

Boldyreva E. M.

Transformations of the white horse archetype in chinese and russian poetic cultures

Abstract. This article presents a comprehensive comparative study of the white horse motif in russian and chinese poetry, based on the works by russian poets (A. Blok, M. Tsvetaeva, S. Yesenin, G. Ivanov, N. Rubtsov, E. Kuzmina-Karavaeva, L. Gubanov, L. Vladimirova, E. Koroleva, T. Muratova) and chinese authors (Cao Zhi, Shen Yue, Kun Zhigui, Li Bo, Du Fu). The image of the white horse is analyzed as a universal mythopoetic archetype with a pronounced transitional function, demonstrating strikingly different semantization patterns in various cultures. The white horse (白马) in chinese poetic tradition is primarily associated with a heroic and social paradigm: it is an attribute of a warrior, embodying soldierly duty, valor, and service to the state. In Cao Zhi's Yuefu, as well as in the poems by Shen Yue and Kong Zhigu, it symbolizes military power, national spirit, and readiness for sacrificial death, while in Li Bo's work, the image takes on a romantic dimension, and in Du Fu's poetry, it has a tragic anti-war tone, becoming a sign of human loss. The russian tradition, on the contrary, develops an existential-mystical model: the white horse becomes a mediator between the worlds (A. Blok, M. Tsvetaeva), a symbol of nostalgia and lost homeland (Ivanov), the embodiment of quiet spiritual sorrow and loneliness (N. Rubtsov), a sign of fate and sacrificial struggle (E. Kuzmina-Karavaeva), and in contemporary poetry, an image of a cosmic journey (E. Koroleva), a hazy vision (L. Vladimirova), or ruined glory (L. Gubanov). A comparative analysis reveals two distinct national models – sociocentric (China) and personocentric (Russia) – but also demonstrates the common archetypal «liminality» of the white horse as a symbol of destiny, movement, and human encounters with existential extremes.

Key words: the white horse motif; mythopoetics; archetype; russian poetry; chinese poetry; comparative analysis; existential symbolism; mysticism; heroic paradigm; motif of transition

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Melnik V. I.

S. G. Volkonsky as a prototype for the main character in Nikolai Nekrasov's poem Grandfather

Abstract. The article considers the Decembrist S. G. Volkonsky to be the sole prototype for the main character in Nikolai Nekrasov's poem Grandfather. The poet chose the figure of Prince Volkonsky not only because he spent a lot of time hunting with his son, M. S. Volkonsky, and heard his stories about his father's life, but also for more important reasons. Firstly, Volkonsky, upon his return from Siberia, resembled Nekrasov himself in his views on Russia's past, present, and future (hopes for reform, the ideal of free labor, sympathy for the suffering of the people and closeness to them, etc.). Secondly, Nekrasov admired the depth of Volkonsky's religiosity, and portrayed him as an «apostle», not just idealizing him, but also making the hero of the poem look like a saint. The author of Grandfather creates a unique poetic style for portraying the saint, resorting to images and associations from the New and Old Testaments. The subtle connection between these associations indicates that Nekrasov does not portray the grandfather as an «apostle» in general, but specifically as the apostle Paul, who underwent a spiritual transformation through the sufferings sent by God (Saul became Paul). Nekrasov was impressed by the spiritual power of Volkonsky, who managed not only to preserve his high idealism, love for his homeland, etc., but also to transform himself from an ordinary aristocrat into a highly spiritual person. In the poet's eyes, spiritual transformation through suffering brought him closer to Fyodor Dostoyevsky, a member of the Petrashevsky Circle. Interpreting the poem through its biblical associations reveals the fallacy of those Soviet scholars who attempted to interpret it in a revolutionary light and portray the hero of the poem as an «apostle of the revolution».

Key words: Nekrasov; the poem Grandfather; prototype; S. G. Volkonsky; the Gospel; apostle; spiritual transformation; «Pochvennichestvo» (nationalist trend in literature)

Gavrikov V. A.

Motifs and imagery of Russia and the native home in A. Bashlachev's poetry

Abstract. This article focuses on the evolution of ideas about the native home and Russia in Alexander Bashlachev's poetry. The research starts with a brief description of the poet's creative evolution.

The author of the article notes that Bashlachev's system of motifs and images should only be considered in light of Bashlachev's creative stages, because his motifs and images undergo significant transformations from one creative stage to another. In addition to describing the poet's creative evolution through six stages, the author of the article examines themes related to the native land and home. Initially, the poet depicted his native land as something negative and hostile, but later it acquired positive connotations and finally took on a religious and mythological significance, i.e., it became a sacred locus. One of the central motifs in Bashlachev's legacy is the traditional literary image of the «troika-bird», which undergoes transformations that reflect the poet's spiritual maturation. Gradually,

Russia, previously depicted as a «barn» and an «outhouse», began to take on the characteristics of a holy place, and at a certain stage, it emerged in the image of the «Motherland». Other motifs and images of Russia also appeared: a ship, a frock coat, a shawl, etc. Closely related to the native space are the motifs of home and body (heart), which are isomorphic to the motif of the native country. That means that complex associative and metaphorical connections link the motifs of the native land and home with a variety of other motifs in Bashlachev's poetry. Over time, this motif complex becomes inverted, that is, it undergoes a radical change in its axiological characteristics: from an early fierce rejection of one's native space, through ambivalence, to extreme sacralization. Bashlachev comes to the concept of a land chosen by God, where the Messiah is soon to be born. Therefore, the core of Bashlachev's poetry is permeated with eschatological premonitions.

Key words: Alexander Bashlachev; song poetry; myth; image of home; image of Russia; lyrical plot; troika bird; rock poetry

Dubakov L. V.

Buddhist motifs in B. Molonov's collection of short stories *The Dance of the Eagle* and in B. Shiribazarov's novel *The Butterfly in the Web*

Abstract. The article aims to analyze Buddhist motifs in the works by the writers B. Molonov and B. Shiribazarov. The author of the study considers the works *The Dance of the Eagle* and *The Butterfly in the Web* to be similar in terms of the writers' appeal to Buddhist ideology and motifs. Molonov's short stories and Shiribazarov's novel are also united by similar generational issues: thirty-/forty-year-old Buryats are shown by the writers as seeking their place in life and a better future in South Korea, yet returning to their homeland when they realize its value. The works share a similar setting – the foreign lands of migrant workers – and, at the same time, memories and visions of the heroes – the steppes and lakes, cities and villages of Buryatia. The images of the butterfly and the eagle in the book's titles are associated with the motif of life as flight, and in addition to their national mythological significance, they also have a religious dimension: the butterfly is a symbol of the spiritual transformation of living beings, while the eagle is a sign of liberation. What unites Molonov and Shiribazarov is the use of various Buddhist ideas in the plot and motif structure of both *The Dance of the Eagle* and *The Moth in the Web*. The characters of the works recognize the impermanence of reality, suffering at every point and in every moment of existence, and the karmic connections between people that lead them to conflicts, which are resolved through human effort and the will of the Buddhas and bodhisattvas. They see the world as samsara, the world devoid of ultimate happiness, but in which you can make other people, and hence yourself, happier by asking for forgiveness, helping others, and refraining from misdeeds. The works under consideration are gloomy texts, but they show the bright images of two homelands – earthly and heavenly – where the characters get support from their family and friends, as well as the highest Buddhist hierarchies. The difficult moments of migrant workers' lives are overcome by Molonov and Shiribazarov's characters with the help of mantras and prayers. In *The Dance of the Eagle*, they are an integral part of the narrative, intertwined with other genres – lullabies, macabre songs, and philosophical rock songs.

Key words: Buddhism; Buddhist text; buryat prose; Bolot Shiribazarov; Bulat Molonov; motif; karma; mantra; maya

Petrova E. A.

Logical and pragmatic analysis of puns in media texts

Abstract. The article examines the logical and pragmatic potential of phraseological puns and their verbalization in media texts. The author's hypothesis is that media texts, as communicative units, shape cognitive awareness and thinking and reflect the culture of social sphere. Thus, they are studied through the prism of the logosphere, which the author defines as a logospace that forms the conscious logical substrate and reflects human cognitive activity. It should be noted that in order to interpret media tests as accurately as possible, one has to understand the lexical units in them, in particular, phraseological puns. According to the author, they represent a logical and cognitive substrate verbalized in various discourses, and affect the addresser's cognitive thinking and mind. Translating phraseological puns is a complex process that requires the knowledge of language, culture, and context. In media texts, headlines play an important role because they have nominative, evaluative, expressive and informative functions. The author emphasizes that, due to their cognitive-pragmatic connotations, phraseological puns exert an emotional impact on the addresser, thereby realizing their communicative intentions. Headline puns from the english-language press have been chosen for the analysis and this choice is explained by the fact that headlines possess nominative, evaluative-expressive, and informative functions, and they reflect the addresser's pragmatic intention. Consequently, puns used in headlines constitute the semantic, the core meaning of the entire text. It is concluded that puns are a relevant element of media communication, capable of enhancing the impact of a text, shaping the recipient's cognitive thinking, and make the message more memorable.

Key words: pun; phraseological pun; wordplay; media text; pragmatic; verbalization

Doronina I. M.

Television titles: from title cards to multifunctional verbal elements

Abstract. The article presents the genesis of on-screen textual elements – titles. The author clarifies the terms «title», «subtitle», and «intertitle» and confirms their definitions based on the conclusions of Canadian film historian A. Gaudreault. The analysis covers the period from 1895, known as the beginning of the video content with titles. The author examines films by T. Edison, J. Méliès, E. Porter, S. de Chaumont, V. Sieversen, S. Hepworth, D. Griffith, C. Chaplin, A. Crosland, A. Hitchcock, B. Yurtsev, N. Eck, O. Preminger, and other directors. The first title cards showed the name of the film, and later on, they were used to indicate different scenes in the plot. Over time, the function of titles expanded to include characters' lines and details of the video content (place, time of the event, change of scene, etc.). The author reveals the preliminary censorship control of titles, which could often change the directors' or editors' original intentions. Special attention is paid to the emergence of creolized text on screen, which began with hand-colored and stencil-colored film and then rapidly developed in motion design and the creation of unique titles, some of which have now become works of art with complex animation. There is a noticeable trend towards a style that emphasizes the meaning of the text and the choice of visual language – from contrasting op art to functional minimalism. The author points out that the wide range of options for video content captioning today provides great opportunities for media discourse researchers.

Key words: television; titles; text on screen; media discourse; cinema; advertising; title design

Klimkova N. A.

Artificial intelligence as a means for generating comments on news stories

Abstract. The article focuses on working with artificial intelligence, specifically with generative language models widely used today to create texts of various genres. Moreover, neural networks are used to generate texts in the media sphere, including expert commentary. However, artificial intelligence is used to generate not only high-quality media texts, but also fake ones. This study examines secondary texts, namely user comments on news articles, generated with the help of large language models DeepSeek and ChatGPT in russian. It focuses on how modern generative models cope with creating plausible comments. At the same time, the author considers characteristics of generated statements (simulacra) in comparison with the opinions of real users in terms of lexical diversity, stylistics, grammar, and the use of markers in simulacra that indicate the artificial origin of the text. The research is based on the corpus of real and generated comments in russian and german. All the material has been double-checked: automatically on the <https://pr-cy.ru/> platform and by real respondents. The analyses show that language models manage to cope with the task and are able to generate plausible comments on the news. Furthermore, it should be noted that the lexical diversity coefficient (TTR) in generated texts is often higher than in real users' statements, and today it is an optional feature of artificial text. However, simulacra still contain markers that indicate the generated nature of opinions.

Key words: commentary; artificial intelligence; neural network; generative text; language model; simulacrum; user

Beglova E. I.

Elocutionary means in Z. N. Gippius's poetic works

Abstract. The article examines the expressive and figurative devices used in poetic works by a representative of symbolism, a movement in russian literature. Individual means of creating imagery and expressiveness in titles and poetic texts are considered as properties of idiostyle. As a result of stylistic, lexical, and grammatical analysis, it is found that such stylistic figures as omission, rhetorical question, antithesis, parallelism, anaphora, and epiphora play a leading role in the titles and within the texts. Tropes are less commonly used in the titles, whereas metaphors, epithets, and comparisons are frequently used in the text. It has been noted that the main techniques for creating imagery, expression, and emotionality are word and phrase repetitions, which contribute to creating a certain melody in the poem, highlight key words or fragments and switch to a different microtheme; as well as the use of specific words to generate the meaning of the poetic text. The allegorical and symbolic meaning is also conveyed graphically, where significant words are written with capital letters or the entire word is written in capital letters. The briefness and melodiousness of a poem is determined by nouns in the nominative case and personal pronouns, when they form a title with one or two lexical units or create parallelism within the text. The musicality of a poem is created not only by rhyming, but also by tropes, stylistic devices, which can be found in the titles and within the poetic text, as well as by the use of parallelism and with regard to the grammatical characteristics of words.

Key words: poetic text; symbolism; allegory; text title; stylistic figure; trope; linguistic means; lexeme; graphic means

Lapteva M. L.

Phraseological means of expressing the semantics of uncertainty in the russian language

Abstract. The aim of this study is to identify indirect nominative units in the phraseological system of the russian language that objectify the semantics of uncertainty. The author includes in this category the linguistic units whose phraseological meaning contains the seme «uncertain / uncertainly» or where this seme is actualized through using the phraseological unit in speech. Phraseological markers of uncertainty are primarily units that characterize a particular situation as uncertain. The author groups together phraseological units with the integral semes of 'unknown', 'unpredictable', 'unclear', 'secretive', and 'mysterious'. In addition, several more subgroups of phraseological units are identified that verbalize the semantics of uncertainty. These include phraseological units that denote the uncertainty of a person, and they distinguish between fixed expressions that emphasize the uncertainty of a person's character and those that emphasize the uncertainty of a person's position. Subgroups of phraseological units with the meaning of uncertain time, uncertain place, and uncertain measure (quantity) are represented by series of contrasting fixed expressions. Phraseological units that refer to the uncertain manner of action, the uncertain result of an action, and the action aimed at an uncertain result are also considered separately. Small subgroups include phraseological units with the general meaning of uncertain evaluation and uncertain perception. The component analysis of phraseological units leads to the conclusion that phraseological signs are productive means of expressing the semantics of uncertainty in the russian language and constitute a fragment of the phraseological worldview assessing various aspects of human existence (time, distance, processes, situations, etc.).

Key words: phraseological unit; semantics of uncertainty; uncertainty of a situation; uncertainty of a person; uncertainty of an action; uncertainty of time; uncertainty of place; uncertainty of measure (quantity); uncertainty of assessment; uncertainty of perception

Khailova E. G.

Specific features of using gestures in literary texts

Abstract. This article describes several gestures and their use in literary text and examines the combination of verbal and nonverbal components. Numerous works of russian fiction include examples from colloquial speech. Gestures are combined with linguistic means and linguistic elements are reduced in favour of non-linguistic ones. Gestures serve as the most important means of non-verbal communication. This article aims to provide an preliminary description of the diverse gesture functioning and to identify the most typical ways of combining it with verbal expressions in russian literature. Russian-language literature provides invaluable information on paralinguistic means as interactions between speech and non-verbal signals. To clarify the role of gesture in fiction, the author uses the National corpus of the russian language. Non-verbal behavior includes movements of arms, head, body, and facial expressions. The most characteristic hand movements and facial expressions have been selected for observation. Following other researchers in the field of paralinguistics, the author defines certain key parameters in understanding gesture. The links between communication and the non-verbal system are examined in cases of gestures overlapping with speech, when there is a break in speech, and during a period of silence. There are also certain specific linguistic units that appear more frequently than others during the interaction of linguistic and gestural codes. When used in fiction, the gestures under consideration reveal their potential, as they possess numerous additional features. Based on existing classifications of various gestures, the author divides them into two groups: pictorial and symbolic. This research helps to draw conclusions about the role of speech structure in conversation (monologue, dialogue, polylogue) and identify types of combining verbal and non-verbal means in fiction, using specific speech forms (comparison, contrast, and set phrases). Studying the relationship between verbal and non-verbal communication in russian literature provides a powerful impulse for further research on this issue.

Key words: paralinguistics; non-verbal communication; phraseology; kinetic act; colloquial speech; corpus linguistics; speech culture

Usacheva O. A.

Representing the concept «museum» in contemporary media texts

Abstract. The study focuses on the linguistic interpretation of the significant sociocultural phenomenon «museum» in the context of its traditional understanding being transformed. This article aims to clarify the semantic structure of the concept «museum» and the specifics of its linguistic representation in contemporary mass media. The results of the study show a significant expansion in the lexical combinability of the word museum, primarily due to the processes of society's informatization. The author identifies the core cognitive features of the concept «museum»: «change,» «novelty,» «interactivity,» «multifunctionality,» «historical memory,» and «marketing,» and determines their means of verbalization. The conclusion is made about the dominance of the meaning «change» and the diversity of linguistic means expressing it. Active use of this meaning in the media is aimed at drawing readers'

attention to the fact that the museum as a social institution is undergoing transformation in modern society. The study has found out the most productive metaphors for the cognitive features of the concept «museum» in online publications. Various metaphorical models are used to interpret certain meanings. The cognitive feature «change» is usually represented by images of a living organism's development and movement in space, while the feature «interactivity» is represented by images of interpersonal interaction. To express the meaning «marketing activity,» metaphors of gambling are used, and the meaning «historical memory» is expressed through images of a teacher, assistant, or mediator. The opinion of modern museums in the media is ambivalent. Positive assessments of the ongoing changes predominate: museums are characterized as interesting institutions that benefit society. At the same time, there is a negative perception of the museum's marked focus on entertainment. The mass media repeatedly emphasize the socially significant features of the modern museum, shaping its new image in the language speakers' minds.

Key words: concept; museum; mass media; change; transformation; cognitive feature; metaphor; assessment

Brysina T. N.

Grammatical features of interrogative definite-personal sentences

Abstract. The article aims to identify the specific grammatical usage of interrogative mononuclear verbal definite-personal sentences in A. P. Chekhov's literary texts.

The research material was taken from the writer's stories and novellas using a continuous targeted sampling method. The article presents structural-semantic analysis of compositional and linguistic structures in the writer's works containing interrogative definite-personal sentences. The analysis reveals that interrogative definitely-personal sentences are used not only in dialogue but also in monologue speech in the writer's texts. The frequency of using interrogative definite-personal sentences in dialogues is due to the text specificity. The analysis proves that the writer employs a variety of interrogative definite-personal sentences to achieve expressiveness, dynamism, and conciseness in the narrative. The choice of the sentence type and the verb form in the main part of the mononuclear sentence is related to the writer's intention to express the rational and the emotional in the literary text. The author of the article considers the external and internal connections between the sentence and the compositional and linguistic structures of the text.

The relevance of this study is due to the interest in studying the role of mononuclear definite-personal sentences in compositional-speech structures of fiction and their specific features.

The theoretical importance of this work lies in analyzing and systematizing the knowledge of interrogative mononuclear definite-personal sentences. The results of the study add to the information about the specifics of using interrogative definite-personal sentences in A. P. Chekhov's texts. The practical value of the research is determined by the importance of applying the chosen sentence analysis principle to studying literary texts.

Key words: interrogative sentence; dialogue speech; monologue speech; definite-personal sentences; the rational; text; fragment; the emotional

Lukin O. V.

German grammars by professor J. E. F. Schall in the context of studies in the XVIII century Russia

Abstract. This article focuses on the grammatical works written by the less-known 18th-century linguist and educator J. E. F. Schall, who taught German and French at the Imperial Noble Land cadet corps in Saint Petersburg for some time. During this period, he compiled two practical grammars of the German language, which played an important role in the development of German studies in the Russian Empire, as well as a trilingual German-French-Russian dictionary.

This article is the first to define Professor J. E. F. Schall's role in creating and promoting German practical grammar books in XVIII century, compared to the grammar works of his predecessors. The research is relevant due to the significant interest of contemporary linguists in the historical development of XVIII century linguistics and the urgent need to fill the existing gaps in factual and interpretative knowledge.

J. E. F. Schall's grammars, compiled for the practical needs of teaching German in the Cadet Corps, continued the history of developing practical German grammars in Russia. These works, with their own unique concepts, were among the relatively few original German grammars, which, although influenced by their predecessors, were not mere compilations or translations of well-known German grammars into Russian. The author of the article considers the biography of this extraordinary and highly controversial man, who worked in Germany and Russia for a long time and published not only linguistic but also legal, pedagogical, and theological works. There is a list of these works in the article. Special attention is paid to the characteristics of his German grammars: the New German Grammar, Separate and Preliminary Part, for the use of the Imperial Noble Land cadet corps, published in 1786, and the New German Grammar: For the benefit of the students at the Imperial Noble Land cadet corps, published in 1789. The author of the article also analyzes the principles and structure of Professor J. E. F. Schall's German grammars.

Key words: narrative linguo-historiography; Johann Eberhard Friedrich Schall (1742–1790); grammar of the German language; Russia; 18th century

Yuneev V. V.

Intonation characteristics of evaluative interjections in contemporary journalistic texts

Abstract. This paper examines the intonational features of interjections in modern journalistic texts. These paralinguistic devices, classified as phonation devices, include volume, tone, timbre, and melody of speech. While interjectional utterances are primarily oriented toward expressing emotions, the emphasis in the research is placed on their evaluative function, conditioned by the specific nature of journalistic style. The author highlights the role of expressive punctuation, which creates an additional paralinguistic signal for understanding this type of construction. The ability of interjections to convey evaluation is examined from the perspective of trope typology (metaphor, metonymy, simile, hyperbole, litotes, etc.), as the imagery they create also conveys emotions, moods, and evaluations. Interjectional constructions with a paralinguistic component expand the channels of information perception and influence the addressee's subconscious, thereby developing a personal attitude toward the message and assimilating information more effectively. In this regard, the author considers the role of context in the holistic understanding of a statement. Emphasis is placed on the sufficient precision of expressing lexical meaning through interjectional constructions, while taking into account the recipient's linguistic experience in the area of emotional characteristics. It is noted that the linguistic units under consideration allow for the natural space of the text and the maximum possible closeness between the author and the reader. The article emphasizes the role of evaluative interjections in the stylistic field of language, as well as their exceptional ability to vividly and accurately characterize phenomena and objects of the surrounding reality.

The materials for this study are journalistic texts presented in print and broadcast media, primarily of federal distribution, covering the period 2024-2025.

Key words: paralinguistics; interjection; trope; stylistics; journalism; communication; linguistics

Babayan V. N., Kuptsov A. E.

Amplifiers as integral constituents of utterances-replies in literary dialogic discourse of tertiary speech

Abstract. The article studies the role of amplifiers as integral constituents of the interlocutors' utterances, the common fund of linguistic and extralinguistic knowledge, the common «apperception base» of a tertiary speech dialogue producers, meaning the addresser and the addressee's dialogue as active participants of the dialogue in the presence of the silent bystander. The aim of this work is studying the amplifiers as specific language means giving the interlocutors' utterances additional information and as factors that ensure that all participants in a dialogical act (active, passive, silent bystander) understand each other. The authors provide their own classification of the amplifiers considering their different functional, pragmatic and communicative role in the utterances of tertiary dialogue participants. The communicative and pragmatic potential of amplifiers in the tertiary fictional dialogical discourse lies in their ability not only to structure the interaction between interlocutors, but also to convey emotional coloring, social relations, and individual intentions, and to serve as connecting elements, allowing the authors to create dynamic dialogues and emphasize conflicts or agreement between characters. The use of amplifiers is related to the author's intentions to depict the characters and their speech style, and to convey the atmosphere of the literary work. The authors come to the conclusion that understanding in a tertiary dialogical speech can be most or least complete and adequate depending on the extent of coincidence or mismatch of the interlocutors' and the silent bystander's common knowledge base. If the common knowledge base is shared by all (active and passive) participants in the dialogue, the communication can be considered successful; if it does not coincide, it is unsuccessful or a failure.

Key words: amplifiers; fictional dialogical discourse; dialogical tertiary speech; addresser; addressee and silent bystander; «apperception base»; «common knowledge base»; «background knowledge»; successful communication; communicative failure

Kostromin D. G., Zheltukhina M. R.

Verbal means of expressing emotional intelligence in legal media discourse

Abstract. Global digitalization has transformed highly structured and rich in terms legal discourse into popular legal media discourse targeted at the general public. The language of law in media discourse is transforming, resulting in interpretations of legal media texts understandable to non-professionals, thereby popularizing legal media content. At the same time, researchers are interested not only in legal media discourse itself, but also in emotional intelligence expressed in it. Communication participants not only feel certain emotions while analyzing

legal media content but also express them verbally through their comments. The aim of this research is to analyze the verbal means of expressing emotional intelligence in a legal media discourse. The case of the research is comments on publications about the Johnny Depp vs. Amber Heard trial. The primary objective of this work is to identify lexical, morphological, and syntactic means of verbalizing key characteristics of emotional intelligence such as self-awareness, self-regulation, social awareness and empathy, motivation which are manifested in user reactions to high-profile legal cases. The authors use the following research methods: descriptive method, inductive-deductive method, discursive analysis, contextual analysis, lexical-grammatical analysis, quantitative analysis, interpretative analysis, and continuous sampling. The research employs a qualitative analysis of comments on the publication covering the trial in the english-language online resource The New York Times. The findings reveal that only 7 comments under analysis (4,5 %) contain the most distinct verbal markers of emotional intelligence. Social awareness and empathy appear to be the most frequent characteristic of emotional intelligence (12 verbal markers). Motivation is less common (2 verbal markers). This research indicates that the level of emotional intelligence is exceedingly low among communicators in mass discussions of legal processes. The data obtained are important for understanding the mechanisms of shaping public opinion in the context of the digital mediatization of law

Key words: emotional intelligence; mediatization; media discourse; self-awareness; self-regulation; social awareness; empathy; motivation

Arkhipova I. V.

Grammar and semantics of german prepositional-deverbative constructions: organization and functioning

Abstract. The study is motivated by the current fragmentary descriptions of german prepositional-deverbative constructions (PDCs), which are often limited to either word formation or syntactic analysis. The novelty of this research lies in designing an integrated, multi-level model that overcomes this fragmentation and treats the PDC as a holistic, dynamic subsystem. This work presents a systemic grammar and semantic analysis of PDCs as a core means of expressing dependent taxis. The aim of the study is to identify the hierarchy and mechanisms of interaction of the parameters that regulate their functioning. The research material contains utterances with PDCs obtained by the method of purposive sampling from the corpus of the Electronic dictionary of the german language (DWDS). The author uses comprehensive linguistic analysis methodology, including the methods of word-formation, component, and distributional analyses. The study results in developing and testing a multilevel model, according to which the formation of the PDC taxis meaning is regulated by the interaction of four groups of factors: 1) the degree of verballity of the deverbal noun, which determines its basic taxis potential; 2) the lexical-aspectual class of the deverbative, determining the scheme of the time interval; 3) the categorical semantics of the preposition as a system-forming operator; 4) contextual modulators (aspectuality of the main predicate, determinants, pragmatics). It has been established that the meaning of the construction is the result of a non-linear integration of these parameters. The results of the study contribute to the theory of functional grammar. From the practical point of view, the findings can potentially be used in teaching language theory, German grammar, translation, and lexicography. Further research directions have been outlined, including corpus-based statistical verification of the model and its application in comparative and diachronic studies.

Key words: deverbative; lexical-aspectual class; semantics of preposition; prepositional-deverbative construction; taxis; verballity; aspectuality; taxis potential

Levchenko M. N.

The phenomenon of headline as an organizing element in german online newspaper culture

Abstract. The study aims to analyze the linguistic and pragmatic features of headlines in modern german-language online news publications. To identify the specific features of a german newspaper headline, the author uses general scientific research methods such as analysis, synthesis, and systematization, as well as the methods of description, evaluation, and information processing, which involve observing linguistic phenomena in the modern German online newspaper culture. The linguistic analysis and authors' comments prove that german journalists use various techniques at all levels of language to create a «good» headline. The desire to make a headline concise, but attractive leads to violations of german grammar rules, to using abbreviations, various lexical and syntactic errors, and stylistic devices. The study provides valuable insights into analyzing headlines as unique objects that help identify linguistic structures and stylistic devices with regard to the grammar of online texts. It contributes to deeper understanding of text linguistics, and also helps to understand their role in organizing the whole text and the reader's perception of information. The practical importance of this research lies in the fact that its results and materials can be used in practical and theoretical classes on stylistics, lexicology, text linguistics, and other humanitarian disciplines. They can also make translators' practical work more efficient, improve media literacy, help design recommendations for journalists to create more effective headlines and understand cultural specifics of communication in different contexts.

Key words: online newspaper text; media literacy; language violations; non-standard headline; level characteristics; online culture; german-speaking

Kuznetsova Yu. A.

Professionalisms as an identity marker in english-language legal discourse

Abstract. This study aims at a comprehensive linguistic-cognitive analysis of informal professional vocabulary used by lawyers to identify how this layer of language conceptualizes professional reality. The research objectives include identifying the main semantic groups of professionalisms, describing their connection with key professional realities, and determining the dominant cognitive models underlying them. The research involved collecting authentic linguistic material from professional communication sources using continuous sampling method, with subsequent analysis based on component, cognitive, and interpretative methods. This made it possible not only to identify the meanings of lexical units, but also to attempt at constructing professional experience, which is reflected in the material under study. The most significant result of the study is that it systematized professionalisms into stable thematic clusters that structure the lawyer's worldview: corporate culture and hierarchies, legal practice as a strategic confrontation, a pragmatic assessment of clients and legal cases, as well as work with documents and transactions. The author proves that the key cognitive mechanisms for building this vocabulary are metaphors (of war, hunting, games, natural and physiological phenomena, and technological operations), which represent such aspects of the profession as aggressive competition, commercialized activities, psychological pressure, and professional risks. The importance of these results lies in the fact that the informal professional lexicon serves as an essential tool for understanding and critical reflection within the professional community. The conclusion is made that professionalisms perform a number of key socio-psychological functions: they not only ensure group identity, but also establish informal norms and values of the legal profession. The results of the study confirm that there is a close connection between linguistic processes and extralinguistic factors, and contribute to the development of legal linguistics, offering prospects for further interdisciplinary research on professional discourses.

Key words: informal professional vocabulary (professional jargon); lawyers; cognitive; legal discourse; metaphor; norms and values; extralinguistic, worldview

Skuratov I. V., Epifantseva N. G.

Suffix alternation in forming feminitives, using the example of nouns ending in –eur

Abstract. The article examines the formation of feminine-gender nouns ending in -eur compared to other common forms of suffix derivation in french. The authors analyze the relationship between historical tradition and new trends in feminist terminology today. Special attention is paid to forming names-feminitives for jobs that women do. If the woman's job is really prestigious or she has a high-status position, its name is used in the masculine gender. The scientific novelty of the study lies in the fact that suffix formations ending in -eur (with the exception of nouns with the stem in -teur, which are not analyzed in the article) undergo a complex process before entering the vocabulary of the language. In spoken language, feminine neologisms ending in -eur / -eure, -rice, -euse coexist, despite the recommendations of the French Academy of Sciences to use a determinant (article) as a gender indicator. The relevance of this issue is determined by a number of controversial provisions concerning the formation of feminine forms, as well as the issue of gender in general. The article provides a comparative analysis of using suffixes for the formation of feminitives in the Northern Francophone region. The research findings indicate that France remains the center of Francophonie. The further a Francophone country is from the center, the greater the change is in the balance between fading historical traditions and dominant contemporary trends in forming feminitives. Thus, word formation processes in the Francophone region are not only subject to sociocultural influences, but also depend on such a factor as its geographical location.

Key words: suffixal word formation; feminitives; francophonie; Northern region countries; official recommendations on feminitives; socio-cultural influence; variability of morphological processes; gender concept

Sargsyan O. S.

Linguistic realities and toponyms as key elements of vertical context in Eduardo Mendoza's novel The City of Marvels

Abstract. The article analyzes the realia, proper names, and toponyms in the novel by the contemporary Spanish writer Eduardo Mendoza. These linguistic units form the basis of the so-called socio-historical vertical context. This concept has been developed since the mid-XX century in both russian and international linguistics. Using I. V. Gyubbenet's classification, the author examines certain linguistic devices that contribute to creating a unique historical and temporal space in the novel The City of Marvels, depicting distinctive features of spanish society at

the turn of XIX-XX centuries. Through the fate of the protagonist, Onofre Bouvil, the author reconstructs key events of that period: preparations for the 1888 World's Fair, the loss of Spain's colonies (Cuba, the Philippines), and the Primo de Rivera coup (1923). In addition to the description of actual historical events, the novel's content is rich in toponyms (Barceloneta, Eixample, Las Ramblas), names of political and cultural figures (Alfonso XIII, Primo de Rivera, Gaudí, Picasso), and appellative realities (bullfighting, castanets). These elements also shape Eduardo Mendoza's distinctive idiostyle, which is characterized by numerous historical facts and the use of nationally specific vocabulary. This enriches the novel's plot and increases the level of the reader's engagement, but at the same time presents difficulties both in translation and when reading in the original. For a deeper understanding of the novel, such linguistic units must be identified and «decoded» for the reader, especially a foreign one.

Key words: vertical context; Eduardo Mendoza; realia; onyms; proper nouns; toponyms; intertextuality; spanish language

Ignatieva K. V.

Bernard Dadié's francophone works in the early days of the Republic of Côte d'Ivoire

Abstract. The article studies the language and work of Ivorian writer and politician Bernard Binlin Dadié, focusing on the linguistic characteristics of his works and their potential for translation. The author of the article examines certain aspects related to his life and work, the specifics of his biography, and the political, historical, and social contexts for his personal development. The recognition of his work demonstrates the writer's significance both in his homeland and internationally. There is also an analytical overview of his key works in the article, with a special focus on the autobiographical novel *Climbié*, which provides an insight into the events in Côte d'Ivoire throughout the 20th century. Since this novel has not been translated into Russian, one of the author's goals is to translate it with a preliminary in-depth pre-translation analysis, including such particularly important elements as historical and political context, ways of conveying the realities of Ivorian culture, and the novel's unique rhythmic pattern.

Following this part of the research, certain conclusions can be drawn. Being the founder of the Ivorian Francophone literary tradition, Bernard Dadié is an important subject of research. There are very few studies devoted to the writer in Russia, while there is a considerable number of them abroad, but they do not cover all the aspects of his work and oeuvre. The writer's biography testifies to his significant role in developing the Republic of Côte d'Ivoire, which is also confirmed by the number of awards and prizes he has received. Only a small part of his works (some fairy tales and poems) has been translated into Russian, which indicates the need for translating other significant works, particularly the novel *Climbié*, for Russian readers. The necessary pre-translation analysis will help to find appropriate translation solutions.

Key words: Bernard Binlin Dadié; Côte d'Ivoire; humanist writer; fairy tale studies; Bernard Dadié's biography; Bernard Dadié's works; autobiographical novel *Climbié*; pre-translation analysis

Li Yuhan

Black myth: Wukong: synthesis of transmedia narrative and techno-aesthetics as a model of cultural innovation

Abstract. In the context of the global gaming industry and digitalization of culture, video games are becoming an important medium for cultural representation and communication. The Chinese game *Black myth: Wukong*, based on the classical work *Journey to the West*, is an outstanding example of how traditional cultural heritage is successfully transformed into a modern digital product that has achieved worldwide acclaim. This study aims to analyze how the synthesis of transmedia narrative mechanisms and techno-aesthetics gave the game deep cultural authenticity and global resonance. The research methodology is based on a comprehensive theoretical framework encompassing transmedia narrative theory, interactive narratology, and techno-aesthetics. The analysis shows that *Black myth: Wukong* constructs an integrated transmedia universe where the game product itself acts as a «gravitational core», engaging the audience in the co-creation process. Interactive techniques and procedural design transform abstract philosophical and cultural concepts into practical gaming experiences. Advanced visualization technologies (Unreal Engine 5) function not merely as tools but as a language that materially embodies the aesthetic canons of Chinese painting and architecture. The study demonstrates that the game's success is due not to an adaptation, but to a systemic reconstruction of the classical myth through an organic synthesis of narrative polyphony, fragmented discourse, and immersive techno-aesthetics. This forms a new paradigm for cultural innovation, wherein technological sophistication leads to a deep artistic interpretation of the cultural core, and the global player evolves from a passive recipient into an active co-author and interpreter of tradition. This article contributes to studying digital culture and contemporary media and offers new approaches to international cultural communication strategies.

Key words: video game; *Black myth: Wukong*; transmedia narrative; interactive narratology; techno-aesthetics; cultural innovation; digital culture; cultural communication

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Letina N. N.

The hybrid subject – a hero of contemporary media culture

Abstract. The article presents a culturological analysis of the hybrid subject as a hero of contemporary media culture. The article aims to define theoretical and methodological bases for research and key vectors of the hybrid subject representation in contemporary media culture. The empirical material includes media texts that are representative in terms of expressing hybridity: from classic films of world cinema (2001: Space Odyssey, Blade Runner, The Matrix) and Soviet cinema (The Adventures of Electronic, Guest from the Future) to contemporary series (Black Mirror, The Killerbot Diaries, Cyber Village). The scientific significance is determined by the need to provide a targeted analysis of the hybrid subject – which transcends the boundaries between humans, technology, and artificial intelligence – as a cultural hero and a new cultural-anthropological model that is consistently promoted in the media environment. The scientific value of the article is based on an integrative research algorithm that combines, on the basis of an axiological approach, a hermeneutic approach, a semiotic approach, cultural analysis, historical and cultural analysis, sociocultural analysis, myth criticism, film studies analysis, and media content analysis. The article defines the theoretical and methodological foundations for studying the hybrid subject as a hero of contemporary media culture, including cultural-philosophical discourse and criticism of post-humanism and transhumanism studies, post-classical philosophy of the techno-anthroposphere, the concept sphere of contemporary russian humanities, primarily culturological studies, and the position of hybridity studies in specific areas of culture. The author identifies the cultural meanings of the hybrid subject's evolution in media culture from being a threat to becoming a new norm over the period between the 1960s and 2025. There are two models of representing a hybrid subject in the media: the model of complete hybridity and the one of partial hybridity. Their origins and specific manifestations are analyzed. The author verifies variable forms of positioning a hybrid subject with ambiguous axiology in the media sphere at the turn of XX–XXI centuries. The axiological dominants in representing the hybrid subject have been identified: Western techno-pessimistic, utopian apologetic, and humanizing soviet and russian. The study defines modern media cultural functions as a testing ground and a mechanism for cultural adaptation to hybridity. The author identifies an axiologically ambivalent modality of the media environment, combining criticism and normalization in representing hybridity.

Key words: hybrid subject; hybridity; contemporary media culture; cultural hero; models of hybridity in culture; axiological foundations; posthumanism; transhumanism; cultural mechanism of normalization; world cinema; soviet cinematography; science fiction

Letin V. A.

Representation of Catherine the Great in the symbolic universe of the russian estate in the late XVIII and XIX centuries: architectural forms and sculptural images

Abstract. This article examines representations of Catherine the Great in the symbolic universe of late XVIII and XIX centuries Russian estates from a culturological perspective, based on architectural forms and sculptural images.

The scientific significance of the article lies in its reference to the image of Catherine the Great in russian culture, which is a subject of constant scientific interest and artistic reflection, as evidenced by cultural, educational, scientific, and artistic practices, both historical and contemporary (exhibitions: Catherine the Great: The Path to the Throne (State Historical Museum, 2024), 1775: The Triumph of Catherine the Great. The Empress's Year in Moscow (Tsaritsyno state Museum-Reserve, 2025), Catherine the Great: Personal Space (Tsarskoye Selo State Museum-Reserve, 2024); XXXI tsarskoye selo scientific conference Catherine the Great and russian culture: Personality and Era (2025); TV series The Great (2015), etc.). Representing the image of the empress in the symbolic universe of the russian estate during the Enlightenment era shows its significance both in the fate of a specific person and their family. This is most evident in architectural projects, which literally became a visualization of Catherine's personality cult, as they were realized both in real-life church architecture and in symbolic pavilions within the architectural and park estate ensembles. This article is devoted to analyzing these technologies of representation. This article is the first to systematize and analyze the types and methods of imperial representations in church architecture, as well as to reveal their symbolic meanings. The author shows that emphasizing proximity to Catherine the Great in the private space of the estate increased the importance and authority of the landowner and reveals the reflection of the Empress's personal myth in all spheres of estate life, primarily in architectural and sculptural forms. The influence of Catherine the Great's image is evident in the architectural design, altar dedications, and iconography of Orthodox churches, where religious objects took on the features of political allegories. There was a noticeable trend toward symbolic estate chapel-pavilions promoting ideals of harmony, philanthropy, and self-improvement, which were incorporated into Catherine's representation in altar sculptures

depicting Ceres, Astraea, Cybele, and Themis. The article determines the cultural role of memorial objects (sculptures, obelisks, colonnades) associated with the Empress's actual visits.

Key words: Empress Catherine the Great; Russian Minerva; Cybele; Astraea; representation; symbolic universe; russian estate; architectural and park ensemble; hierotopy; Queen of Heaven; estate chapel; park pavilion