step ahead*, Ukrainian constructions such as *рухатися вперед* and *зробити крок уперед*, and Czech equivalents such as *jít kupředu* and *udělat krok vpřed*. These phraseological units conceptually frame movement as progress, development, or advancement, reinforcing the narrative logic of installations designed to simulate transformation or discovery.

Another significant category is oscillatory movement, characterized by repetitive motion between two or more positions. Oscillatory systems are commonly used in kinetic sculptures and mechanical installations that rely on pendular motion, rhythmic vibration, or alternating visual sequences. Such movement often symbolizes instability, tension, or balance, particularly in installations exploring themes of equilibrium and uncertainty. In linguistic terms, oscillatory motion corresponds to phraseological units representing fluctuation, alternation, or indecision. English examples include *to swing back and forth* and *to rock between extremes*, while Ukrainian phraseological constructions such as *кидатися з боку в бік* and Czech equivalents such as *přecházet sem a tam* illustrate similar conceptual patterns. The repetitive nature of oscillatory movement reinforces semantic associations with hesitation, instability, and cyclical change.

A third category, rotational movement, is frequently observed in installations that employ circular motion or continuous rotation around a central axis. Rotational systems are commonly used in digital projections, mechanical sculptures, and immersive environments that emphasize continuity and cyclicity. This type of movement symbolically represents recurrence, return, or the continuity of temporal processes. Phraseological units corresponding to rotational motion often include metaphors of circularity and repetition. English expressions such as *to come full circle* correspond to Ukrainian phraseological units such as *повертатися на колу своя* and Czech constructions such as *vrátit se do*

výchozího bodu. These linguistic forms conceptualize movement as a return to an initial state, reinforcing interpretative narratives related to memory, historical cycles, and transformation.

Another widely represented type is flow movement, characterized by continuous and uninterrupted motion resembling the behavior of fluids or streams. Flow-based installations often use digital animation, light projections, or interactive visual systems to simulate natural processes such as water movement or atmospheric circulation. This category frequently appears in immersive installations that create the illusion of fluid environments through which visitors navigate. Linguistically, flow movement corresponds to phraseological units associated with continuity, adaptation, and harmony. English examples such as *to go with the flow* are paralleled by Ukrainian expressions such as *плисти за течією* and Czech equivalents such as *jít s proudem*. These phraseological constructions conceptualize movement as adaptive continuity, reinforcing thematic interpretations related to flexibility and change.

A particularly relevant category in the context of interactive museum environments is responsive movement, which emerges as a reaction to visitor interaction. Responsive installations rely on sensors, motion tracking systems, or algorithmic control mechanisms that modify visual or mechanical movement in real time. This form of movement emphasizes interactivity and co-creation, transforming visitors into active participants in the artistic process. Linguistically, responsive movement corresponds to phraseological units expressing activation or initiation of motion. English constructions such as *to set things in motion* correspond to Ukrainian expressions such as *привести в рух* and Czech equivalents such as *uvést do pohybu*. These linguistic parallels reflect the causal relationship between action and response, reinforcing the conceptual link between human agency and kinetic transformation.

Finally, accelerative movement represents another important category, characterized by increasing speed or sudden transition from slow to rapid motion. Accelerative systems are frequently used in installations representing technological progress, innovation, or disruption. Such movement often symbolizes breakthrough moments or shifts in perception. Phraseological units corresponding to accelerative motion include expressions indicating rapid change or intensification. English examples such as *to shift gears* or *to take a leap forward* correspond to Ukrainian expressions such as *перемкнути передачу* and *зробити пубок уперед*, as well as Czech equivalents such as *přehradit rychlost* and *udělat skok vpřed*. These phraseological patterns conceptualize movement as acceleration, emphasizing transformation and dynamic progression.

The typological classification of movement observed in dynamic installations demonstrates a clear correspondence between kinetic structures and linguistic representation. Each type of movement is associated with distinct semantic models that are consistently reflected in phraseological units across English, Ukrainian, and Czech languages. This correspondence supports the hypothesis that movement functions as a universal conceptual category linking visual, spatial, and linguistic domains within contemporary museum environments.

Furthermore, the identification of these movement types provides a structured basis for semantic-ideographic classification of phraseological units. By aligning kinetic patterns with linguistic expressions, it becomes possible to construct ideographic clusters reflecting shared conceptual meanings across languages. Such clusters serve as analytical tools for identifying both universal cognitive models and linguocultural variations in the representation of movement. Table 1 below presents typology of movement and phraseological correspondence in multilingual museum discourse.

Table 1. Typology of movement and phraseological correspondence in multilingual museum discourse

Type of Movement	Physical Characteristics in Dynamic Installations	Conceptual Meaning	English Phraseological Units	Ukrainian Phraseological Units	Czech Phraseological Units
<i>Directional Movement</i>	Linear progression along a path; guided visitor trajectories; sequential light or projection movement	Progress, development, advancement	<i>move forward; take a step ahead; follow the path</i>	<i>рухати ся вперед; зробити крок уперед; йти своїм шляхом</i>	<i>jít kupředu; udělat krok vpřed; jít svou cestou</i>
<i>Oscillatory Movement</i>	Repetitive motion between two positions; pendular or rhythmic shifts	Instability, fluctuation, balance	<i>swing back and forth; rock between extremes</i>	<i>кидати ся з боку в бік; хитатися між крайнощами</i>	<i>přecházet sem a tam; kolísat mezi krajnostmi</i>
<i>Rotational Movement</i>	Circular or cyclical motion; rotation around a central axis	Cyclicity, return, recurrence	<i>come full circle; go round in circles</i>	<i>повертатися на круги своя; ходити по колу</i>	<i>vrátit se do výchozího bodu; chodit v kruhu</i>
<i>Flow Movement</i>	Continuous fluid motion; streaming projections; immersive visual flows	Continuity, adaptation, harmony	<i>go with the flow; follow the current</i>	<i>плисти за течією; йти за потоком</i>	<i>jít s proudem; sledovat proud</i>
<i>Responsive Movement</i>	Motion triggered by visitor actions; sensor-based response	Activation, causation, agency	<i>set things in motion; trigger movement</i>	<i>присести в рух; запустити процес</i>	<i>uvést do pohybu; spustit proces</i>
<i>Accelerative Movement</i>	Increasing speed; sudden transition to rapid motion	Breakthrough, transformation	<i>shift gears; take a leap forward</i>	<i>перемкнути передачу; зробити ривок уперед</i>	<i>přeházet rychlost; udělat skok vpřed</i>

Source: developed by the authors

The typological relationships presented in Table 1 demonstrate a consistent correlation between physical patterns of motion observed in dynamic installations and their linguistic realization in multilingual exhibition texts. The table illustrates how distinct kinetic structures - such as directional, rotational, oscillatory, flow-based, responsive, and accelerative movement - are systematically associated with specific phraseological patterns across English, Ukrainian, and Czech languages. This correspondence confirms that movement operates not only as a physical phenomenon but also as a structured semantic domain reflected in language through recurrent lexical and phraseological forms. In turn, the interaction between visual motion, grammatical expression, and conceptual meaning allows building a comprehensive model capable of illustrating the dynamic relationships among these components. In particular, the coexistence of multiple grammatical categories - verbs, nouns, and adverbs - within multilingual exhibition discourse suggests that movement functions as a multidimensional system rather than as an isolated linguistic category (see Fig. 3).

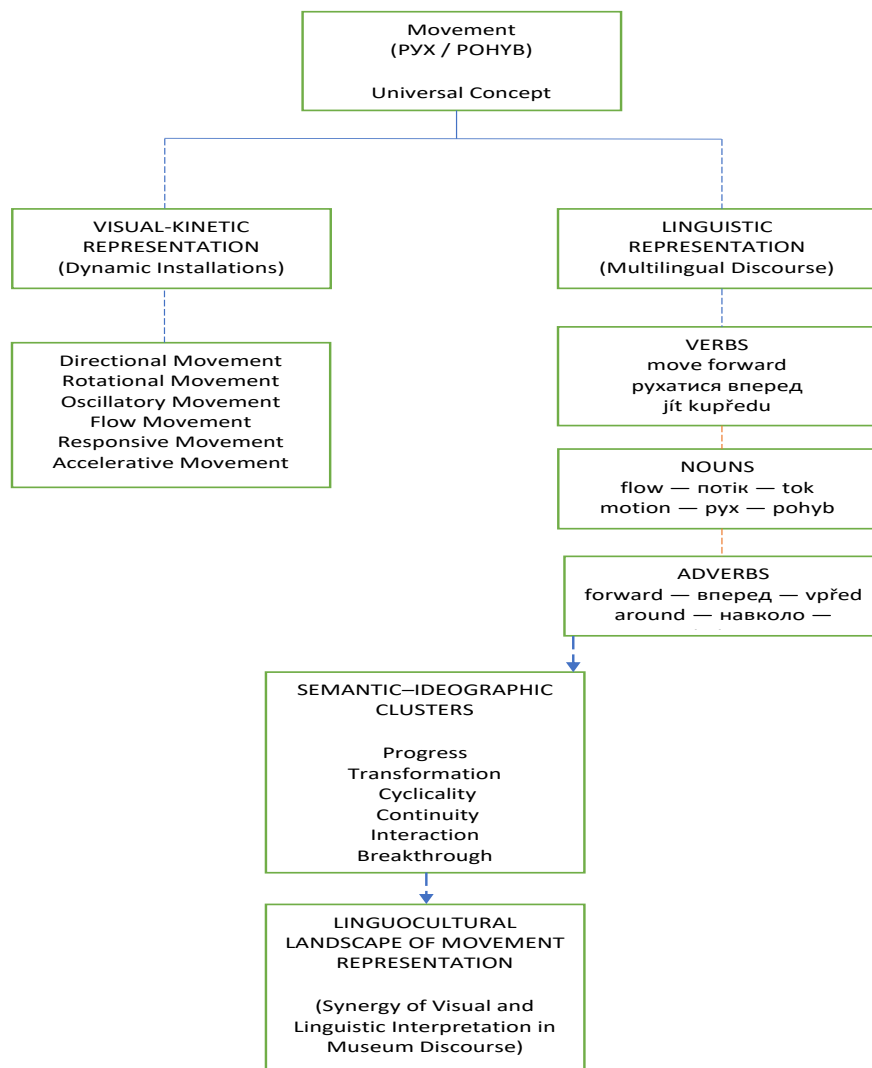


Fig. 3. Synergy of Visual and Linguistic Representation of Movement in the Linguocultural Landscape of Dynamic Museum Installations

Source: developed by the author

The hierarchical model presented in Fig. 3 demonstrates that the interaction between physical movement and linguistic representation produces a multi-layered semantic system. At the visual level, kinetic patterns structure spatial perception and guide visitor navigation. At the linguistic level, phraseological units transform physical motion into conceptual meaning. At the symbolic level, semantic-ideographic clusters organize movement into broader interpretative categories such as progress, transformation, cyclicity, continuity, interaction, and breakthrough. The integration of these hierarchical levels produces what can be defined as a linguocultural landscape of movement representation. This landscape emerges from the synergy between visual perception and linguistic interpretation, forming a unified semiotic environment in which visitors experience movement simultaneously as physical motion, linguistic meaning, and cultural symbol. The proposed model demonstrates that movement in contemporary museum discourse operates as a complex, multi-layered phenomenon that connects artistic practice with linguistic cognition and cultural interpretation.

6. CONCLUSION

The present study demonstrated that phraseological units with the meaning of movement constitute a significant linguistic resource for interpreting dynamic artistic practices in contemporary museum environments. The integration of semantic-ideographic and linguocultural approaches has enabled the identification of structural correspondences between visual movement patterns in installations and their linguistic representation in exhibition discourse. This interdisciplinary perspective confirms that movement functions as a universal conceptual category that bridges visual perception and verbal expression.

The analysis of real museum practices has shown that dynamic installations employ recurring kinetic patterns, including directional, oscillatory, rotational, flow-based, responsive, and accelerative movement. These patterns are consistently reflected in phraseological units across English, Ukrainian, and Czech languages, demonstrating both cross-cultural similarities and linguocultural distinctions in the conceptualization of motion. The comparative framework adopted in the study has revealed that, while many movement-related metaphors exhibit universal cognitive foundations, their linguistic realization reflects culturally specific symbolic traditions.

A significant theoretical contribution of the research lies in expanding the traditional linguistic interpretation of movement beyond the domain of verbs. The findings indicate that nouns and adverbs play an equally important role in the linguistic representation of movement, particularly in multimodal contexts associated with dynamic installations. This broader understanding of grammatical participation in motion-related semantics supports the development of more comprehensive models of linguistic categorization.

The conceptual hierarchy proposed in the study illustrates the synergy between visual and linguistic representations of movement and demonstrates how physical motion in artistic environments transforms into symbolic meaning through language. This model contributes to the development of interdisciplinary research frameworks linking phraseology, discourse analysis, museum studies, and linguocultural theory.

From a practical perspective, the results of the study may be applied in the design of exhibition texts, multilingual museum communication strategies, and interpretative materials accompanying dynamic installations. Understanding the linguistic mechanisms underlying movement representation enhances the effectiveness of visitor engagement and supports the creation of coherent narrative structures within exhibition environments.

Future research may expand the scope of analysis by incorporating additional languages, exploring multimodal corpora including audio-visual elements, and examining the role of movement-related phraseology in virtual and augmented museum environments. Such directions are particularly relevant in the context of digital transformation and the growing integration of immersive technologies into cultural institutions.

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