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Contents

Introduction to Volume 8 Issue 2	7
Editor-in-Chief Dmitry S. Khranchenko	
Original article	
“We Rose from the Ashes of Despair”: A Pragma-Stylistic Analysis of Metaphor in President Tinubu’s 2024-2025 Democracy Day Speeches	12
by Reuben Kende	
Linguistic Means of Intensification and Emphasis in English Promotional Discourse	30
by Yulia A. Filyasova	
Strategemes for Representing the Creativity of Artificial Intelligence in German Popular Science Discourse	48
by Natalia Ju. Shnyakina	
Challenging Gender-Hegemonic Narratives in Nollywood: A Critical Discourse Analysis of Kunle Afolayan’s <i>Citation</i> and <i>Swallow</i>	76
by Aanu Jekayinoluwa Olowe	
Personal Internet Discourse of a Teacher of Russian as a Foreign Language: Linguodidactic Aspect	97
by Vladimir A. Botin, Irina V. Malyavkina	
Developing Work Readiness in Generation Z: The Role of Digital Skills, Communication, Experiential Learning, and Self-Efficacy	115
by Koen Hendrawan, Mardi, Dewi Susita	

Содержание

Слово главного редактора	7
Храмченко Д.С.	
Оригинальные статьи	
“We Rose from the Ashes of Despair”: A Pragma-Stylistic Analysis of Metaphor in President Tinubu’s 2024-2025 Democracy Day Speeches	12
by Reuben Kende	
Linguistic Means of Intensification and Emphasis in English Promotional Discourse	30
by Yulia A. Filyasova	
Стратегемы репрезентации креативности искусственного интеллекта в немецком научно-популярном дискурсе	48
Шнякина Н.Ю.	
Challenging Gender-Hegemonic Narratives in Nollywood: A Critical Discourse Analysis of Kunle Afolayan’s <i>Citation and Swallow</i>	76
by Aanu Jekayinoluwa Olowe	
Персональный интернет-дискурс преподавателя РКИ: лингводидактический аспект	97
Ботин В.А., Малявкина И.В.	
Developing Work Readiness in Generation Z: The Role of Digital Skills, Communication, Experiential Learning, and Self-Efficacy	115
by Koen Hendrawan, Mardi, Dewi Susita	

INTRODUCTION TO VOLUME 8, ISSUE 2

Dmitry S. Khramchenko, Editor-in-Chief

1. Overview

Welcome to Volume 8, Issue 2 of *Professional Discourse & Communication*. The articles assembled here examine how language functions as an instrument of authority, persuasion, resistance, and institutional reproduction in markedly different professional spheres. From the correction of grammatical errors in a Russian teacher's private messages to the rhetorical framework of presidential legitimacy in Nigeria, from the hyperbolic registers of automobile marketing to the cautious framing of artificial intelligence in German journalism, each contribution demonstrates that professional communication is never merely transactional. It remains strongly ideological and considerably consequential for how institutions operate and how individuals position themselves within them.

This issue brings together six studies that span political, educational, commercial, scientific, and cinematic discourses. What unifies them is a shared commitment to treating language as a professional practice in its own right – not as a transparent medium for conveying pre-existing meanings, but as a material force that constructs identities, legitimates power, manages public sentiment, and organizes economic exchange.

2. Geographical scope and scholarly dispersion

The geographical distribution of contributors to this issue reflects both the global reach of the journal and the local specificity of the phenomena under investigation, bringing together research from Nigeria, Indonesia, and Russia. This dispersion is not incidental. The study of professional discourse, when it remains confined to a single linguistic or national background, risks producing parochial theory. The articles published here resist that limitation by grounding their analyses in concrete communicative situations, whether in 1980s Lagos banking offices, contemporary Nigerian university tribunals, German newsrooms covering AI-generated art, Indonesian internship interviews, or Russian university messenger chats with international students – all drawing on conceptual theories that are immanent to these communicative environments. The result is a collection that speaks to the particular without sacrificing theoretical ambition.

3. The structure of this issue

The sequencing of articles in this issue follows a deliberate logic of scalar descent, moving from the broadest manifestations of professional discourse in public political and commercial spheres toward increasingly more granular and localized communicative situations. We begin with mass genres that influence national audiences and public perceptions (presidential commemorative rhetoric and promotional marketing discourse) before turning to journalistic framings of technological change, cinematic representations of institutional gender politics, corporate hiring practices, and finally the dyadic interactions that construct the foundation of professional socialization. Such progression mirrors the structure of how professional

discourse circulates: moving from the mass-broadcast registers establishing the ideological climate directly down to the localized, face-to-face and screen-to-screen encounters where professional competence is actually transmitted and evaluated.

4. About the articles

Reuben Kende opens the issue with his article “*‘We Rose from the Ashes of Despair’: A Pragma-Stylistic Analysis of Metaphor in President Tinubu’s 2024-2025 Democracy Day Speeches*”, examining metaphor as a professional instrument of state communication. Using the Metaphor Identification Procedure, the author identifies 22 active metaphors organized into six conceptual domains, with rebirth and struggle metaphors dominating the rhetoric. The article’s central finding concerns the multifunctionality of these metaphors in cognitive frameworks and stylistic dimensions simultaneously. Kende convincingly demonstrates that commemorative political discourse is a highly institutionalized professional genre where metaphor performs organizational work, reframing historical trauma as collective triumph, justifying present economic hardship, normalizing systemic repair, and elevating democratic governance to the status of sacred duty. As seen in the article, integrating Conceptual Metaphor Theory with combined pragma-stylistic frameworks offers a methodological model for analyzing professional political discourse that avoids reducing metaphor to either pure cognition or pure rhetoric.

Yulia Filyasova’s “*Linguistic Means of Intensification and Emphasis in English Promotional Discourse*” shifts the focus from political legitimation to commercial persuasion, yet maintaining the analytical gaze on mass-mediated professional discourse. Exploring speech segments in ten luxury and premium vehicle brochures, the author establishes a hierarchy of emphatic devices with dominating adjectives and adverbs, followed by pragmatic intensifiers, comparatives, and superlatives, alongside a minor presence of abstract nouns, verbs, idioms, and metaphors. The crucial finding here concerns the absence of complex figurative language. Metaphors and idioms constitute merely 2% of intensification means in the study’s corpus. Filyasova argues that global automotive conglomerates deliberately eradicate complex cultural idioms. They replace them with highly positive evaluative descriptors to guarantee cross-cultural persuasion. This corporate communication strategy relies on linguistic homogenization to maintain commercial dominance in international markets.

Natalia Shnyakina’s “*Strategemes for Representing the Creativity of Artificial Intelligence in German Popular Science Discourse*” introduces the concept of strategemes, i.e., abstract units realized through clusters of speech tactics within broader communicative strategies. The author identifies two dominant negative strategemes – rejection and doubt – which heavily overpower minor expressions of approval. The rejection strategeme, which uses vocabulary of theft, copying, danger, and degradation, proves most frequent. Shnyakina explains its domination through German linguocultural values – respect for legal norms, commitment to quality, emphasis on deliberate and accountable action, and orientation toward innovation tempered by risk awareness. The study exposes how science journalists mobilize specific strategemes to protect the borders of human copyright. Popular science journalism functions as a crucial institutional gatekeeper, and the media aggressively renegotiates the ethical boundaries of automated professional labor.

“*Challenging Gender-Hegemonic Narratives in Nollywood: A Critical Discourse Analysis of Kunle Afolayan’s Citation and Swallow*” by Aanu Jekayinoluwa Olowe examines how female characters deploy speech acts and deliberate discursive positioning to resist patriarchal

authority in academic and workplace interactions. Cinematic dialogue operates here as a direct simulation of institutional communication. The most theoretically significant finding concerns the manipulation of van Dijk's ideological square as female characters strategically emphasize positive in-group attributes (e.g., professional credentials, procedural knowledge) and simultaneously de-emphasize the positive attributes of patriarchal out-groups. In one striking exchange, analyzed in the article, a female professor lists her superior qualifications (two PhDs, a Rhodes Scholarship, a Doctor of Letters, and a Nobel Prize nomination) before delivering the decisive imperative "Sit down!" to lexically counter-dominate a male interlocutor who attempts to unfairly dismiss her. The article shows that cinematic dialogue can model discursive strategies of institutional resistance applicable beyond fiction.

Vladimir Botin and Irina Malyavkina narrow the analytical focus further to the most granular scale of professional communication – private digital correspondence between teachers and students – in "*Personal Internet Discourse of a Teacher of Russian as a Foreign Language: Linguodidactic Aspect*". Working with the message corpora sent by students from China, Turkmenistan, and Vietnam via VKontakte, Telegram, and WeChat, the authors identify typological models centered on information transmission and action-prompting persuasion. The study's most provocative finding is that error correction in student messages does not produce resistance but rather intersubjectivity, i.e., a pedagogical effect achieved through the specific discourse structure of social media, where informality coexists with institutional hierarchy. The authors reveal that personal Internet discourse possesses high pedagogical potential precisely because it combines personal orientation with institutional framing, a duality that traditional classroom communication cannot replicate.

Koen Hendrawan, Mardi, and Dewi Susita close the issue with "*Developing Work Readiness in Generation Z: The Role of Digital Skills, Communication, Experiential Learning, and Self-Efficacy*", a mixed-methods study that explores how students perceive the communicative demands of the labor market and specialized professional discourse communities they are about to enter. The authors deliver a finding that directly contradicts Western theoretical models: self-efficacy fails entirely as a mediator between professional competencies and work readiness. Instead, digital skills, communication skills, experiential learning, and demonstrable portfolio outputs drive work readiness directly. The qualitative phase reveals why. Indonesian Gen Z students prioritize tangible skill evidence (e.g., portfolios, certifications) over internal psychological confidence, and they perceive "Orang Dalem" (informal networks) as more decisive than individual self-belief. For readers concerned with teaching professional communication, this article challenges confidence-building interventions that lack authentic, output-oriented task design.

5. Themes of the issue

Four interconnected themes organize the conceptual territory covered by this issue.

The first theme concerns discourse as institutional reproduction and resistance. It encompasses the ways professional communication maintains or subverts organizational power structures. Olowe's analysis of cinematic tribunal discourse and Kende's examination of presidential commemorative rhetoric both demonstrate that institutional genres are sites of ideological contestation. Olowe shows female characters appropriating the formal registers of academic and workplace authority. Kende highlights the presidency appropriating deep biological schemata and sacred ritual metaphors to construct legitimacy. Both articles reveal that professional discourse is never neutral with respect to power. It either strengthens the existing

hierarchies of power or provides the verbal means for their transformation. This theme connects linguistic analysis to theories of institutional change, proving that discourse is beyond simple reflection of power relations, being a constitutive of them.

Digital transformation of professional communicative channels is the second important topic. Botin and Malyavkina's study of messenger-based pedagogy and Hendrawan et al.'s analysis of digital skills in employability both address how new technologies reconfigure the spatial and temporal boundaries of professional communication. Botin and Malyavkina find that the integration of personal and institutional discursive types in social media expands the teacher's professional jurisdiction beyond the classroom. Hendrawan et al. conclude that professionally relevant digital competence must materialize as verifiable output rather than internal capacity. Together, these articles suggest that digitalization does not simply add new channels to existing professional practices. It transforms the criteria by which professional competence is evaluated. This theme exposes the flaw in assuming that work-related communication and private interactions should stay separated.

The third theme is persuasion and the construction of value. Filyasova's analysis of promotional intensification and Shnyakina's examination of AI representation in science journalism both investigate how language constructs evaluative frameworks in specific professional fields. Filyasova demonstrates that the globalized economy demands a flattening of rhetorical complexity in favor of universally legible positive evaluators. At the same time, Shnyakina shows that emerging technologies are evaluated through culturally specific ethical filters, prioritizing legal caution over technical enthusiasm. The contrast is instructive. Commercial discourse minimizes cultural specificity to maximize market reach, whereas scientific journalism mobilizes cultural specificity to manage public risk perception. This theme connects linguistic analysis to theories of valuation and risk communication, showing that professional discourse is always engaged in the construction of what counts as desirable or dangerous.

The fourth and final theme of this issue is teaching practice and the formation of professional communicative competence. Botin and Malyavkina examine the micro-level of error correction and register acquisition in informal digital pedagogy. Hendrawan et al. analyze the macro-level of curriculum design and general employability of future specialists. Both research teams from Russia and Indonesia find that effective training in professional communication must bridge the gap between institutional regulation and existing real practice. Botin and Malyavkina discover that teachers should correct errors in contextually meaningful exchanges rather than through abstract drills. Meanwhile, Hendrawan et al.'s finding is that students require experiential learning, which would produce tangible evidence of competence. This last theme connects the studies, featured in this issue, to broader debates in language for specific purposes and pedagogy of professional communication, suggesting that the acquisition of competences related to professional discourse demands authentic participation in concrete professional communicative situations and not simulation or abstraction.

6. Conclusion

The articles in this issue collectively argue that professional discourse is not a peripheral concern for linguistics but a central object of study that sheds light on how institutions function, how power is exercised and resisted, how economic value is constructed, how technological change is managed, and how competence is transmitted to new generations. The authors

demonstrate that discourse analysis must be institutionally specific and attentive to the rigid generic conventions and ingrained cultural values that govern communication in particular professional fields, remaining theoretically ambitious in its claims about the constitutive role of language in social life.

We extend our gratitude to the authors for their patience and intellectual rigor throughout the revision process, and to the anonymous peer reviewers whose detailed critical engagement strengthened each contribution.



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“WE ROSE FROM THE ASHES OF DESPAIR”: A PRAGMA-STYLISTIC ANALYSIS OF METAPHOR IN PRESIDENT TINUBU’S 2024-2025 DEMOCRACY DAY SPEECHES

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Abstract: In post-authoritarian democracies, commemorative speeches serve as crucial sites for reinforcing national cohesion and legitimising state power, yet they remain largely understudied in political discourse analysis. Addressing this gap, this article investigates the metaphorical construction of political meaning in President Bola Ahmed Tinubu’s 2024 and 2025 Democracy Day speeches, framing presidential rhetoric as a highly institutionalised form of professional discourse. The aim is to examine how metaphor functions as a cognitive, communicative, and stylistic resource in presidential rhetoric. Drawing on an integrated pragma-stylistic framework combining Conceptual Metaphor Theory (CMT), Speech Act Theory (SAT), and Stylistic Theory, the study uncovers how metaphors frame national history and construct leadership legitimacy. The corpus, totaling 4,875 words, was analysed using the Metaphor Identification Procedure (MIP). The analysis identified 22 active metaphors (14 from 2024; 8 from 2025) grouped into six thematic domains: rebirth and struggle, war and resistance, living democracy, light and vision, economic restoration, and sacred destiny. Findings reveal that these metaphors operate as pragmatic tools for reframing political struggle and mobilising citizen responsibility. Specifically, rebirth and struggle metaphors construct national resilience. Journey and light imagery provide forward-looking frames that guide public expectations. Economic metaphors simplify complex reforms by framing hardship as structural renewal, and sacred metaphors elevate democratic practice within moral registers resonating with Nigerian socio-cultural values. Ultimately, the study demonstrates that metaphor in commemorative discourse performs vital ideological work, shaping how citizens interpret democratic progress and national identity while executing the organisational objectives of state leadership. By analysing a neglected genre of Nigerian presidential rhetoric, this study expands existing scholarship on African political discourse and highlights the relevance of a triangulated pragma-stylistic approach for understanding metaphor as a layered discursive phenomenon.

Keywords: political metaphor, pragma-stylistics, Democracy Day, President Tinubu, speech act, conceptual metaphor, Nigerian political discourse.

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1. INTRODUCTION

In post-authoritarian and transitional democracies, political speeches serve not merely as vehicles for information but as strategic acts of narration, identity construction, and ideological legitimisation. In such contexts, metaphor functions as a powerful rhetorical device that enables political actors to frame abstract processes such as governance, reform, sacrifice, or unity through concrete, emotionally resonant imagery (Aremu, 2017; Kwasau and Abdulrasheed, 2025). In Nigeria, where the trauma of military dictatorship and the fragility of democratic consolidation remain part of the collective memory, presidential speeches become crucial sites for reinforcing national cohesion and legitimising state power. This paper examines how President Bola Ahmed Tinubu, in his 2024 and 2025 Democracy Day speeches, employs metaphorical language to frame Nigeria’s democratic identity, leadership ethos, and national direction.

A substantial body of scholarship affirms the centrality of metaphor in political discourse (Lakoff & Johnson, 1980; Charteris-Black, 2005; Musolff, 2006), including its role in shaping national ideology (Penninck, 2014) and constructing political personas (Pilyarchuk & Onysko, 2018). Within the Nigerian context, studies have explored metaphor use in inaugural and campaign speeches (Aremu, 2017; Osisanwo, 2017; Jegede & Lawal, 2023), identifying how figures such as Buhari and Tinubu deploy metaphors to frame their intentions and ethos. Other studies have analysed presidential discourse through the lens of speech act theory (Anyanwu, 2023; Kwasau & Abdulrasheed, 2025), stylistics (Mobolaji et al., 2024; Okunade et al., 2025), rhetoric (Eze & Nwasogwa, 2023; Olawe, 2024), or intertextuality (Eburuaja, 2023). A growing number of works now focus specifically on President Tinubu’s speeches, often analysing his 2023 inaugural address through stylistic (Amoussou et al., 2024), discourse-analytic (Obitube et al., 2023), or pragmatic (Lucas, 2022) frameworks. Some have also examined economic or ideological framing (Chinaguh et al., 2025; Onwudinjo & Ogar, 2024). However, there remains a conspicuous gap in metaphor studies on commemorative political genres, particularly Democracy Day addresses – ceremonial but ideologically potent occasions that blend history, national reflection, and political messaging. Moreover, very few studies combine metaphor analysis with an integrated pragma-stylistic framework, a gap this study seeks to fill.

This study asks:

1. What conceptual metaphors are used to frame democracy, leadership, and national development in Tinubu’s Democracy Day speeches?
2. What pragmatic functions do these metaphors serve in constructing political legitimacy and national identity?
3. How do stylistic choices enhance the emotional and ideological force of these metaphors?

2. LITERATURE REVIEW

Studies on political metaphor have been shaped significantly by foundational works in cognitive linguistics (Lakoff & Johnson, 1980; Charteris-Black, 2005; Musolff, 2006), which argue that metaphor is central to how political actors conceptualise and communicate abstract political realities. While these global studies emphasise the cognitive and ideological functions of metaphor, scholars of African political discourse note that metaphors in postcolonial contexts operate within additional layers of meaning rooted in communal memory, religious symbolism, and histories of state violence. Thus, political metaphor in African settings often blends imported democratic imagery with indigenous cultural schemas, creating hybrid rhetorical forms that require context-sensitive analysis.

Within the Nigerian context, early work such as Aremu (2017) focused on conceptual mappings in presidential inaugural speeches and revealed a dominance of journey and war metaphors used to inspire unity and frame development as a moral struggle. Although insightful, his study remained largely cognitive in focus and did not examine the pragmatic or stylistic functions of metaphor. Subsequent scholarship shifted toward pragmatic perspectives. Osisanwo (2017) and Jegede and Lawal (2023) examined pragmatic acts embedded in President Buhari's speeches, demonstrating that metaphors do more than conceptualise. They perform illocutionary functions such as assuring, cautioning, or legitimising. These works collectively underscore that metaphor in political communication is multifunctional; however, they still privilege either cognitive or pragmatic dimensions, rarely integrating both with stylistic analysis.

Beyond Nigeria, Mwombeki's (2019) pragma-dialectical study of Tanzanian campaign speeches showed how African politicians maneuver debate through culturally rooted metaphors, reinforcing the need for analytical frameworks that capture local rhetorical traditions. Tella's (2018) work on multimodal political memes expanded the field by illustrating how figurative language, including metaphor, circulates in digital political communication. However, this work focuses on visual and humorous discourse rather than formal presidential rhetoric.

More recent studies turn directly to President Tinubu's emerging rhetorical style. Anyanwu (2023) and Amoussou et al. (2024) applied speech act and pragma-stylistic frameworks to Tinubu's inaugural speech, showing how metaphors help soften policy messages and construct a populist persona. Similarly, Kwasau and Abdulrasheed (2025) compared Tinubu and Peter Obi's campaign rhetoric and identified metaphors of rebirth and healing as dominant strategies to address national fatigue. While these studies enrich understanding of Tinubu's rhetorical patterns, they tend to focus on inaugural speeches or campaign discourse, with limited attention to commemorative genres.

Stylistically oriented studies such as Obitube et al. (2023), Akinseye (2023), and Mobolaji et al. (2024) highlight foregrounding, lexical patterning, and ideological positioning in Tinubu's speeches. Although they recognise metaphor as a stylistic resource, these analyses remain largely descriptive and do not explore how metaphors simultaneously function as cognitive mappings and pragmatic acts. Additional works (e.g., Olawe, 2024; Chinaguh et al., 2025; Onwudinjio & Ogar, 2024) examine metaphors in Tinubu's economic and policy discourse, identifying how figurative language frames hardship and reform. Yet these studies generally address isolated sectors or specific catchphrases rather than holistic metaphorical architectures across speeches.

Taken together, existing scholarship confirms that metaphor in Nigerian presidential discourse is essential for constructing legitimacy, reframing crisis, and mobilising collective memory. However, two critical gaps remain. First, research overwhelmingly focuses on inaugural, independence,

and campaign speeches, while Democracy Day speeches, which are ceremonial yet ideologically powerful texts that blend national history with present governance, remain underexplored. Second, few studies integrate cognitive, pragmatic, and stylistic dimensions into a unified analytical model, despite increasing recognition that political metaphor operates across these levels simultaneously. This study addresses these gaps by offering a pragma-stylistic analysis of conceptual metaphors in President Tinubu's 2024 and 2025 Democracy Day speeches, thereby providing a more comprehensive account of how metaphors function as cognitive schema, communicative action, and stylistic foregrounding within commemorative political rhetoric.

3. THEORETICAL FRAMEWORK

This study adopts an integrated theoretical framework that combines Conceptual Metaphor Theory (CMT), Speech Act Theory (SAT), and Stylistic Theory. The combination is necessary because political metaphor operates simultaneously as a cognitive structure, a communicative act, and a stylistic resource. No single theory adequately captures all three dimensions; therefore, a triangulated model offers a more comprehensive analytical lens.

Conceptual Metaphor Theory (Lakoff & Johnson, 1980) provides the foundation for identifying the conceptual mappings that structure political thought. According to CMT, metaphors allow speakers to understand abstract political concepts such as democracy, governance, or reform through more concrete experiential domains. In Tinubu's Democracy Day speeches, metaphors like "We rose from the ashes" or "to midwife our democracy" illustrate mappings such as NATION IS A PHOENIX or DEMOCRACY IS A CHILD. These mappings resonate with what Musolff (2022) terms "metaphor scenarios," which highlight the culturally conditioned models that shape political interpretation. CMT therefore enables this study to uncover the conceptual architecture underlying Tinubu's rhetorical choices.

However, cognitive analysis alone does not explain what metaphors *do* in actual political communication. Speech Act Theory (Searle, 1969; Mey, 2001; Verschueren, 1999) is incorporated to account for the illocutionary and socio-pragmatic functions of metaphor. Within SAT, metaphors are understood as performative acts that assert, reassure, promise, or persuade. For instance, "We rose from the ashes" functions not only as a conceptual mapping of rebirth but also as an assertive act that affirms national resilience and an expressive act that celebrates collective memory. SAT, therefore, reveals how metaphors enact leadership, manage public sentiment, and construct political legitimacy within their situational context.

Stylistic Theory forms the third component of the framework and highlights the aesthetic and linguistic construction of metaphor in political discourse. Drawing on Leech and Short (2007) and Simpson (2004), stylistic analysis focuses on foregrounding strategies such as repetition, parallelism, lexical patterning, and semantic intensification. For example, expressions like "keep the fire burning, keep the torch lit" show how rhythmic repetition and figurative clustering enhance rhetorical force. As Vogiatzis (2025) notes, these stylistic devices amplify the metaphor's ideological and emotional impact. Stylistics, therefore, accounts for the linguistic craftsmanship through which metaphors gain salience and memorability.

These three theories are applied in a complementary rather than an isolated manner. Each metaphorical expression identified in the speeches is analysed at three levels: cognitively, to determine the underlying conceptual mapping; pragmatically, to identify the illocutionary acts it performs; and stylistically, to examine how linguistic choices foreground its rhetorical effect. This integrated framework aligns with Charteris-Black's (2004, 2005) model of Critical Metaphor Analysis,

which emphasises the need to examine metaphor as a cognitive, pragmatic, and ideological tool. By synthesising these perspectives, the study interprets metaphor as a layered phenomenon that structures political thought, performs social action, and shapes discourse aesthetics.

4. METHODOLOGY

This study adopts a qualitative, pragma-stylistic research design to investigate the metaphorical framing strategies employed in President Bola Ahmed Tinubu's 2024 and 2025 Democracy Day speeches. The corpus consists of two consecutive speeches delivered on June 12, 2024, and June 12, 2025. These texts were purposively selected because Democracy Day occupies a symbolically significant position in Nigeria's political history, commemorating the annulled 1993 elections and the subsequent struggle for democratic governance. Examining them comparatively across two post-election years allows the study to trace potential shifts or continuities in metaphorical framing. The transcripts were sourced from official government archives and reputable media outlets to ensure authenticity and completeness. With a combined word count of 4,875 words, the corpus aligns with established practices in qualitative metaphor studies that prioritise depth over size (Charteris-Black, 2005; Musolff, 2022).

Metaphorical expressions were identified using the Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group (2007). This procedure involves: (1) a holistic reading of the text; (2) segmentation into lexical units; (3) comparison of basic and contextual meanings; and (4) determination of metaphorical status when a contrast is detected. All metaphorical expressions identified through MIP were included in the analysis; no illustrative sampling was used. In total, twenty-two metaphorical expressions were identified. Of these, fourteen occurred in the 2024 Democracy Day speech, while eight occurred in the 2025 speech. Their frequencies and distribution across conceptual domains were tabulated to provide descriptive support for the qualitative interpretation. After identification, metaphors were grouped into thematic domains based on shared source–target mappings and communicative functions.

It is important to note that the study deliberately excluded highly conventionalised or “dead” metaphors, which are no longer cognitively salient in contemporary usage (e.g., “*steps taken*,” “*in the framework*,” or “*at the heart of policy*”). Following Charteris-Black (2005) and Musolff (2022), the analysis prioritised deliberate and rhetorically functional metaphors that actively contribute to political framing, persuasion, and ideological positioning. As a result, only metaphors that displayed clear source–target tension and contextual communicative relevance were retained. This selective approach explains the relatively modest number of identified metaphors and aligns with qualitative pragma-stylistic traditions that emphasise analytical depth and interpretive significance over raw frequency.

The analysis proceeded through three interrelated lenses: (a) conceptual analysis using Conceptual Metaphor Theory (CMT) to map source and target domains; (b) pragmatic analysis using Speech Act Theory (SAT) to determine illocutionary force (e.g., assertive, directive, commissive); and (c) stylistic analysis to examine rhetorical features such as parallelism, lexical deviation, and semantic intensification. Some metaphorical expressions were double-coded across thematic domains due to their multifunctional cognitive, pragmatic, and stylistic roles. Such expressions were counted once in the overall metaphor frequency to avoid inflating the total number of metaphors. Table 1 illustrates an excerpt of the coding procedure.

Table 1. *Sample pragma-stylistic coding of metaphorical expressions*

Metaphorical expression	Literal meaning	Contextual meaning	Conceptual mapping	Communicative function
“We rose from the ashes”	Rebirth from fire	Nigeria’s recovery from dictatorship	NATION IS A PHOENIX	Assertive, expressive
“Midwife the birth...”	Assist childbirth	Facilitate democratic emergence	DEMOCRACY IS A CHILD	Commissive, legitimating
“Keep the fire burning”	Maintain flame	Sustain democratic values	DEMOCRACY IS A SACRED FLAME	Directive, mobilising
“Torch lit for generations”	Hold a torch aloft	Pass democratic legacy	DEMOCRACY IS A GUIDING LIGHT	Declarative, moral continuity

To enhance validity, two independent linguistic scholars reviewed the identified metaphors and their categorizations. Inter-rater reliability was assessed using Cohen’s Kappa, which yielded a coefficient of $k = 0.72$, indicating substantial agreement. Disagreements were resolved through discussion until a consensus was reached. A coding journal documenting interpretive decisions was maintained to ensure transparency and replicability. While metaphor analysis necessarily involves interpretive judgment, the study minimised subjectivity by adhering strictly to established theoretical frameworks and by triangulating analyses across conceptual, pragmatic, and stylistic perspectives. Ethically, the study raises no concerns, as it relies solely on publicly available political texts. Although the findings are not generalisable due to the limited corpus, the study offers a detailed, context-rich account of metaphor use during a critical national rhetorical moment and provides a foundation for future comparative research on African political discourse.

5. DATA PRESENTATION AND ANALYSIS

Using the Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group (2007), a total of twenty-two (22) metaphorical expressions were identified across the two Democracy Day speeches. Each metaphor was coded according to its underlying source–target mapping and grouped into six conceptual categories. Table 2 presents the distribution of these metaphors.

Table 2. *Conceptual Metaphor Categories and Frequency Distribution*

Category	Number of metaphors identified
Metaphors of struggle and rebirth	5
Metaphors of war, resistance, and sacrifice	4
Metaphors of democracy as a living entity	5
Metaphors of light, vision, and enlightenment	4
Metaphors of economic reform and restoration	3
Metaphors of destiny and sacred oath	2
Total	22

Note: Total represents unique metaphorical expressions. One expression was double-coded across two categories, resulting in a category sum of 23.

These categories provide the structural basis for the subsequent analysis. Some metaphorical expressions are double-coded across conceptual categories due to their multifunctional cognitive and pragmatic roles. Category frequencies, therefore, reflect analytical overlap, while the total count (22) represents unique metaphorical expressions. Their distribution reflects the speeches’ thematic priorities, with rebirth, vitality, and moral vision emerging as dominant frames. The relatively small number of metaphors reflects the study’s methodological decision to exclude

conventionalised expressions and to focus exclusively on salient, discourse-active metaphors that perform identifiable cognitive, pragmatic, and stylistic functions within the speeches. The coded metaphors served as units for pragma-stylistic interpretation across cognitive (CMT), pragmatic (SAT), and stylistic dimensions in the discussion that follows.

5.1. Metaphors of struggle and rebirth

In President Tinubu's 2024 and 2025 Democracy Day speeches, rebirth metaphors dominate the rhetorical frame. These metaphors draw heavily on ritual, mythical, and biological domains to present democracy as not inherited but painfully birthed, initiated, and rekindled after destruction. The following excerpts illustrate the key metaphorical expressions in this category.

Excerpt 1

"On this day, 31 years ago, we entered our rites of passage to becoming a true and enduring democratic society" (2024).

Excerpt 2

"Since 1999, democracy has risen from the ashes and destitution of military rule" (2025).

Excerpt 3

"I was among those who took the risk to midwife the birth of our democracy" (2024).

Excerpt 4

"Let's continue to keep the fire of democracy burning. Let's keep the torch lit for generations to come" (2024).

Excerpt 5

"It was a long and difficult journey, but we have emerged stronger, reborn and resolved" (2025).

Across these excerpts, Tinubu employs a blend of ritual, biological, and elemental metaphors to present Nigeria's democratic path as a sacred transformation. Excerpt 1 frames June 12 as a *"rite of passage,"* invoking a cultural schema of spiritual initiation. This maps onto the conceptual metaphor DEMOCRACY IS A RITUAL TRANSFORMATION, and pragmatically functions as an assertive and commemorative act that elevates a historical date into a moral turning point. Stylistically, the use of *"enduring"* and *"true"* adds permanence and value-laden emphasis. Excerpt 2 presents democracy as a phoenix rising from military *"ashes."* This metaphor draws on the PHOENIX schema, in which destruction is a precursor to rebirth. The metaphor enacts the conceptual mapping NATION IS A PHOENIX, situating Nigeria's political evolution within a narrative of suffering followed by transcendence. Pragmatically, the metaphor performs an assertive act, positioning democracy as the product of endurance and moral victory. Stylistically, the contrast between *"ashes"* and *"risen"* intensifies the semantic register, invoking both visual and spiritual registers.

In Excerpt 3, democracy is personified as a child, and the speaker is framed as a midwife, enacting the schema DEMOCRACY IS A CHILD / LEADER IS A CAREGIVER. The metaphor performs a commissive speech act, expressing personal commitment and historical participation. Notably, the use of *"midwife"* (a traditionally feminine role) for a male president introduces lexical deviation and role reversal, subtly infusing the speaker's ethos with emotional nurturing and sacrificial connotation. Excerpt 4 fuses flame *"the fire burning"* and light-bearing imagery *"torch lit,"* to depict democracy as a sacred, intergenerational legacy. These expressions merge elemental and ritualistic metaphors, suggesting democracy is both a sacred flame and an intergenerational torch. The conceptual mapping DEMOCRACY IS A SACRED FLAME frames civic participation as a duty of vigilance and preservation. The metaphor performs a directive speech act, urging citizens

to sustain democratic ideals. Stylistically, the syntactic parallelism and repeated use of “keep” amplify its rhetorical rhythm and memorability. Lastly, Excerpt 5 explicitly names rebirth: *“emerged stronger, reborn and resolved.”* This expression crystallises the transformation narrative. It compresses the metaphorical journey into a declarative summation, combining the journey, battle, and resurrection metaphors under the broader conceptual theme of DEMOCRACY IS A NEW LIFE. Together, these metaphors construct a master narrative of transformation from ruin to redemption. Democracy is cast not as a constitutional arrangement but as a living memory, moral passage, and generational fire, requiring constant renewal.

5.2. Metaphors of war, resistance, and sacrifice

In Tinubu’s rhetorical framing of Nigeria’s democratic history, war and resistance metaphors play a central role. These expressions draw on the domains of combat, protest, and national struggle to depict democracy not as a gift but as a hard-fought victory. They not only sanctify the democratic movement but also recast the speaker and his allies as frontline combatants. This metaphorical war narrative enables Tinubu to link past sacrifice with present legitimacy. Below are the key metaphorical expressions in this category.

Excerpt 6

“We could not have won the battle against military dictatorship without the irrepressible Nigerian journalists who mounted the barricades along with the pro-democracy activists” (2024).

Excerpt 7

“This is the great battle of our day and the major reason we specially celebrate this Democracy Day” (2024).

Excerpt 8

“We must never forget the heroes who laid down their lives for this democracy” (2025).

Excerpt 9

“I have fought long and hard for this democracy” (2025).

These war metaphors present Nigeria’s transition to democracy as a battlefield defined by moral courage, sacrifice, and enduring resistance. Excerpt 6 fuses military and protest imagery: *“battle,” “barricades,”* and *“activists.”* The metaphor constructs a coalitional ethos between civil society and political actors, activating mappings such as JOURNALISTS ARE SOLDIERS and DEMOCRATIC STRUGGLE IS COMBAT. Pragmatically, it performs both a commemorative and assertive speech act, honouring past resistance while reaffirming the speaker’s role within it. Stylistically, the term *“irrepressible”* adds elevated moral status to the journalists, portraying them as heroic, defiant, and essential to national liberation. Excerpt 7 extends the war metaphor to the present day, suggesting that democracy remains under threat. By calling current democratic efforts *“the great battle of our day,”* the speaker frames democracy as perpetually under siege. This metaphor performs a directive act, invoking historical continuity of resistance while calling for vigilance. It creates a sense of present-tense urgency, suggesting that while formal dictatorship may have ended, democratic consolidation remains a contested terrain. The term *“great battle”* functions as a scalar intensifier, dramatizing political engagement as a heroic duty.

Excerpt 8 solemnizes political activism through the phrase *“laid down their lives,”* which draws from military funeral rhetoric. The metaphor aligns with the schema POLITICAL SACRIFICE IS WAR DEATH and performs an expressive act, evoking reverence for fallen heroes. Its stylistic register is elegiac, invoking national memory and moral indebtedness. This metaphor also implicitly legitimises current democratic structures as the hard-earned fruit of martyrdom. In Excerpt 9, Tinubu personalises the war narrative by asserting, *“I have fought long and hard for*

this democracy.” This explicitly casts him in the role of a battle-hardened veteran, strengthening his political ethos. The metaphor enacts the conceptual schema POLITICAL LIFE IS COMBAT, and the phrase “long and hard” intensifies the speaker’s perceived endurance. Pragmatically, it performs a self-legitimizing assertive act, not just recounting struggle, but justifying authority. Stylistically, the sentence’s simplicity enhances its declarative force. Across these excerpts, these metaphors transform Nigeria’s democratic history into a collective war story, complete with barricades, fallen heroes, and enduring fighters. They offer moral clarity by dividing the past into sides, those who fought and those who didn’t, while positioning Tinubu and his allies as survivors of battle. Through these metaphors, democracy is not procedural but sacrificial: a prize earned through blood, resistance, and unrelenting struggle.

5.3. Metaphors of democracy as a living entity

In President Tinubu’s Democracy Day speeches, democracy is repeatedly personified as a sentient, evolving, and nurturing being. These metaphors frame democracy not as a static constitutional system but as a dynamic organism, capable of breathing, growing, protecting, and demanding care. The conceptual mapping central to this theme is DEMOCRACY IS A LIVING BEING, and this framing allows the speaker to evoke emotional intimacy, shared responsibility, and moral obligation. The following excerpts illustrate how these metaphors function to humanise and animate the abstract concept of democracy.

Excerpt 10

“Democracy is neither a foreign nor abstract concept. It is a living, breathing reality for Nigerians” (2024).

Excerpt 11

“True democracy shines its light into the daily lives of the people who live under its nurturing wings” (2024).

Excerpt 12

“We must keep democracy alive through our words, actions and commitment” (2025).

Excerpt 13

“Democracy does not function on its own; it must be protected and nurtured” (2025).

These metaphors cast democracy as a vital, animate being, one that lives, breathes, and nurtures. This personification creates moral intimacy between democracy and the citizenry, transforming governance from a mechanical structure into a relational, living force. In Excerpt 10, democracy is described as a *“living, breathing reality.”* This metaphor draws directly from human physiology and establishes the schema DEMOCRACY IS A LIVING BODY. The phrase performs an assertive speech act, refuting claims that democracy is alien or imposed. By describing democracy as something that breathes, the speaker positions it as organically Nigerian, rather than imported or synthetic. Stylistically, the repetition of present participles, *“living, breathing”*, intensifies immediacy and tangibility. Excerpt 11 introduces a maternal metaphor, framing democracy as a force with *“nurturing wings.”* This draws from familial and protective imagery, activating the schema DEMOCRACY IS A CAREGIVER / PARENTAL FIGURE. The metaphor operates pragmatically as a reassuring directive, encouraging national loyalty by promising protection and guidance. It also supports the ideological narrative that democracy is not oppressive but benevolent. Stylistically, the coupling of *“shines its light”* with *“nurturing wings”* fuses visual and emotional resonance, enhancing poetic depth.

Excerpt 12 emphasises democratic vitality through the phrase *“keep democracy alive.”* This metaphor invokes the schema DEMOCRACY IS A FRAGILE LIFEFORM, implying it can perish

without active care. It performs a commissive and cautionary act, reminding listeners that democracy is a shared responsibility. Stylistically, the triad, “words, actions, and commitment”, amplifies the metaphor’s moral urgency through rhythmic enumeration. In Excerpt 13, Tinubu asserts that democracy “*must be protected and nurtured.*” Again, the speaker invokes care and growth metaphors, reinforcing the mapping DEMOCRACY IS A DEPENDENT ENTITY. The phrase functions as a directive, a call to civic vigilance. It also implies that political progress is never complete, but always conditional on collective effort. Stylistically, the paired verbs “*protected*” and “*nurtured*” suggest both defense and affection, blending firmness and empathy. Collectively, these metaphors work ideologically to collapse the boundary between system and citizen. Democracy becomes a relational actor, one that breathes with the people, shelters them, and depends on their sustained attention. In doing so, Tinubu positions himself and his audience not just as participants in a political process, but as caregivers to a living national organism whose well-being reflects their collective character and responsibility.

5.4. Metaphors of light, vision, and enlightenment

President Tinubu frequently employs metaphors of light and vision to frame democracy and leadership as pathways of clarity, moral direction, and progressive insight. These metaphors are deeply rooted in cultural associations of light with truth, goodness, and future hope, while darkness symbolizes tyranny, ignorance, or stagnation. By casting democracy as a beacon and Nigerian citizens as participants in a shared visual field, these metaphors perform persuasive work by aligning political reform with enlightenment. The following excerpts illustrate how light-based imagery functions metaphorically within the speeches.

Excerpt 14

“We dare not slumber lest the good things awaiting our immediate future pass us by” (2024).

Excerpt 15

“We cannot remain in idle standstill in the middle of the intersection of hope and despair” (2024).

Excerpt 16

“The initial rays of a brighter tomorrow now appear on the early horizon.” (2024).

These expressions present democracy and reform as light-bearing forces that expose, guide, and empower. They rely on the conceptual mapping DEMOCRACY IS LIGHT / PROGRESS IS ILLUMINATION, where vision symbolizes national awareness and civic awakening. As seen earlier in Excerpt 11, the speaker metaphorically frames democracy as a luminous presence that “*shines its light*” into everyday life. This enacts the schema GOVERNANCE IS ILLUMINATION, suggesting democracy enables visibility, safety, and direction. Pragmatically, it performs an assertive and reassuring act, affirming that Nigerian democracy is materially beneficial rather than abstract. Stylistically, the expression combines visual and emotive elements, “*true,*” “*daily lives,*” “*nurturing wings*”, creating a soft, morally elevated tone that blends light and familial care metaphors. In Excerpt 14, the phrase “dare not slumber” uses sleep as a metaphor for political apathy or moral blindness. It draws on the mapping IGNORANCE IS SLEEP / AWARENESS IS WAKEFULNESS, and functions as a directive speech act, warning citizens to remain vigilant. The metaphor builds temporal urgency, tying inaction to lost opportunity. Stylistically, “*lest*” introduces a formal and cautionary register that invokes biblical or prophetic rhetoric, enhancing the solemnity of the warning.

Excerpt 15 introduces spatial metaphor through the phrase “*intersection of hope and despair.*” This draws on a navigation schema, where civic choice is likened to a moment of directional de-

cision at a crossroads. It maps onto CHOICE IS A CROSSROAD, and operates pragmatically as both expressive (acknowledging national uncertainty) and directive (urging forward movement). Stylistically, the phrase “*idle standstill*” adds negative connotation to inaction, while “*intersection*” implies that the country’s fate hangs in the balance. Similarly, excerpt 16 uses the sunrise metaphor, “*rays of a brighter tomorrow*”, to signify optimism and future prosperity. It enacts the schema THE FUTURE IS DAWN / HOPE IS LIGHT, performing a motivational and expressive act. The expression reframes current suffering as temporary darkness preceding national renewal. Stylistically, the phrase “*early horizon*” evokes pastoral imagery, offering emotional release and poetic closure. Together, these metaphors construct a moral geography in which political clarity, vigilance, and forward motion are aligned with light and vision. The discourse positions Tinubu’s leadership as a guiding force through a transitional dawn, while inaction or criticism is indirectly likened to blindness or regression. These metaphors, therefore, serve not only to uplift but also to discipline and direct, reinforcing the ideological link between democratic progress and national illumination.

5.5. Metaphors of economic reform and restoration

In addressing Nigeria’s economic challenges, President Tinubu draws on metaphors from structural engineering, mechanical repair, and nation-building. These metaphors frame the economy as a physical structure, damaged, unstable, and in need of urgent intervention. Through this lens, reform is not framed as political or ideological but as technical repair work, thereby shifting blame to past “flawed foundations” and positioning the speaker as a corrective architect. The following excerpts illustrate this technocratic metaphorical framing.

Excerpt 17

“Our economy has been in desperate need of reform for decades. It has been unbalanced because it was built on the flawed foundation of over-reliance on revenues from the exploitation of oil” (2024).

Excerpt 18

“There is no doubt the reforms have occasioned hardship. Yet, they are necessary repairs required to fix the economy over the long run” (2024).

Excerpt 19

“I pledge to do whatever is necessary to cement democracy as our way of life.” (2024).

These expressions present the Nigerian economy and democratic institutions as built structures, vulnerable to collapse unless properly reinforced. They rely on the conceptual mappings: THE ECONOMY IS A BUILDING, REFORMS ARE REPAIRS, and DEMOCRACY IS A STRUCTURAL FOUNDATION. This metaphorical framing promotes a rational, apolitical narrative of national repair and long-term endurance. Excerpt 17 equates Nigeria’s economic dysfunction with structural imbalance: “*built on the flawed foundation.*” This metaphor constructs the economy as a building, with an unstable base due to past mismanagement. The mapping ECONOMY IS A STRUCTURE allows the speaker to reframe economic hardship as an engineering flaw, rather than leadership incompetence. The metaphor performs an assertive and diagnostic act, shifting blame onto a distant, systemic past. Stylistically, phrases like “*flawed foundation*” and “*unbalanced*” employ technical vocabulary that projects analytical credibility and deflects moral critique.

In Excerpt 18, Tinubu justifies hardship by likening his policies to “necessary repairs.” This metaphor presents reform as a repair regime, evoking a mechanical intervention model where discomfort is a prerequisite for stability. The mapping REFORMS ARE REPAIRS reframes controversial policies as maintenance work rather than political decision-making. Pragmatically, it

functions as a commissive act, acknowledging pain while reaffirming long-term goals. The phrase “*necessary repairs*” uses euphemism to soften the perception of austerity, aligning with what Charteris-Black (2005) describes as a metaphor for political sanitisation. Excerpt 19 extends the construction metaphor to democratic permanence, with the phrase “cement democracy as our way of life.” This metaphor blends construction and bonding imagery, mapping DEMOCRACY IS A PERMANENT STRUCTURE. The verb “*cement*” implies durability, finality, and structural integration. Pragmatically, it functions as both a commissive and ideological act, expressing resolve while reinforcing the permanence of democratic norms. Stylistically, the word “*cement*” contrasts with softer metaphors used elsewhere, creating a tone of executive determination and technical authority. Collectively, these metaphors recast governance as technical expertise rather than political judgment. Democracy is a structure to be fortified, and economic failure is a mechanical breakdown rather than a moral or policy flaw. The speaker is thus positioned as an engineer-statesman, shielded from direct blame while appearing to operate with rational foresight and infrastructural legitimacy.

5.6. Metaphors of destiny and sacred oath

Among the more spiritually resonant devices in President Tinubu’s speeches are metaphors that frame leadership and national trajectory in terms of divine will, sacred duty, and prophetic inevitability. These metaphors are less frequent but symbolically powerful. They evoke a transcendent order in which political roles are predetermined by divine decree and sustained through solemn vows. This rhetorical strategy frames governance as morally elevated and potentially resistant to contestation by implying that political authority is beyond human dispute. The following excerpts reveal how these metaphors function within the broader narrative of legitimacy.

Excerpt 20

“Fate is written from above. I am your President because I am one of you. I am here to serve” (2025).

Excerpt 21

“I pledge before God and all men that I shall live up to the duties and expectations that the office demands of me” (2025).

These expressions project governance as the outworking of a divine script, rather than a merely electoral outcome. The dominant mappings are LEADERSHIP IS DESTINY and PRESIDENCY IS A SACRED OATH, both of which position the speaker within a divinely authorized narrative. Excerpt 20 opens with the declaration, “*Fate is written from above*”. This metaphor directly invokes the mapping DESTINY IS DIVINE TEXT, suggesting that political leadership is preordained and sanctified. The phrase “*written from above*” echoes religious scripture, implicitly removing leadership from the realm of electoral contest and placing it within a spiritual frame of inevitability. Pragmatically, it performs an assertive and legitimating speech act, aligning Tinubu’s presidency with cosmic order. Stylistically, the biblical tone of “*written from above*” adds moral gravitas, while the closing line “*I am here to serve*” softens the hierarchy with pastoral humility. Excerpt 21 casts leadership as a sacred commitment. The metaphor equates presidential responsibility with a sacred vow, drawing from the mapping POLITICAL DUTY IS A MORAL COVENANT. The phrase “*before God and all men*” fuses legal and religious registers, performing a commissive speech act while elevating the speaker’s accountability to a universal moral standard. Stylistically, the sentence’s formal structure echoes oath-taking rituals, reinforcing the solemnity and ethical seriousness of the speaker’s commitment. These metaphors function as ideological closing moves in the broader discourse. By invoking divine authorship and spiritual duty, they

portray governance as a moral responsibility beyond human questioning. The use of religious diction, ceremonial register, and universal audience appeal (“God and all men”) lends these metaphors a sacralising force, neutralizing dissent and reinforcing legitimacy. From a pragma-stylistic perspective, they perform both self-legitimizing and audience-binding functions, transforming political allegiance into a shared moral imperative.

6. DISCUSSION OF FINDINGS

The analysis of President Tinubu’s 2024 and 2025 Democracy Day speeches demonstrates that metaphor serves as a central discursive strategy for legitimising authority, framing national identity, and managing public emotion. Across six conceptual categories, rebirth, resistance, vitality, vision, restoration, and sacred destiny, metaphor functions as both a rhetorical and ideological device, simplifying complex democratic realities and connecting them to culturally resonant schemas.

The findings reveal that President Tinubu’s Democracy Day speeches rely heavily on metaphors of rebirth, journey, fire, and guardianship, which collectively construct a narrative of national endurance, moral responsibility, and ongoing democratic struggle. These metaphors do not merely describe Nigeria’s political condition; they actively shape public understanding and behaviour, managing public expectations, and influencing political engagement. Metaphors of rebirth, such as “We rose from the ashes,” foreground themes of national renewal and historical triumph, evoking shared memories of past authoritarianism and the sacrifices associated with democratic restoration. These metaphors do more than evoke nostalgia; they actively legitimise the present leadership by linking contemporary governance with earlier democratic heroes. By doing so, the speaker positions Nigeria’s democratic trajectory as a continuum of struggle, encouraging citizens to view current hardships as part of a long historical journey rather than isolated failures of governance. This narrative serves as a political coping mechanism, subtly shifting responsibility for current economic challenges and policy failures onto past regimes. By reframing hardship as part of a collective journey, these metaphors aim to soften public criticism. They also encourage public support for ongoing reforms. They encourage the population to be patient, suggesting that democratic consolidation is inherently difficult but necessary for national progress.

Journey metaphors, such as “the path we have chosen” and “our democratic course,” frame Nigeria’s political development as a collective expedition requiring perseverance, unity, and incremental progress. These mappings are particularly powerful in a socio-political context marked by economic instability, political contestation, and public skepticism. The journey metaphor subtly positions citizens as co-travelers in this national expedition, encouraging them to accept difficulties as necessary stages of progress. These metaphors serve as tools of political reassurance, attempting to manage public expectations by framing the political process as a long-term project. The speaker emphasises that current challenges, whether economic or political, are temporary obstacles that can only be overcome through collective commitment and cooperation. In a politically volatile environment, this framing increases public tolerance for economic and political challenges by positioning citizens as partners in democratic growth. For many Nigerians, this framing may evoke a sense of shared sacrifice and encourage citizens to stay engaged despite economic hardship. This metaphor may also encourage patience among younger people who are more likely to be critical of the slow pace of democratic development and the perceived inefficiencies of government.

Metaphors of fire, torch-bearing, and light, such as “keep the fire burning” and “the torch lit for generations,” invoke images of vigilance, moral duty, and intergenerational responsibility.

These metaphors highlight democracy's fragility, suggesting that it requires constant effort and active citizen participation. They imply that democracy is not guaranteed by institutions alone but must be actively maintained by the people. These metaphors have significant socio-political consequences. They position democracy as an ongoing moral project that requires sustained attention. By framing democracy as an intergenerational torch, these metaphors encourage civic participation and place responsibility for democratic continuity on citizens. This may push individuals to take greater responsibility for national progress and to participate actively in democratic processes, such as voting and civic activism. This metaphor likely resonates emotionally with the population, particularly when framed within the context of Nigeria's history of military rule. It reinforces the notion that democracy is fragile and requires vigilance from all sectors of society to thrive. By invoking intergenerational responsibility, these metaphors appeal to older generations who may see themselves as the torchbearers of the democratic struggle and encourage younger generations to embrace their role as guardians of the future.

The metaphor DEMOCRACY IS A CHILD, as seen in phrases like "midwife the birth of our democracy," portrays democratic governance as delicate and still developing. In Nigeria's politically charged environment, this framing encourages patience and understanding, suggesting that democracy's full maturation will take time and require cooperation. This metaphor legitimises slow reforms by framing them as part of the necessary nurturing process for democracy's maturation. It may also reduce criticism of democratic setbacks or slow progress, portraying them as natural growing pains rather than failures of governance. In a politically volatile environment, such a framing can increase public tolerance for ongoing economic and political challenges, positioning citizens as partners in the democratic growth process. The child metaphor could be particularly effective in reducing discontent in younger Nigerians who might be more impatient with slow reforms. It reassures them that democratic development, like the growth of a child, takes time and requires collective nurturing.

Collectively, these metaphors function as ideological instruments that both reflect and shape socio-political realities. They reinforce narratives of resilience, justify government policy by situating hardship within a metaphorical continuum of struggle, and invoke communal responsibility to foster emotional unity. Within a context of economic pressure, public discontent, and political contestation, the metaphors operate as strategic tools of reassurance, persuasion, and legitimacy-building. Thus, the speeches' metaphorical architecture performs work beyond mere rhetorical ornamentation: it constructs a symbolic world in which democracy is fragile but sacred, governance is a shared journey, and national rebirth is both ongoing and attainable. As Mobolaji et al. (2024) note, Tinubu's rhetorical style combines poetic resonance with political messaging, crafting metaphors that instruct, console, and legitimise. These findings affirm the ideological utility of metaphor in Nigerian political discourse, where leadership is not merely asserted but sanctified as a historical responsibility and divine trust (Anyanwu, 2023).

7. CONCLUSION

This study examined the metaphorical construction of political meaning in President Bola Ahmed Tinubu's 2024 and 2025 Democracy Day speeches using an integrated pragma-stylistic framework that draws from Conceptual Metaphor Theory (CMT), Speech Act Theory (SAT), and Stylistic Theory. Through the systematic application of the Metaphor Identification Procedure (MIP), twenty-two metaphorical expressions were identified and analysed across six thematic domains: rebirth and struggle, war and resistance, living democracy, light and vision, economic

restoration, and sacred destiny. The findings demonstrate that metaphor functions as a multifaceted resource that shapes thought, performs communicative action, and enhances rhetorical effect within commemorative political discourse. The analysis shows that metaphors of rebirth, renewal, and struggle enable the speaker to frame Nigeria's democratic history as a trajectory marked by endurance and collective triumph. These mappings reconstruct past political challenges as shared achievements and reinforce a narrative of national resilience. Metaphors conceptualising democracy as a living or fragile entity highlight expectations of vigilance, stewardship, and shared responsibility, thereby promoting a participatory understanding of democratic practice. Similarly, metaphors of light and vision offer forward-looking imagery that conveys hope, direction, and continuity, framing democratic progress as both moral and aspirational.

The speeches also employ economic and technocratic metaphors, such as construction, repair, and foundation, to contextualise ongoing reforms and position economic hardship as part of a broader restructuring process. These metaphorical choices help to organize complex policy matters into accessible conceptual frames for public audiences. Lastly, metaphors invoking destiny and sacred duty underscore the moral weight of political leadership and situate democratic governance within broader spiritual and ethical narratives that resonate strongly in Nigeria's socio-cultural environment.

Although this study is limited by a small corpus, which restricts the generalisability of the findings to other genres of Nigerian presidential discourse, the systematic application of the Metaphor Identification Procedure (MIP) ensures high analytical rigour. Nonetheless, metaphor interpretation inevitably involves a degree of subjectivity, despite efforts to minimise bias through coder triangulation. The analysis also focuses solely on verbal metaphors in written transcripts and does not account for multimodal elements present during live delivery. Additionally, the study does not include empirical audience-reception data, meaning the socio-political implications discussed remain interpretive rather than measured. Despite these constraints, the study provides a rigorous foundation for understanding metaphor use in commemorative political rhetoric and offers directions for future research. The study demonstrates that metaphor in Democracy Day speeches extends beyond linguistic ornamentation; it is a fundamental instrument of professional discourse. In the highly institutionalized sphere of the presidency, metaphor operates as a strategic organizational resource for narrating history, articulating policy vision, managing public sentiment, and anchoring executive identity. The integration of cognitive, pragmatic, and stylistic perspectives provides a richer understanding of how metaphor functions simultaneously as a conceptual, communicative, and aesthetic device. By analysing commemorative speeches, a relatively underexplored genre in Nigerian political discourse, this study contributes new insight into the ways national memory, political legitimacy, and civic identity are rhetorically constructed in moments of symbolic national reflection.

Conflict of interest

The author declares that there is no conflict of interest.

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LINGUISTIC MEANS OF INTENSIFICATION AND EMPHASIS IN ENGLISH PROMOTIONAL DISCOURSE

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Abstract: This study addresses the strategic use of emphatic means in English promotional discourse, used by automotive manufacturers to underscore the strengths of their premium and top-tier vehicles in a highly competitive global market. Promotional brochures rely heavily on emotive language to shape consumer perceptions. The primary aim of this research is to analyze the specific linguistic units involved in generating intensification and emphasis. This encompasses the use of highly positive evaluative meaning (HPEM) and true hyperbole as persuasive tactics designed to amplify the perceived value of the automobile in the consumer's eyes. The empirical material comprised comprehensive promotional brochures ($n = 10$) representing nine luxury and premium car brands published over the previous five years. Using a continuous sampling method, a targeted corpus of 578 contextual speech segments, accounting for roughly ten percent of the total brochure text, was compiled. The methodology integrated contextual, stylistic, semantic, and quantitative analyses to interpret and categorize the extracted linguistic data. As a result of the analysis, seven distinct linguistic categories of intensification were identified. Listed in descending order of frequency, they include: adjectives and adverbs expressing maximised qualities (53%), pragmatic intensifiers (27%), comparative and superlative forms (14%), abstract nouns (9%), verbs (6%), and a minimal presence of idioms and metaphors. The findings indicate that promotional texts use intensification to link basic transportation to coveted lifestyle values, such as luxury, superior quality, and outstanding performance. Notably, complex cultural imagery is deliberately minimised, presumably to ensure a seamless persuasive impact on an international target audience. The study demonstrates theoretical and practical relevance by deciphering the evolving mechanisms of persuasion in global advertising. The findings establish a practical foundation for developing cross-cultural communication and translation skills for students specializing in linguistics, public relations, and marketing, specifically regarding the adaptation of English emphatic speech segments into local languages.

Keywords: promotional discourse, emphasis, hyperbole, intensifiers, evaluative semantics, persuasive effect.

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1. INTRODUCTION

Promotional brochures for premium automobiles serve as a critical information channel for manufacturers to communicate their product details and brand values to prospective buyers. The primary objective of promotional discourse is to persuade potential customers to associate the automobile with desirable traits such as luxury, status, and superior performance. Emotive language resonates with the target audience at a personal level and evokes feelings of excitement and aspiration. For instance, adjectives such as “exquisite”, “unparalleled”, and “breath-taking” serve not only to describe the vehicle but also to invoke a romantic sense of the driving experience.

Promotional brochures frequently employ stylistic tropes and devices such as alliteration, metaphors, and vivid imagery to engage the reader’s attention and imagination. For instance, a phrase like “unleash your spirit of adventure” cleverly combines metaphor and emotional appeal, portraying the automobile as a catalyst for freedom and exploration, thus enhancing its allure. How and to what extent are intensification and emphasis employed in English promotional discourse to create emphasis and persuade the target audience? Expressions, such as “the fastest car in its class” or “the ultimate driving machine”, are scattered throughout promotional materials, significantly amplifying the perceived value of the automobile. These linguistic units are not merely exaggerations; they are strategic embellishments that elevate the product in the eyes of the consumer, positioning it as a superior choice in a competitive market (Khranchenko & Radyuk, 2023). By utilising emotive language, stylistic tropes, and hyperbolic expressions, brochures successfully position the automobile not just as a product, but as a key to a coveted lifestyle and elevated social status. What specific linguistic features are commonly used to construct intensification and emphasis in English promotional texts? Research into these linguistic techniques would aid in deciphering the mechanisms of persuasion in promotional discourse.

2. THEORETICAL BACKGROUND

2.1. Literature overview

The language of advertising focuses on increasing brand competitiveness, as it is seen as a crucial factor in determining brand performance (Manjunath et al., 2024). The language of persuasion has a powerful effect on sales increase (Gadzhiev & Sager, 2017). The language of promotion relies on various stylistic devices and means of expressiveness as persuasion tools to underline certain product features or service benefits, for instance, repetition and variation (Musté et al., 2015).

Persuasion is an indispensable manipulative method aimed at exerting influence on the emotional, volitional, and intellectual spheres (Khranchenko & Radyuk, 2018) and urging potential customers to perform a buying action (Al-Subhi, 2022). Persuasion, sometimes accompanied by a comic and softening effect (Malyuga & Alenicheva, 2022), is achieved through emphasis at all language levels – phonetic, lexical, grammatical, and graphical (Korableva, 2023). Various emphatic structures are deployed at the syntactic level (Korableva & Alyoshina, 2019), for instance, imperative sentences, compression, echo phrases, ellipsis, inversion (Degtyaryova, 2023; Gao, 2025), fronting, cleft and pseudo-cleft sentences (Filyasova, 2024), along with the use of multiple stylistic devices (Filyasova, 2023), including metaphor as a persuasive technique (Kuchina, 2023) or antithesis as an argumentative tool (Anisimova & Chubay, 2024).

Expressive means are designed to exert an immediate impact on recipients and to establish strong associations with brands (Malyuga et al., 2022). Expressive syntax conveys the function of both accentuation and dialogue (Glazko, 2021). Multiple cognitive and emotive means are used to achieve various corporate objectives (Malyuga, 2021). Emotiveness, achieved by expressive-emotive complexes (Glazko, 2024), is a crucial strategy in corporate communications aimed at ensuring brand awareness and legitimacy from its initial launch until its eventual departure from the market (Şahiniz et al., 2024).

In addition to the emotional impact, the pragmatic function of the promotional discourse involves the use of encouraging language for exerting volitional impact on the addressee (Khranchenko, 2023), and for this reason, the promotional discourse should possess some interactive nature, creating communication scenarios and anticipating certain recipient responses (Ädel et al., 2024).

The theoretical value of this research lies in the necessity to study the language of advertising and promotion, which is evolving with time, developing into more implicit and indirect, subtle and intimate, which psychologically facilitates the creation of a special trusting atmosphere (Demina, 2024), evoking stereotypes and desired associations, and becoming more adaptive to local languages and dialects (Kelly-Holmes, 2024). The practical significance of studying promotional discourse is determined by the necessity to develop cross-cultural skills for students specialising in linguistics, advertising, and PR, and to improve their translation skills by searching for suitable Russian equivalents for linguistic units with the semantics of intensification and adapting various English emphatic speech segments.

2.2. Conceptual basis

The intentional character of promotional discourse is the focus of pragmatics, stylistics, discourse linguistics, communication studies, and the speech impact theory. The determinative nature of promotion is achieved through eloquence and emphasis, expressed through various stylistic tropes and other elocutionary devices. Emphasis, by definition, is “the particular importance or attention that is given to something” (Cambridge Dictionary, n.d.). Emphasis is a general term referring to the act of providing special importance and drawing attention to a particular element of speech. Intensification and emphasis can be expressed by means of various linguistic devices, such as metaphor, syntactic inversion, and hyperbole. Intensification is a linguistic category or process, realised with the help of various tools (such as intensifiers, comparative or evaluative vocabulary), that enhances meaning by employing various linguistic means. It is expressed by intensifiers such as “very”, “really”, “extremely”, or “so” to modify adjectives or adverbs, as well as by emotional and evaluative lexis that enhance communication beyond their basic lexical meaning. Intensification intentionally uses language to produce a stronger emotional or aesthetic impact, such as hyperbole, an extreme form of intensification. Hyperbole is a figure of speech characterised by deliberate exaggeration for emphasis. Hyperbolisation is a linguistic process that involves overstatement, exaggeration, auxesis, or intensification. Linguistically, hyperbole can be expressed in a multitude of means – grammatical, lexical, phonetic, stylistic (Vlasova, 2023) – such as, parallelism, chiasmus, polysyndeton, epistrophe, anadiplosis (Giovanelli & Mason, 2018), metaphor (Hsiao & Su, 2010), participial constructions, the plural form of nouns with the meaning of generalisation (Leskina & Sharonova, 2017). The listener’s reaction is crucial for the perception and understanding of hyperbole in the interactive context (McCarthy & Carter, 2004). In addition, hyperbole may be supplemented by graphic means such as punctuation marks, or explicit discourse markers – interjections or intensifiers (for

example, *so, very, really, actually, incredibly*), capital letters, elongated words (Govindan & Balakrishnan, 2022), or phraseological saturation (Naciscione, 2001). Functionally, hyperbole can be either negative or positive. In a negative context, hyperbole is associated with sarcasm (Kunneman et al., 2015; Pleshkova, 2023), irony, and parody (McCarthy & Carter, 2004; Burgers et al., 2018). In a positive context, hyperbole can be a form of euphemism, conveying an additional meaning of politeness, aesthetics, and disguise, modifying the denotative meaning (Khramchenko & Radyuk, 2023) and altering a negative connotation into a positive one (Trifonova, 2018). The aim of this paper is to study the positive type of hyperbole as a persuasive tactic of emphasis, achieved through practice-based associations with the object of promotion, often relying on human emotions and, in general, on an anthropocentric approach to positioning the automobile.

For the purposes of this research, it is important to theoretically distinguish between highly positive evaluative meaning (HPEM) and true hyperbole. HPEM uses standard positive lexicon (e.g., premium, exceptional) to assert high product quality; hyperbole involves extreme exaggeration not meant to be interpreted literally (e.g., the rarest of diamonds). In this study, both phenomena are analysed under the overarching macro-category of “intensification and emphasis”, as they collaboratively serve the pragmatic function of amplifying the perceived value of the automobile.

3. MATERIAL AND METHODS

This research examines intensification and hyperbole, the latter being an extreme subtype of intensification (Crystal, 2008), in the promotional discourse in a highly competitive automobile market. Emphasis is a linguistic and cognitive phenomenon utilised to accentuate some new or important information (Watson, 2010). Emphasis in promotional brochures is crucial for highlighting new automobile features that are important for customers for their everyday transportation and driving experience.

Initially, a preliminary sample of automobile brochures ($n = 20$) published over the previous five years was collected. However, to maintain structural equivalence for a rigorous comparative analysis, the final corpus was narrowed to 10 brochures representing 9 brands. The exclusion of the remaining brochures was based on objective criteria regarding document genre and formatting: brochures shorter than 30 pages or those that functioned solely as technical specification sheets (which inherently lack stylistic narrative and expressive means) were excluded. The selected material comprises comprehensive promotional brochures ranging from 30 to 70 pages. Brands such as Rolls-Royce, Acura, and Cadillac represent the traditional luxury segment, whereas mainstream brands like Volkswagen, Toyota, and Subaru were included because the selected brochures specifically promote their top-tier, flagship, or premium-trim models (e.g., VW Golf GTI, Toyota 4Runner TRD Pro). These specific models compete in higher-end market segments and employ the same aspirational marketing discourse as traditional premium vehicles.

The linguistic means of intensification were identified as a result of continuous (exhaustive) text analysis and corpus selection (sampling) across the entire text of the brochures. The semantic approach to discourse analysis in search of contextual intensification and emphasis yielded a targeted language sample comprising 5,600 words (approximately 35,000 symbols) that explicitly contained the emphatic features under study.

4. STUDY AND RESULTS

4.1. Objects of reference

The continuous sampling method revealed 578 distinct speech segments containing linguistic means of intensification and emphasis. These extracted segments accounted for roughly 10% of the total word count across the entire text of the examined brochures. As seen in Fig. 1, the promotional brochure describing the Japanese brand “Mitsubishi Outlander” contains considerably more examples of intensifiers (24%), which constitutes almost a quarter of the total number of the examined contexts.

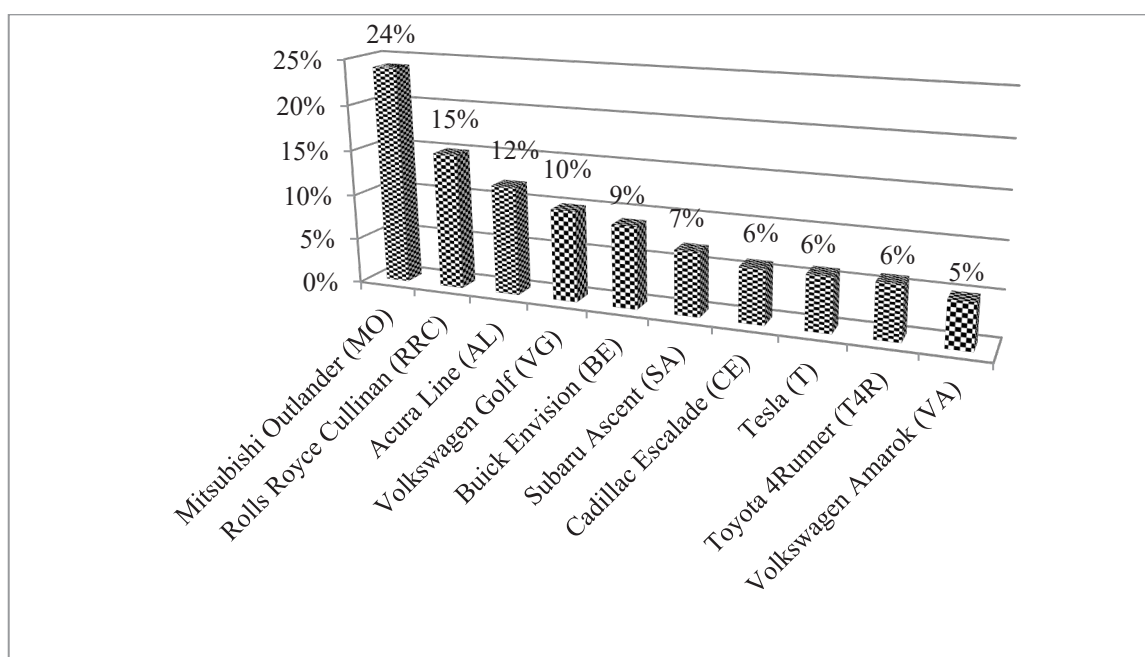


Figure 1. Quantitative data of intensification in the promotional discourse

The number of intensification examples characterising the automobile brands “Rolls-Royce Cullinan” (RRC) (British), “Acura Line” (AL) (Japanese), and “Volkswagen Golf” (VG) (German) varies in the range between 10% and 15%. The rest of the brochures include a lower number of instances, within the span between 5% and 9% (“Buick Envision” (BE), “Subaru Ascent” (SA), “Cadillac Escalade” (CE), “Tesla” (T), Toyota 4Runner (T4R), “Volkswagen Amarok” (VA)). The Japanese, American, German, and one British car brands under consideration have more emphasis cases than some other premium vehicles.

The linguistic expression of intensification and emphasis employed heterogeneous means (Fig. 2). The minimal context, ranging from one to three sentences, was necessary to understand the complex nature of the semantic links between the elements of intensification, which provided an indivisible semantic space.

SKY'S THE LIMIT – Embrace the day *with open arms* – and an open roof. Spanning an *impressive* length, the Outlander features a power *panoramic* sunroof. Enjoy *sweeping* views of your surroundings as the *large* glass roof fills the space with natural light, bringing the outside in. (MO)

BOUNDLESS LUXURY – Experience a drive *like no other*. Whether you're taking to the road or *striking out into the unknown*. With rear-wheel steering and *ultimate* stability, Cullinan is *as dynamic as it is graceful*. (RRC)

When you're ready for life's next **big** adventure, the 2022 Ascent™ is ready to take you to new **heights**. It's **the largest** and **most versatile** Subaru ever, with three rows and seating for up to eight. It's packed with **advanced** technologies, from active safety systems to entertainment features. (SA)

Staying **relentlessly** set in our convictions led us to vehicles like the **legendary** Integra and our **first-ever supercar**—the **iconic** NSX. When the rest of your lineup is born in the shadow of an unconventional car of that caliber, your approach must be equally unconventional, one that's **more demanding, more meticulous, and bordering on obsessive**. (AL)

The examples contain multiple linguistic means that denote automobile parts and technical systems, as well as customer benefits: adjectives and adverbs: *impressive, sweeping, large, ultimate, big, legendary, packed with advanced, active, relentlessly, iconic, bordering on obsessive*; comparative forms: *as dynamic as it is graceful, the largest, most versatile, more demanding, more meticulous*; intensifiers: *like no other, ever, first-ever*; nouns: *supercar, new heights, car of that caliber*; verbs: *maximize, boost, stand out*; idioms: *strike out into the unknown*; metaphor: *embrace the day with open arms, born in the shadow of an unconventional car of that caliber*. The emphasised benefits underline the glass roof, which can be electrically operated, stable driving, vehicle exterior and performance, interior equipment and volume, increased safety, and meticulous quality, among others.

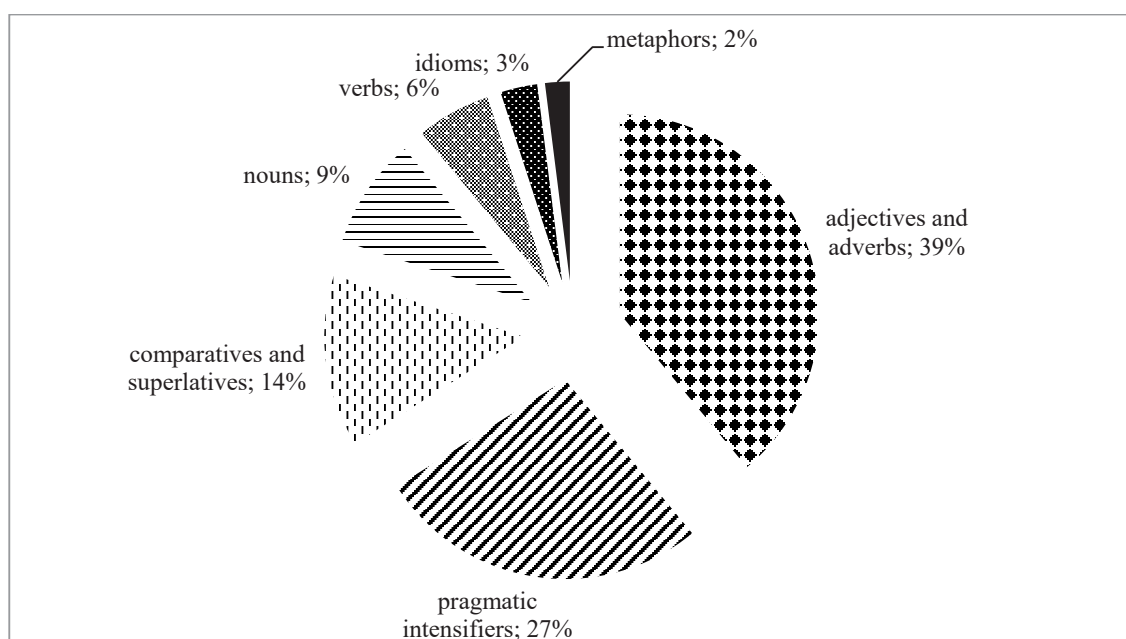


Figure 2. Linguistic expression of intensification and emphasis in the promotional brochures

4.2. Linguistic categories of intensification

Adjectives often accompanied by adverbs contextually occurred in close proximity to each other in the majority of the considered sentences, and therefore, were referred to a single category for the purposes of the stylistic analysis. Meanwhile, despite belonging to the same part of speech, the adjectives in the positive degree (39%) with highly positive evaluative meaning (HPEM), for example, “exceptional” or “remarkable”, were studied separately from the adjectives in the comparative degrees (14%) for a more precise and careful stylistic analysis. Together, they constituted the most numerous group among the examined examples of hyperbole (53%). The second large category included intensifiers, such as “even” or “so”, which accounted for 27% of the examined

contexts. Nouns and verbs, which typically constitute the core of a proposition, unlike adjectives and adverbs, which add details, accounted for 9% and 6% respectively, whereas stylistic devices in the form of idioms and metaphors comprised a minimal category of the corresponding linguistic means.

4.2.1. Adjectives and adverbs

In the promotional discourse, these descriptive parts of speech can be divided into functional, social, and image-related categories (Filyasova & Afanasyeva, 2024). The image-related modifiers, which constitute the persuasive effect of emphasis in the automobile brand description, refer to linguistic means of intensification and emphasis and have positive expressive and evaluative connotations. The adjectives and adverbs with HPEM create a positive image of the products, intensifying the ideas of luxury and comfort, thereby amplifying the persuasion.

Exceptional, premium, truly premium, maximum, perfect, idealistic, impressive, meticulous, painstakingly scrutinised, chiseled, relentlessly engineered, sweeping, substantial, iconic, dramatic, expressive, bold, boldly designed, uncompromising, pioneering, revolutionary, reimagined from top to bottom, countless, seamless [acceleration], formidable [v12 engine], high-strength [steel construction], legendary [quality], perfectly matched, sumptuous, supreme, supremely versatile, unequalled [motor car], unmatched.

The choice of the adjectives and adverbs in the promotional automobile brochures is carefully curated to evoke specific emotional and cognitive responses, emphasising the vehicle's superiority, innovation, and attractiveness. These examples are not merely descriptive but are strategically selected to create a narrative of exclusivity, performance, and luxury.

The semantics of these adjectives and adverbs are designed to construct a narrative of unparalleled quality, performance, and luxury. They appeal to both rational and emotional decision-making processes, positioning the vehicle as not just a mode of transportation but a symbol of status, innovation, and aspiration. The tactical use of superlatives amplifies the perceived value, making the vehicle appear indispensable to the discerning consumer.

4.2.2. Comparatives and superlatives

Promotional texts, particularly in the automotive industry, often use comparative forms to emphasise superiority, innovation, and desirability, given the strong market competition. These forms serve as linguistic techniques to create a sense of exclusivity, performance, and advancement, appealing to the consumer's aspirations and emotions. Unlike the classical literary device, the inherent meaning of comparison does not exceed the scope of the automobile-related sphere in the overwhelming majority of the considered cases. The semantic space is primarily built around automobile components, systems, and their properties, underscoring the automobile as an essential element of contemporary life. Different automobile models are compared either to previous versions of their type or to all other competitive models, thereby emphasizing specific technical advantages or customer benefits.

4.2.3. Comparative forms

The technical characteristics convey the idea of an automobile that fully meets consumer expectations for driving experience, safety, comfort, convenience, automatic emergency braking, lane-keeping assist, and adaptive cruise control. Each brochure positions its automobile as having the potential to achieve better performance metrics than previous models and other competitive brands in the market. Despite the car's established role as a crucial personal means of transport, marketers add further layers of customer benefits to their products and services. The description of the automobile brands emphasises excellent storage solutions, seating arrangements, a good choice of interior colours, climate control, ergonomic seating, and noise-reduction technologies.

Technical advantages: *the Sportier Utility Vehicle; more special than ever; more than a new look; wider; higher; lower; more aggressive and athletic; more space than ever; worth more than a thousand words; more demanding, more meticulous; stiffer chassis; wider style; more real than ever; more rigid body structure; works hard, plays harder; more than sharp lines; potential for better.*

Customer benefits: *smoother ride for everyone; more peace of mind; so you can pack more, and adventure longer; greater peace of mind; more confidence; deliver more driving pleasure; enjoy longer and safer road trips; more convenient; more comfort, less compromise.*

The conjunction “as”, used in comparisons to refer to the degree of various automobile properties, exposes the meaning of simile, e.g., *as much a performance machine as it is an SUV; as dynamic as it is graceful; as impressive as your arrival*. Semantically, the examples of simile are based on the hypernomic-hyponomic relations, underlining performance and innovation, dissimilar but associated technical and emotional qualities, and customer-focused benefits, evoking emotional and psychological response.

The following are examples of the comparative forms in their contextual use:

The closer you look, **the more** you are rewarded. *With Envision Avenir, even the details have details. On the inside, its charms are as extensive as the cabin is spacious.* (BE)

More than twice the pixel density of a 4K TV. (CE)

Some pictures are **worth more than a thousand words**. *This is one of them. To sum it up, when Acura was born more than 30 years ago, our sole reason for being was to build performance vehicles.* (AL)

A Smart Rear-View Mirror and 180-Degree Front View Monitor enhance visibility. **More ways** to bring passengers together. (SA)

Made for environmentally-conscious and fuel-efficient driving, activate the Outlander's Eco Mode to reduce energy consumption and enjoy **a cleaner ride**. (MO)

These excerpts convey the advertisers' appeal to performance-oriented buyers, elevating the vehicle's status to match the consumer's self-image. The hyperbolic comparatives suggest that the vehicle's value is beyond description. In particular, “more than 30 years ago” implies a long-standing tradition of excellence, whereas “cleaner” highlights environmental or efficiency improvements, aligning with modern consumer values.

4.2.4. Superlative forms

The superlative adjectives position the vehicle within a timeline of progress and legacy, appealing to design-conscious consumers. The vehicle is positioned as the ultimate choice for utility and flexibility. The superlative adjectives highlight the latest technology, appealing to tech-savvy consumers.

The longest way; to make the most of the cargo area; the largest; at the highest level; highest-performing vehicles; the most premium examples; the best performing; world's wildest; toughest; the largest ever; the most advanced; the most important; the highest expectations; the largest and most versatile; the tallest sand dunes; one of the most fuel-efficient in its class; the finest vantage point; the rarest of diamonds; the most capable; the boldest.

The language conveys technological advancements, positioning the vehicle as a cutting-edge, top-tier transportation option intended for luxury buyers. Hyperbole, achieved through superlatives, is often employed to create a sense of awe and desirability that evokes excitement and adventure. The following are instances of the superlative forms in their contextual use:

Inside, you'll discover one of the most premium examples of precision craftsmanship we've ever created. (AL)

*Even though it's already **one of the most fuel-efficient 7-seaters in its class**, the Outlander can take fuel economy **even further**.* (MO)

*You won't be able to wait for your first drive home. **The longest way** you know.* (VG)

Metaphor, which is deployed for various social and pragmatic goals (Gibbs, 2023), does not seem to be a frequent phenomenon in comparative forms, despite the fact that hyperbole draws on metaphor as a bedrock mechanism (Hsiao & Su, 2010). The instances of metaphorical adjectives, considering the automobile from an anthropocentric point of view, are few: e.g., *lower, more aggressive, and **athletic; the boldest expression of Envision style*** (BE). The low-clearance vehicle is technically more manoeuvrable, as a lower centre of gravity means the car leans less; visually, a lower car height provides a more aesthetic and sporty appeal, appealing to customers with high-performance preferences. The association of the car with a diamond is the metaphor of perfection, aiming to symbolise the best, the highest, and purest, without compromise, e.g., *take a journey beyond what was thought possible, all in utmost luxury. Just like **the rarest of diamonds** that gave this unequalled motor car its name* (RRC). By its very nature, the diamond evokes associations with new adventure, courage, vitality, strength, and protection. Analogously, similar associations apply to the car.

4.2.5. Pragmatic intensification

Intensifiers are words whose semantics are fully oriented towards expressing the intensity of the attribute, action, or state expressed by the reference word (Sharapova, 2021). Formally, intensifiers are classified into boosters, compromisers, diminishers, and minimisers (Saltanova, 2023). The material under study included mainly boosters, or maximisers. Functionally, they are versatile in communication, enhancing the meaning of contextually related speech elements within larger speech segments. Due to intensifiers, the surrounding elements gain prominence and elevated expressiveness. Intensifiers play a significant role in emphasis; based on the obtained occurrence frequency (Fig. 2), they comprise over a quarter (27%) of all intensification means. Intensifiers tend to be more subjective than objective, as they express private opinion and evaluation (Lebedeva, 2021). The category of intensification is often accompanied by emotive language (Siutkina, 2024). Pragmatically, intensifiers aim to elicit desired emotions and evaluations in the addressee's mind, thereby enhancing persuasion. The following are instances of intensifiers in the isolated position:

a lot more convenient, a whole lot of substance, again and again, all, anywhere, everywhere, especially, even, ever, first-ever, exactly, a host of, only, just, yet, no matter, not only ... but also, no bounds, plenty of, else, really, actually, truly, whatever, wherever, whole.

Through an analysis of various example sentences, we can identify how intensifiers are employed to create compelling narratives around the products:

*At Tesla, we strive to be the best on **every** metric.* (T). Here, “every” is used to express the total number of items in a group – it is a powerful intensifier that establishes the car's superiority in the automotive market. The brand asserts an overarching confidence that reinforces consumer perceptions of excellence and reliability. This strategy communicates aspiration and invites consumers to associate the car with success.

*The level of detail that goes into **every** Acura vehicle is rivaled **only** by the level of detail we put into Acura Genuine Accessories.* (AL). The repetitive structure evokes a sense of meticulous craftsmanship, underscoring the brand's dedication to quality. The use of “only” further underscores Acura's meticulousness, implying that no other brand can match it. This construction invites consumers to appreciate not only the product but also the time and care that set Acura apart from its competitors.

*In terms of driving prowess, versatility, and pure unadulterated style, the Golf GTI **truly** stands out.* (VG). The intensifier “truly” reinforces the authenticity of the automobile brand. By engaging in an assertive comparison of key performance factors – with a particular focus on attributes that appeal to emotional and aesthetic sensibilities – the statement effectively communicates a sense of uniqueness. The intensifier, in combination with the other hyperbolic tools, implies that *the Golf GTI* embodies unfiltered excellence in a saturated market.

*The First-**Ever** Envision Avenir debuts as a stunning expression of Buick luxury. Designed to wrap you in modern refinement, this SUV distinguishes itself **not only** with its list of luxuries **but also** with its attention to detail.* (BE). “The First-Ever” serves as a strong intensifier, enhancing the perceived impact of Buick’s offering. This vibrant means is further augmented by another intensifier – the correlative conjunction “*not only ... , but also ...*” that evokes a sense of sophistication associated with luxury lifestyles. The intensifiers here act not merely as descriptors but as key signals to the target audience, who value aesthetics alongside functionality.

*4MOTION **all**-wheel drive provides exceptional traction on virtually **any** surface, while the 8-speed ZF Automatic ensures smooth power delivery.* (VA). The intensifier “(virtually) any” enhances the reliability of the vehicle’s capabilities. By assuring consumers of superior performance across various terrains, this tactic of intensification elevates the product’s image within the all-terrain vehicle category.

***Every** journey in the Ascent is the perfect combination of high tech and low stress. At 54 inches, the available panoramic moonroof is the largest ever offered on a Subaru, bathing the cabin in soothing, natural light.* (SA). The intensifier “every” is employed to encapsulate an ideal experience that consumers aspire to. This segment of promotional discourse implies a holistic satisfaction that addresses both technological and emotional needs. This duality serves to connect the product with a lifestyle choice rather than a mere transactional relationship.

*Adorning the helm of **every** Rolls-Royce motor car since 1911. Now, with Cullinan, she glides forward into daring new terrains. Take a journey beyond what was thought possible, all in utmost luxury. **Just** like the rarest of diamonds that gave this unequalled motor car its name, Cullinan embodies effortless endurance. **Even** under the greatest of pressures.* (RRC). The text deploys three intensifiers, “every”, “all”, and “just” to amplify the notion of luxury as it relates to the driving experience. This formulation suggests that the vehicle not only meets, but exceeds, consumer expectations, hence promoting an ultra-premium brand ethos.

***Even** though it’s already one of the most fuel-efficient 7-seaters in its class, the Outlander can take fuel economy **even** further. Configure **every** ride to your liking, **especially** when it comes to seating and temperature preferences.* (MO). Similarly to the previous example, three intensifiers are utilised: “even” (twice), “every”, and “especially” – these highlight the vehicle’s exemplary performance. By acknowledging its current status while also suggesting further optimisation, these contextual uses appeal to both eco-conscious consumers and those looking for versatility.

Generally, intensifiers function as rhetorical devices, shaping consumer perceptions and expectations and thereby influencing their purchasing behaviour. In promotional texts, intensifiers dramatically increase the emotional resonance of the messages. Copywriters create a compelling narrative that positions vehicles not just as modes of transport but as essential tools for an enriched lifestyle. Intensifiers, as linguistic means, serve to amplify perceived value and desirability.

4.2.6. Nouns

Nouns with HPEM encapsulate key themes and values that are often instrumental in marketing messages. The nouns with the semantics of intensification obtained on the examined material can be divided into four categories: A) cutting-edge technologies: *advances, breakthrough, reinvention,*

turning point; B) high-quality manufacturing: *attention to detail, multitude, obsession, perfection, precision, refinement*; C) premium class: *brilliance, luxury, masterpiece, pinnacle, supercar, top/top class*; D) customer expectations and feelings: *ambition, champion, confidence, driving pleasure, ecstasy, passion, persistence, top priority*.

Nouns account for 9% of the total volume of intensification means; however, their meanings carry connotations of the highest social values, penetrating the promotional discourse through the idea of the automobile as a premium product. The meaning of the nouns centres on the high-level aspects of car production, such as large size, the quality of the finished products, their high-end market positioning, and the resulting customer expectations for superior quality and performance.

4.2.7. Verbs

Verbs, with their semantics of activities or states integrated into speech acts, can be classified by several parameters, such as qualities, states, situations, locations, and processes, among others. As a result of this research, the following verbs, with the meaning of quality and state, were classified as units contributing significantly to the production of the pragmatic effect of increasing the impact on readers through intensification – *amplify, boast, boost, command, conquer, cosset, enhance, go beyond, immerse, increase, innovate, make all the difference, maximize, stand out, streamline, and show off*.

Overall, the examined verbs convey the meaning of luxury, drawing on the themes of enhancement, authority, indulgence, and individuality to create an enticing picture that captures the aspirations of the target audience. As such, these linguistic choices are critical for shaping consumer perceptions and driving market trends within the premium automotive sector.

4.2.8. Idioms

Idioms have a high value in promotional discourse due to their instant recognition and the persuasive pragmatic impact they have on the target audience. Seamless integration of idioms achieved by copywriters contributes to evoking suitable associations and long-term memorisation of the promotional text. The likelihood of reproducing the slogan or speech segment containing an idiom is relatively higher than plain text; therefore, idioms can be considered as an effective means of influence. Let us consider a few examples:

*Those who appreciate uncompromising craftsmanship, attention to detail, and a pioneering spirit. The ones who don't mind pushing boundaries, if it means **breaking the mold**. Some call it idealistic, but for us, it's simply Kodawari.* (MO). “Break the mold” is a powerful idiom that conveys the idea of nonconformity and uniqueness. In the high-end automobile market, where differentiation is crucial, this expression emphasises the innovative design and distinctiveness of a vehicle. The idiom suggests a departure from traditional design aesthetics. This appeal to individuality resonates with discerning consumers seeking vehicles that serve as extensions of their identity and personal style.

Sky's the limit. / Go all out. (MO). The former is often used to evoke a sense of boundless potential and ultimate achievement. In the context of premium cars, this phrase suggests that the vehicle transcends ordinary capabilities, offering unparalleled performance, luxury, and innovation. The idiom effectively communicates a message of limitless opportunities, encouraging buyers to envision themselves achieving their highest aspirations through ownership. The latter resonates particularly well in the context where consumers expect an uncompromising focus on performance, aesthetics, and customer experience. The manufacturer emphasises how their cars are engineered to offer unprecedented comfort, cutting-edge technology, and thrilling driving experiences. Implicatively, the idiom signifies superiority over all other brands.

Technology goes to town. (VG). As the idiom implies, the automobile in question is equipped with cutting-edge technology, which is not merely an accessory but a centrepiece of the vehicle's identity. Potential buyers of the premium automobile can consider themselves part of a select group that prioritises innovation and sophistication.

Outside, LED headlights and LED Daytime Running Lights (DRL) plus redesigned bumpers and front grille help you stay ahead of the times. (VG). The phrase is a creative blend of the idioms “stay/keep ahead of the field” and “be ahead of the game”, both referring to the sports industry. The replacement of ‘field’ and ‘game’ with ‘times’ (occasions) elevates the meaning into a highly positive one. Yet, the original semantics of the idiom leave it possible to identify the meaning. The implication is that owning such a vehicle reflects a consumer's status and aligns them with a progressive vision of the future.

In the promotional discourse of premium automobiles, the strategic use of idiomatic expressions emphatically conveys the aspirational and exclusive qualities intrinsic to luxury vehicles. By embodying limitless potential, commitment to excellence, technological innovation, and individualism, these idioms effectively enhance consumer engagement and express the sophisticated narrative that premium automobile brands seek to project.

4.2.9. Metaphors

Metaphors serve as intermediaries between abstract ideas and the real world and are conveyed through human feeling and experience. On many occasions, metaphors, allusions, and similes produce an evaluative effect (Zharina, 2024). Despite being an effective technique across multiple types of discourse, metaphors with HPEM do not appear to be numerous in promotional brochures devoted to premium automobiles, accounting for only 2% of the examples in the material under study. Evidently, creating imagery in advertising discourse is necessary to emphasise the car's advantages. Metaphor, however, is a complex linguistic unit that integrates cultural norms, ideological worldviews, hidden implications, and the social context in which a linguistic community exists. Given the international target audience of car buyers, the use of metaphors may pose interpretive challenges for speakers from different languages and linguacultural worldviews. Presumably, for this reason, the use of metaphors with HPEM is rather limited in the advertising brochures. Let us consider a few examples.

Run through all 10 gears of its automatic transmission and feel the VTEC turbo engine roar to life, and it becomes abundantly clear that the soul of a supercar courses through its veins. (AL). The use of the metaphor “soul” anthropomorphises the highly evaluative “supercar”, endowing it with qualities typically reserved for living beings. This vivid portrayal suggests that the car possesses an impressive mechanical prowess. In addition, the car is presumed to carry an intrinsic essence and identity that enhances its appeal. By stating that the “soul” courses through its veins, the sentence evokes an image of blood like a life-sustaining fluid essential for vitality and function. This imagery creates an emotional connection, suggesting that the supercar is not merely a machine but a synthesis of technology and passion.

Shaped around the unique Rolls-Royce aluminium spaceframe and with new Rolls-Royce chassis technology, Cullinan delivers our signature magic carpet ride. (RRC). The metaphor “magic carpet” suggests a fantastical, enjoyable ride and invokes imagery of effortless travel and whimsical experiences, especially in automotive advertising. “Magic” steps out of the ordinary and hyperbolizes the speech characteristics of the car model.

And the same fire that forged this American-built supercar burns in every car we make. (Acura Line). Fire is a powerful metaphorical symbol associated with creation, transformation, and intensity. In this context, it implies that the supercar was not produced through a conventional

manufacturing process but through intense effort, dedication, and innovation. The metaphorical use of “forged” suggests that the car was created under conditions of intense heat and pressure, inferring strength and resilience akin to those of metalworking practices. This adds a sense of durability and robustness to the car’s identity, resonating with potential buyers who value quality and craftsmanship.

Overall, the metaphors serve several crucial functions, conveying the underlying messages about excellent vehicle performance, heritage, and emotional appeal. They play a vital role in establishing themes of craftsmanship, passion, and national pride while fostering a strong brand identity. Through these metaphorical expressions, copywriters effectively utilise imagery and symbolism to engage potential consumers at an emotional and intellectual level, reinforcing the product’s desirability while situating it within the broader context of sublime performance and craftsmanship.

5. DISCUSSION

In the highly competitive automotive market, promoting premium automobiles requires sophisticated marketing strategies that shape consumer perceptions and enhance brand competitiveness (Manjunath et al., 2024). One prevalent tactic is intensification, which involves exaggerated claims and dramatic expression to captivate potential customers (Musté et al., 2015). This technique is particularly effective in promotional brochures, where the language of persuasion (Gadzhieva & Sager, 2017) is used to create compelling narratives about luxury vehicles.

Intensification is a powerful means of emphasis, enabling marketers to craft messages that resonate deeply with their audience. Highlighting the exceptional qualities of a vehicle – such as unmatched performance, cutting-edge technology, and unrivalled comfort – promotional materials create an aspirational image that appeals to consumer desires for status and success. The influence of these brochures extends beyond mere information dissemination; they engage the emotional, volitional, and intellectual spheres of potential customers (Khranchenko & Radyuk, 2018).

Promotional brochures incorporate expressive-emotive complexes (Glazko, 2024), which evoke strong feelings and associations with the brand. For instance, phrases associated with adventure, freedom, and sophistication are strategically used to build a connection with the target audience. Similar to the overflow of the advertising discourse with phraseological phrases (Naciscione, 2001), the analysed brochures were oversaturated with the lexicon of HPEM. By saturating promotional texts with emotive words that convey a sense of elevation, such as “unmistakable”, “boundless”, and “world-class”, marketers effectively elevate their products beyond mere transportation to symbols of a luxurious lifestyle.

Moreover, the effectiveness of intensification is strengthened by its adaptability to local languages and dialects (Kelly-Holmes, 2024). Supposedly, copywriters deliberately avoided using numerous culturally specific phraseological and idiomatic expressions that are difficult to adapt to different cultures. Since the market of potential car buyers is international, the persuasiveness of the promotional language brochures is increasingly universal. For this reason, intensification is achieved through universal linguistic means with highly positive evaluative meaning and a maximally expressed quality, such as “exceptional”, “perfect”, and “exclusive”.

The revealed language of intensification and emphasis – adjectives, adverbs, intensifiers, nouns, verbs (Radyuk & Khranchenko, 2020), a few idioms and metaphors – is accompanied by many other stylistic devices at the syntactic level (Filyasova, 2024), phonetic and graphical means (Korableva, 2023), a comic and softening effect (Malyuga & Alenicheva, 2022), among others.

Further research into promotional discourse may help uncover new characteristics, as marketing techniques and language tools used to attract and retain the target audience of potential customers are constantly evolving.

6. CONCLUSION

Intensification and emphasis play crucial roles in promotional discourse. The need for emphasis arises from the intention to highlight various technical advances in the automobiles, effectively capturing the attention of potential consumers and contrasting the products in focus with all other competitors. The automotive industry, particularly in the premium segment, employs a variety of linguistic devices – pragmatic intensifiers, adjectives, adverbs, nouns, and verbs with HPEM, which serve as semantic markers of emphasis (Crystal, 2008), in order to communicate the value and aspirational qualities of their vehicles. In this regard, intensification enhances the persuasive power of promotional materials, making them more impactful.

Analysing the linguistic means employed, emphasis was expressed through multiple examples of words with highly positive evaluative semantics, which constitute the major category of intensification. By employing descriptive language that conveys intensity or superiority, marketers can create a vivid image of their products in consumers' minds.

The second-largest category of hyperbolic devices, accounting for just under 30 percent, was intensifiers. These words amplify the qualities being described, further increasing the persuasive effect. The third group of hyperbolic expressions included comparative and superlative forms, which allowed comparisons of automobiles and their features with previous models or current competitors. This comparative approach underscores the superiority and innovation of brand values.

Further analysis revealed that the fourth and fifth categories were composed of abstract nouns and verbs with highly positive evaluative semantics. These categories provide a conceptual framework for technical advancements, lending an aura of sophistication and credibility. Meanwhile, the sixth and seventh categories, which included idioms and metaphors, were the smallest. Although less frequent, these figurative expressions can provide creative and memorable associations that enrich the promotional message.

It is important to mention that intensification was achieved primarily through words with direct meaning, with a lesser reliance on linguistic means with figurative meanings. This tendency can be explained by the fact that promotional brochures are aimed at an international audience. In this context, linguistic units with universal semantics appear to be the most suitable for effective communication across diverse cultural backgrounds. Ultimately, the use of intensification not only enhances the appeal of automotive products but also facilitates a deeper connection with a global consumer base.

In summary, intensification and emphasis in promotional brochures for premium automobiles are carefully crafted tactics that leverage the language of persuasion to bolster brand competitiveness. By using expressive means that influence consumers' emotional and intellectual responses, these brochures serve as vital tools in the luxury automotive market. By creating evocative, expressive-emotive environments, marketers can foster a deeper connection with potential buyers, ultimately leading to sustained commercial success.

Conflict of interest

The author declares that there is no conflict of interest.

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СТРАТЕГЕМЫ РЕПРЕЗЕНТАЦИИ КРЕАТИВНОСТИ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА В НЕМЕЦКОМ НАУЧНО-ПОПУЛЯРНОМ ДИСКУРСЕ

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Аннотация: В последние годы искусственный интеллект (ИИ) существенно расширил спектр своих функций и стал активно использоваться в сфере творчества, что привело к возникновению многочисленных этических и юридических вопросов. Научные и обыденные представления о самообучающихся компьютерных программах, а также общественное мнение относительно их перспектив объективируются в научно-популярном дискурсе. Изучение языковых фрагментов с точки зрения их прагматического потенциала позволяет глубже осмыслить преимущества и риски машинного интеллекта на современном этапе общественного развития, что определяет актуальность данного исследования. Цель статьи – выявить и описать стратегические закономерности вербализации представлений о креативных способностях искусственного интеллекта в современном немецком научно-популярном дискурсе. Материалом исследования послужили 200 языковых фрагментов, отобранных методом сплошной выборки из публикаций немецкоязычного электронного издания Tagesschau за 2021–2025 годы. В статье анализируются основные стратегемы, реализуемые в рамках стратегий информирования и убеждения и направленные на формирование у читателей представлений о творческом потенциале ИИ в сферах музыки, литературы, изобразительного искусства и кино. Основным методом исследования выступил метод прагматической интерпретации, направленный на установление глубинных смыслов высказывания в опоре на экстралингвистический контекст и предполагающий рассмотрение лексико-грамматических структур как способа репрезентации замысла автора. Статья, выполненная в русле исследований по дискурсологии и лингвистике профессиональной коммуникации, способствует осмыслению коммуникации как одного из механизмов реализации интенций участников дискурса. Анализ языковых фрагментов показал, что в научно-популярном дискурсе широко представлены стратегемы неприятия, сомнения и одобрения, способствующие формированию критического отношения к искусственному интеллекту и продуктам его деятельности. С одной стороны, наблюдается осторожное и даже неприязненное отношение человека к компьютеру, связанное с недостаточной ясностью его статуса в существующем авторско-правовом поле и неоднозначным качеством произведений. С другой стороны, отмечается позитивный настрой, обусловленный новыми творческими горизонтами. Продуктивность выявленных стратегем объясняется высоким уровнем ориентации немецкого лингвокультурного сообщества на закон, качество и инновации, а также на осознанность собственных действий и действий других людей.

Ключевые слова: искусственный интеллект, научно-популярный дискурс, немецкий язык, креативность, стратегема, речевая тактика, лингвопрагматика, прагматическая интерпретация.

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1. ВВЕДЕНИЕ

Технологии на базе искусственного интеллекта прочно вошли в повседневную жизнь и играют всё более значимую роль в процессах её трансформации. Представляя собой технологическую модель отдельных когнитивных функций человека, искусственный интеллект используется в различных сферах деятельности и берет на себя часть задач, ранее выполнявшихся человеком. Интеллектуальный потенциал машины охватывает множество сфер и используется как самообучающаяся программа в экономике, безопасности, здравоохранении, образовании, банковском деле, производстве и т.д. На сегодняшний момент внедрение данной инновации является одним из самых быстро развивающихся и перспективных направлений движения мысли человечества, обеспечивающих не только рост производительности, но и обуславливающих появление абсолютно новых идей и концепций. Алгоритмы искусственного интеллекта, способные обрабатывать огромные массивы знаний, а также принимать решения и прогнозировать на этом основании тренды, в определённой степени превосходят человека; кроме того, в последнее время компьютер осваивает и творческие профессии: современная машина может сочинять музыку, писать стихи, рисовать картины и т.д. Повсеместное распространение искусственного интеллекта и необходимость осмысления этических аспектов взаимодействия человека и машины определяют актуальность настоящего исследования.

Искусственный интеллект подробно описан в научном дискурсе. В узкоспециальных текстах рассматриваются принципы работы машинного разума, его преимущества по сравнению с более ранними разработками, а также перспективы создания инноваций. Научно-популярный дискурс, в свою очередь, позволяет выявить отношение общества к внедряемым технологиям, обусловленное плюсами и минусами их использования в повседневной реальности. Одним из аспектов, требующих осмысления, является отношение немецкой аудитории к креативным возможностям искусственного интеллекта. В этом плане изучение стратегических закономерностей репрезентации творческого потенциала машины, являющееся предметом исследования, позволяет увидеть существующие дилеммы, связанные с профессиональной этикой, авторским правом, а также качеством сгенерированных произведений.

Заявленная в статье проблема крайне важна, поскольку позволяет определить взгляд на искусственный интеллект как элемент «наивной картины мира», отражающей лингвокультурные представления общества в настоящий период его развития с учётом экстралингвистических факторов. Новизна работы состоит в комплексном анализе стратегем репрезентации креативности искусственного интеллекта с учётом особенностей создания научно-популярного текста.

Логика исследования определяется последовательным рассмотрением его ключевых аспектов. В теоретическом разделе излагаются концептуальные основы исследования, определяются ключевые понятия и анализируются работы, релевантные заявленной проблематике.

В разделе, посвящённом материалам и методам, даётся характеристика эмпирической базы и принципов отбора материала, также обосновывается используемая в работе методология. В практической части статьи представляются полученные данные и их интерпретация. В заключении излагаются основные результаты, определяется теоретическая и практическая значимость работы, а также описываются перспективы дальнейшего изучения рассматриваемой в статье проблемы.

2. ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ИССЛЕДОВАНИЯ

Цифровизация всех сфер жизнедеятельности человека способствует формированию реальности, в которой помимо людей активную позицию занимает машина. Компьютерные инновации постепенно приобретают новый онтологический статус, способствующий экспансии искусственного интеллекта не только в сферу техники и производства, но и в область творчества. В этом плане наблюдаются изменения, касающиеся осмысления взаимодействия человека и машины в рамках современного этико-правового поля с учётом существующих социальных и культурных факторов.

Теоретическое осмысление заявленной проблемы опирается, в частности, на «Рекомендацию об этических аспектах искусственного интеллекта», принятую ЮНЕСКО в ноябре 2021 года и ставшую первым международным нормативным документом такого рода. Разработка рекомендаций была обусловлена необходимостью продвижения принципов прозрачности и справедливости, а также обеспечения человеческого контроля над системами искусственного интеллекта. Изложенные в документе положения крайне важны для понимания взаимоотношений между человеком и машиной на настоящем этапе развития цифровой цивилизации. Особую значимость в рамках предпринимаемого исследования имеет этическая установка, обозначенная как «уважение, защита и поощрение прав человека и основных свобод и человеческого достоинства» и реализующаяся в принципе, декларирующем право на конфиденциальность и защиту данных (Recommendation on the Ethics of Artificial Intelligence, p. 21). Данная идея тесно связана с проблемой авторского права в ситуации создания произведений творчества искусственным интеллектом.

Также релевантным для статьи представляется развиваемая Р.Г. Апресяном теория о прикладной этике, смысл которой состоит в том, что этические проблемы использования человеком искусственного интеллекта необходимо рассматривать в практическом аспекте, то есть с учётом специфики деятельности, осуществляемой человеком (Апресян, 2019, с. 169). В данном случае речь идёт о «цифровой этике», совмещающей в себе, как отмечает Ю.В. Назарова, этические, правовые, социологические и технологические инструменты (Назарова, 2020, с. 17).

Представленные концепции позволяют сформулировать два значимых для работы положения: во-первых, использование креативного потенциала искусственного интеллекта должно основываться на законе о праве защиты персональных данных и интеллектуальной собственности; во-вторых, этическая сторона внедрения результатов креативной деятельности должна опираться на положения узкоспециальной области в сфере защиты авторского права.

Прежде чем перейти к изложению теоретической базы исследования и обзору работ по рассматриваемой в статье проблеме, необходимо дать определения ключевым понятиям, среди которых «искусственный интеллект», «креативность», «креативный искусственный интеллект», «авторское право», «стратегия», «стратегема» и «речевая тактика». В федеральном законе № 490 «О развитии искусственного интеллекта в Российской Федерации»

под искусственным интеллектом понимается «комплекс технологических решений, позволяющий имитировать когнитивные функции человека (включая самообучение и поиск решений без заранее заданного алгоритма) и получать при выполнении конкретных задач результаты, сопоставимые, как минимум, с результатами интеллектуальной деятельности человека» (ФЗ № 490 «О развитии искусственного интеллекта в Российской Федерации»). Для обозначения творческой деятельности, осуществляемой компьютером, в научном обиходе используется термин «креативность», понимаемый как «способность порождать новые идеи, отличающиеся от традиционных схем мышления, а также навыки, способствующие решению проблемных ситуаций» (Guilford, 1967, p. 197). В свою очередь понятие «креативный искусственный интеллект» определяется как «направление в искусственном интеллекте, в котором методы машинного обучения используются для генерации новых объектов на основе закономерностей, обнаруженных в имеющихся данных» (Крылов, 2024, с. 33). Поскольку результатом креативной деятельности машины становится новый объект, в статье необходимо обратиться к понятию «авторское право», которое в одной из работ дефинируется как «система имущественных и личных неимущественных прав, связанных с созданием и использованием (исполнением, изданием, показом и т.д.) объективных результатов творческой деятельности в области науки, искусства и литературы» (Макарова, 2017, с. 34).

В последнее время вопрос об авторском праве в отношении результатов креативной деятельности искусственного интеллекта встал достаточно остро, что находит отражение, прежде всего, в научно-популярном дискурсе. Для достижения коммуникативных целей авторы статей используют определённые стратегии и тактики. Традиционно считается, что данные термины соотносятся друг с другом как общее и частное, как род и вид. Так, например, О.С. Иссерс определяет стратегию как «комплекс речевых действий, направленных на достижение коммуникативной цели» (Иссерс, 2008, с. 54), а речевую тактику как «одно или несколько действий, которые способствуют реализации стратегии» (Иссерс, 2008, с. 111). Аналогичным образом Е.В. Ключев описывает стратегию как совокупность запланированных теоретических ходов, ведущих к реализации коммуникативного замысла, а тактики – как конкретные практические шаги (Ключев, 2002, с. 18-19). Совокупность однотипных тактик в рамках одной стратегии осмысливается в рамках настоящей работы как «стратегема». Данный термин, как и термин «стратегия» изначально использовался в военном деле для обозначения «военной хитрости, вводящей в заблуждение противника» (Ефремова, 2000).

В последнее время значение термина «стратегема» расширилось: его можно встретить не только в бизнесе и политике, но и в повседневном общении. Особое переосмысление данный термин получает в работе В.З. Демьянкова, который определяет его как «схема стратегий» по аналогии с «фонемой», «морфемой», «семемой» (Демьянков, 1981, с. 373) как инвариантами конкретных речевых реализаций. Так, с учётом имеющихся мнений, под стратегемой в рамках настоящей работы понимается абстрактная единица уровня языка, реализуемая в дискурсе через конкретные связанные друг с другом однотипные речевые тактики в рамках используемых коммуникантами стратегий. Приведённые определения образуют терминологический аппарат исследования и способствуют единообразию и последовательности в изложении теоретического и практического материала.

В связи с относительной новизной и неоднозначностью вопроса о специфике реализации авторского права в сфере искусственного интеллекта релевантными для изучения заявленной в статье проблемы представляются работы, авторы которых, анализируя сложившиеся условия, помимо обзора существующих точек зрения предлагают собственный взгляд на предмет обсуждения (Вэй, 2024; Орлова, 2022; Понкин, 2018). Прежде всего, как отмечают

И.В. Понкин и А.И. Редькина, следует дифференцировать тип правового статуса систем на базе искусственного интеллекта в зависимости от их функций, обусловленных степенью автономности и субъектности программ (Понкин, 2018, с. 96). Эта необходимость, по мнению авторов, связана с дилеммами, возникающими при уравнивании различных ситуаций или установлению слишком строгих ограничений со стороны законодательства (Понкин, 2018, с. 100). В соответствии с принципом прикладной этики авторское право в сфере креативного искусственного интеллекта обладает своими особенностями и может не укладываться в общую структуру существующего правового поля. Так, например, вопрос вызывает корректное определение субъекта авторского права: является ли им разработчик интеллектуальной программы, её владелец или пользователь машины, посредством которой было создано произведение искусства. В настоящий момент, как отмечает Т.Е. Орлова, предпочтение отдаётся последнему варианту: субъектом авторского права является лицо, которое непосредственно задавало параметры для выполнения задания. Однако помимо прочего выдвигается мнение о возможности введения в сферу правовых отношений ещё одного абсолютно нового института – «технического лица»; такой поворот, по мнению автора, может способствовать признанию искусственного интеллекта правообладателем созданных им произведений искусства (Орлова, 2022, с. 212).

В свою очередь, исследователь Д. Вэй придерживается мнения о том, что вопрос об авторском праве на продукты интеллектуальной собственности должен быть решён в свете понимания оригинальности и ценности созданного программой произведения (Вэй, 2024, с. 84). В этой связи возникают три спорных момента: во-первых, является ли искусственный интеллект автором произведения; во-вторых, является ли созданное произведение индивидуальным и оригинальным; и в-третьих, каким образом следует распределить авторские права на произведение между всеми участниками процесса его создания (Вэй, 2024, с. 84).

Таким образом, анализ литературы, касающейся урегулирования взаимоотношений между правообладателями на продукт интеллектуальной деятельности искусственного интеллекта, показал наличие значительного интереса, обусловленного сложностью вопроса и необходимостью его скорейшего разрешения. Отмеченные в обзоре идеи составляют правовую базу отношения немецкого общества к используемой инновации, а также освещают этические риски её внедрения в сферу искусства. В настоящее время существуют исследования потенциала искусственного интеллекта в сфере творчества (Крылов, 2024; Мильгизин & Баева, 2017).

С позиций философии данный вопрос изучен в статье (Мильгизин & Баева, 2017): авторы анализируют возможности нейронных сетей и приходят к выводу о преимуществах творчества человека, обусловленных способностью реализации двух основных стадий креативного процесса: обнаружения и композиции. Искусственный интеллект, по мнению учёных, не может соревноваться с человеком на стадии обнаружения; что касается стадии композиции, то машина при создании нового объекта действует исходя из уже существующих закономерностей, поэтому человек является «эксклюзивным обладателем осознанной способности творить» (Мильгизин & Баева, 2017, с. 65).

В исследовании Н.А. Крылова креативная деятельность искусственного разума анализируется в соответствии с тремя уровнями новизны (онтологическим, субъективным, семантическим). Онтологическая новизна заключается в том, что любой объект, не существующий ранее, считается новым, однако в случае с искусственным интеллектом речь идёт о продолжении в новых объектах того, что уже существовало ранее. С точки зрения субъективной новизны объект является новым для субъекта, однако воспроизводимым им самим и другими

субъектами, что, как представляется, противоречит самому принципу творческого начала. Семантическая новизна отражает невозможность атомарного взгляда на объект, его описания и алгоритмизации (Крылов, 2024, с. 33). Семантический уровень, соответственно, представляет собой стадию создания эксклюзивных идей и решений, доступных человеку, но не машине. Так, как обобщает Н.А. Крылов, креативная деятельность семантического уровня «не может быть реализована в алгоритмических, программируемых моделях» (Крылов, 2024, с. 33). Из этого следует, что при создании объектов креативности новизна может быть оценена лишь в формальном смысле, а смысл результату творчества может придать только человек. В этом плане следует согласиться с автором представленной работы, который полагает, что на сегодняшний момент мы имеем дело со «слабым» креативным искусственным интеллектом, способным создавать новые объекты, но не склонным к целеполаганию и рефлексии (Крылов, 2024, с. 35).

Однако необходимо отметить, что даже результаты использования «слабого» искусственного интеллекта вызывают восхищение. В настоящий момент существуют программы, генерирующие музыку, литературные произведения и картины, которые действительно сложно отличить от произведений, созданных человеком. Для понимания широты внедрения искусственного разума в сферу творчества, а также осмысления сомнений общества, вызванных этим фактом, достаточно провести обзор написанных научных работ. В сфере музыки программы на базе искусственного интеллекта имеют широкий спектр функций: они используются для создания музыкальных произведений и аранжировок, для анализа и классификации музыки, для улучшения звучания музыкальных инструментов (Стяжкин, 2024; Björn, 2024). В области литературы искусственный интеллект способен выступать соавтором человека и даже порождать целые произведения (Максимов, 2021; Орехов, 2018; Van de Cruys, 2020). Кроме того, инновация обладает потенциалом создания картин и новых видов художественного творчества (Пантелеев, 2023; Bani, 2023; Hermerén, 2024). Однако необходимо подчеркнуть, что всё больше исследователей озабочены проблемами авторского права и тенденцией деградации истинного человеческого искусства (Изутина, 2025; Королькова, 2025; Tsysarskyi, 2024; Villalobos Portales, 2022).

Обобщая сказанное, следует отметить единый вектор в осмыслении учёными проблем, вызванных внедрением искусственного интеллекта в жизнь человека. Новая реальность обуславливает необходимость регламентирования правил взаимодействия человека и машины в рамках сложившейся цифровой этики. Основные аргументы, отражённые в проанализированных теоретических источниках, представляются убедительными и позволяют определить «настроение» научного сообщества по отношению к креативному искусственному интеллекту как «осторожное»: с одной стороны, машинный разум, обладая несомненными плюсами, является помощником человеку, с другой стороны, его использование вызывает массу вопросов, требующих правового урегулирования, что представляется закономерным следствием из обстоятельств новой реальности.

В поле лингвистики искусственный интеллект также получил широкое распространение. Преимущественно внимание уделяется его прикладному использованию: в статьях (Городищев, 2023; Asher, 2020) описываются возможности искусственного интеллекта при обработке языка; потенциал инновации в компьютерной лингвистике становится предметом изучения в работах (Оганесян, 2024; Смородин, 2023); в статьях (Стальнова, 2022; Liu, 2023) рассматриваются способности компьютера в переводе. Закономерности языковой репрезентации машинного разума отражены в исследованиях (Клементьева, 2022; Смирнова, 2023): авторы описывают инновацию как субъект, живое существо, помогающее человеку.

В работе (Курочкина, 2022) предлагается ценностное осмысление основных концептов, реализованных в текстах об искусственном интеллекте.

Научно-популярный текст, рассчитанный на среднестатистического читателя, является средством популяризации научных идей, а также источником определения и формирования позиции общества по отношению к новым технологиям. Предпринимаемое исследование в этом плане позволяет выявить используемые авторами стратегемы и оценить их эффективность, что создаёт основу для прогнозирования дальнейшего развития инновации как одного из аспектов жизнедеятельности людей.

3. МАТЕРИАЛ И МЕТОДЫ ИССЛЕДОВАНИЯ

Единицей анализа выступает языковой фрагмент, содержащий либо описание способностей искусственного интеллекта в сферах музыки, литературы, изобразительного искусства и кино, либо рассуждения об этических аспектах его креативного потенциала. Материал исследования составили 200 языковых фрагментов из публикаций электронного новостного портала Tagesschau (tagesschau.de), отобранных методом сплошной выборки из статей за 2021-2025 годы. Выбор данного источника обусловлен регулярной публикацией материалов об актуальных научных проблемах и технологиях. Это позволяет рассматривать анализируемые тексты как медийную форму научно-популярного дискурса, функционирующую на стыке научной популяризации и массовой коммуникации.

Изучение стратегических закономерностей репрезентации представлений о креативном потенциале искусственного интеллекта в научно-популярном дискурсе осуществляется в рамках метода прагматической интерпретации, использование которого продиктовано необходимостью выявления позиции общества и его отдельных представителей по отношению к инновации. Метод прагматической интерпретации предполагает два этапа, описанных В.З. Демьянковым: выявление регулярно воспроизводимых в текстах стратегем и оценка эффективности дискурса и его частей (Демьянков, 1981, с. 373). Выявление стратегем осуществляется на двух уровнях: «сопровождающем», связанном с фактом владения языком, и «информационном», то есть уровне фоновых знаний адресата (Демьянков, 1981, с. 373). На «сопровождающем уровне» в процессе семантической интерпретации выявляются смыслы, непосредственно передаваемые автором языкового сообщения; на «информационном» уровне в результате так называемого «распредмечивающего понимания» (Богин, 1993, с. 174) на фоне имеющихся у участников коммуникации знаний делается заключение о том, что действительно имел в виду говорящий / пишущий. Оценка эффективности дискурса предполагает интерпретацию выявленных стратегем с точки зрения значимости репрезентируемых смыслов для немецкой аудитории.

4. РЕЗУЛЬТАТЫ ИССЛЕДОВАНИЯ И ИХ ОБСУЖДЕНИЕ

Творческая деятельность человека предполагает наличие у него особых способностей, нацеленных на создание новых предметов или формирование новых идей, в которых реализуется его жизненная позиция и эстетическое восприятие мира. Искусственный интеллект расширил привычное понимание креативности: с появлением специальных программ у человека появилась возможность использовать результаты творческой деятельности компьютера в различных сферах. Современная машина может писать стихи и картины, сочинять музыкальные произведения и т.д. Причём зачастую сгенерированные искусственным разумом

продукты творчества сложно отличить от произведений, созданных людьми. Вопрос о том, каким образом данные новшества осмысливаются немецкой аудиторией, может быть рассмотрен посредством прагматической интерпретации языковых фрагментов, направленной на выявление стратегем формирования общественного мнения об использовании искусственного интеллекта в сфере творчества.

Специфика представленности в научно-популярном дискурсе знаний о креативных возможностях искусственного интеллекта реализуется в языковых описаниях различной степени обобщённости: с одной стороны, статьи содержат общую информацию о творческом потенциале компьютера, с другой – сведения о применении технологии в различных видах искусства.

При обобщённом описании креативного потенциала искусственного разума в текстах используются лексемы *Kreativität*, *Alltagskreativität*, *kreativ*, *ideenreich*:

*Auch die Studienautoren betonen, dass man nicht pauschal schlussfolgern könne, KI sei genauso **kreativ** wie Menschen. Jedoch sei eine wichtige Erkenntnis, dass KI auf dem Gebiet der **Alltagskreativität** durchaus Ergebnisse erzielen kann, die mit denen vieler Menschen mithalten können / Авторы исследования также подчёркивают, что в целом нельзя прийти к выводу, что ИИ столь же креативен, как и люди. Однако важным выводом является то, что ИИ может достигать результатов в области повседневного творчества, которые могут конкурировать с результатами творчества многих людей (здесь и далее перевод наш – Н. Ш.).*

*Eine Studie hat nun die **Kreativität** von Menschen und KI verglichen — und kaum Unterschiede gefunden. Sind Maschinen also genauso **ideenreich** wie Menschen? / В рамках исследования сравнивалась креативность людей и искусственного интеллекта, и практически не было обнаружено никаких различий. То есть, машины так же изобретательны, как и люди?*

Очевидно, что основным вопросом, проходящим в проанализированных контекстах «красной нитью», является вопрос о степени идентичности искусственного и естественного интеллекта, вербализованный посредством использования противопоставляемых друг другу конструкций, содержащих существительные *KI* и *Mensch*, а также языковых единиц с семантикой сравнения: *vergleichen*, *Unterschiede*, *genauso ... wie* и т.д.

При изложении мыслей автор опирается на проведённые в этом направлении исследования, которые показали отсутствие значимых различий между креативностью машины и творчеством человека. Однако он не стремится занять позицию специалистов, а пытается создать у читателя предпосылки критического осмысления результатов экспериментов. В представленных примерах прослеживается авторское сомнение относительно креативного потенциала инновации, сравниваемого с человеческим, поэтому сформулированные в высказывании мысли часто заканчиваются вопросом (*Gibt es keine? Sind Maschinen also genauso ideenreich wie Menschen? Doch mit neuen Programmen wie ChatGPT stellt sich die Frage, ob ...*).

Кроме того, стратегема сомнения проявляется в использовании в текстах специальных глаголов (*generieren*, *produzieren*), используемых только в описаниях, касающихся машины, но не человека:

*Kreativität gilt als etwas sehr Menschliches. Doch mit neuen Programmen wie ChatGPT stellt sich die Frage, ob Künstliche Intelligenz nicht doch ein gewisses Maß an neuen Ideen **produzieren** kann / Творчество считается чем-то очень человеческим. Но с появлением новых программ, таких как ChatGPT, возникает вопрос, сможет ли искусственный интеллект генерировать определённое количество новых идей.*

*Die Untersuchung zeigt, dass Chatbots, denen dieselbe einfache Frage wie Menschen gestellt wird, mehr Ideen **generieren**, die im Durchschnitt genauso originell sind wie die von Menschen / Исследование показывает, что, когда чат-ботам и людям задают один и тот же простой вопрос, ИИ генерирует больше идей, которые в среднем столь же оригинальны, как и идеи людей.*

Стратегема сомнения также реализуется за счёт введения в контекст авторитетного мнения, согласно которому невозможно подменить творчество человека креативностью компьютерной программы. Автор статей приводит аргументы, в соответствии с которыми естественный и искусственный интеллект схожи лишь отчасти, а в абсолютно новых условиях искусственный интеллект оказывается несостоятельным; при этом мозг человека, будучи более сложным «устройством», обладает гораздо большим творческим потенциалом и может легко находить новые пути решения:

Diese Bewertung stützt auch Antonio Krüger, Direktor des Deutschen Forschungszentrums für Künstliche Intelligenz. «Das, was die Programme heutzutage produzieren können, wird von den meisten Menschen wohl durchaus als kreativ angesehen. Was sie allerdings nicht können, ist völlig abstraktes Neuland zu betreten, denn dafür ist die Architektur der Programme nicht geeignet» / Антонио Крюгер, директор Немецкого исследовательского центра искусственного интеллекта, также поддерживает эту оценку. «Большинство людей, вероятно, считают творческим то, что сегодня могут создавать программы. Однако они не могут открывать новые горизонты на совершенно неизведанной территории, потому что архитектура программ для этого не подходит».

*Ein wichtiger Unterschied sei zudem, dass **Programme immer einen äußeren Anstoß brauchen**, um kreativ zu werden. «Menschen kreieren auch einfach mal so vor sich hin und finden deswegen auch leichter Auswege, wenn sie in eine Sackgasse geraten. Das können Algorithmen nicht, die brauchen immer einen Anstoß», so Krüger / Ещё одно важное отличие заключается в том, что программам всегда нужен внешний стимул, чтобы стать креативными. «Люди же просто творят для себя и поэтому им легче найти выход, когда они заходят в тупик. Алгоритмы не могут этого сделать, им всегда нужен стимул», — говорит Крюгер.*

В проанализированных языковых фрагментах автор, выражая собственное сомнение, подкреплённое авторитетным мнением специалиста в области информационных технологий, намекает на то, что, несмотря на кажущееся сближение искусственного и естественного интеллекта, вопрос об их идентичности остаётся открытым, и предоставляет тем самым реципиенту пространство для размышлений.

Несмотря на частую вербализацию в научно-популярных изданиях стратегемы сомнения, следует отметить и наличие стратегемы одобрения, транслирующей кругу читателей идею о перспективности цифровой инновации, которая в будущем с большой долей вероятности сможет стать хорошим помощником для человека.

*KI als **Kreativitätstool**. Deshalb legen die Studienergebnisse auch nahe, dass KI in Zukunft einzelne **kreative Aufgaben** durchaus **übernehmen kann** / ИИ как инструмент творчества. Таким образом, результаты исследования показывают, что ИИ определённо сможет решать индивидуальные творческие задачи в будущем.*

*Krüger betont, dass sich Menschen **die Kreativität der Programme zunutze machen** können. «Sie sind ein sehr gutes Tool, um Ideen anzustoßen oder weiterzuentwickeln»... Deshalb halte er es nicht für ausgeschlossen, dass KI irgendwann auch **echte Kreativität** beweise / Крюгер подчёркивает, что люди могут воспользоваться креативностью программ. «Они являются очень хорошим инструментом для инициирования или дальнейшего развития идей». Вот почему он не может исключить того, что в какой-то момент ИИ проявит подлинную креативность.*

Эксплицитное выражение идеи о вспомогательной функции искусственного интеллекта проявляется в использовании языковых средств *Kreativitätstool, kreative Aufgaben übernehmen, die Kreativität der Programme zunutze machen*; а позитивный настрой на будущее реализуется в сочетании *echte Kreativität*, указывающем на существующие возможности достижения учёными максимального соответствия разума машины и человека.

Следует отметить, что контексты, содержащие общую информацию о креативном потенциале искусственного разума, характеризуются вербализацией в них стратегем сомнения и одобрения, что связано с попыткой осмысления вопроса о степени идентичности естественного и искусственного интеллекта. Наличие на сопровождающем (языковом) уровне риторических вопросов, специальных глаголов с семантикой сравнения и дифференциации происхождения результата творческой деятельности, а также представленные в текстах мнения экспертов, свидетельствуют о попытке автора вызвать у читателей сомнения относительно возможности идентификации мышления машины и человека, а также создать позитивный фон для осмысления развития инновации в будущем.

Анализ собранного материала показал, что наиболее часто программы на базе искусственного интеллекта репрезентируются в контекстах, связанных с музыкой, литературой, изобразительным искусством и кино.

Как было отмечено в представленном ранее обзоре литературы, сфера применения технологий в **музыке** достаточно широка: от аранжировки существующих музыкальных произведений до творения новых. Для описания процесса создания музыки искусственным интеллектом авторы научно-популярных текстов используют сочетания, включающие компоненты *Musik (Musikstücke, Songs)* и *komponieren (generieren, erzeugen)*:

*Künstliche Intelligenz dringt in alle Lebensbereiche vor — auch in die Musik und **komponiert** sogar selbst. Doch auf Basis bereits veröffentlichter Werke. **Universal Music will dagegen nun vorgehen** / Искусственный интеллект проникает во все сферы жизни, включая музыку, и даже сам её сочиняет. Но на основе уже опубликованных работ. Universal Music теперь хочет принять меры против этого.*

*Nun tauchen auf den Plattformen von Musik-Streamingdiensten offenbar vermehrt **Songs** auf, die von Künstlicher Intelligenz aus **generiert wurden** — aus Liedern von bekannten Künstlern, die auf diesen Plattformen veröffentlicht wurden. Die Universal Music Group, selbst eines der größten Musiklabels, **hat wichtige Streamingdienste für Musik nun offenbar aufgefordert, zu handeln** / Сейчас на платформах музыкальных стриминговых сервисов, судя по всему, всё чаще появляются песни, сгенерированные искусственным интеллектом из песен известных исполнителей, опубликованных на этих платформах. Universal Music Group, один из крупнейших музыкальных лейблов, теперь, очевидно, попросил большие стриминговые сервисы принять меры.*

*Denn die Programme, die in der Lage sind, **KI-generierte Musikstücke zu erzeugen**, häufen sich. Auch der US-Konzern Google hat ein solches Programm entwickelt: MusicLM. Aus Beschreibungen **generiert** das Programm **Musikstücke** / Потому что количество программ, способных создавать музыкальные произведения, генерируемые искусственным интеллектом, увеличивается. Американская компания Google также разработала такую программу: MusicLM. Программа генерирует музыкальные фрагменты из описаний*

Для акцентирования внимания читателя на самом процессе создания музыки авторы используют различные глаголы. Глаголы *komponieren* и *schreiben* маркируют сближение возможностей искусственного и естественного интеллекта; употребляя глаголы *generieren* и *erzeugen*, автор, напротив, создаёт намёк на различия между творческими способностями машины и человека, объективируя посредством данных речевых приёмов стратегему сомнения, реализующую идею о невозможности их полного соответствия.

Сомнения автора проявляются также и в следующем фрагменте, информирующем читателя об использовании машиной уже существующих музыкальных произведений. Даже симфония Л. ван Бетховена была доработана машиной:

*2021 wurde die von dem deutschen Komponisten Ludwig van Beethoven zu seinen Lebzeiten nicht vollendete 10. Sinfonie uraufgeführt. Eine KI hatte «Beethovens X» **zu Ende geschrieben**, der Dirigent **zeigte** sich vor zwei Jahren aber noch **skeptisch**: «Die KI verarbeitet Dinge, die schon passiert sind. Die Frage ist, ob sie etwas originäres Neues schafft, was aus der Seele des Menschen einen Zeitgeist auffängt und daraus ein unverwechselbares Kunstwerk macht. Da hätte ich meine **ganz, ganz großen Zweifel**», sagte Dirigent Dirk Kaftan / В 2021 году состоялась премьера 10-й симфонии немецкого композитора Людвига ван Бетховена, не законченной им при жизни. ИИ закончил «10 симфонию Бетховена». Однако два года назад дирижёр все ещё был настроен скептически: «ИИ обрабатывает то, что уже произошло. Вопрос в том, создаёт ли он что-то оригинальное, новое, что улавливает дух времени, исходящий из человеческой души, и превращает его в неповторимое произведение искусства. У меня очень, очень большие сомнения по этому поводу», — сказал тогда дирижёр Дирк Кафтан.*

Несмотря на успех искусственного разума, которому удалось закончить симфонию, автор в своей статье приводит мнение известного дирижёра Дирка Кафтана, который в своё время с сомнением отнёсся к идее доработки творения композитора. Использованные в цитате

сочетания (*sich skeptisch zeigen* и *ganz, ganz großen Zweifel haben*) можно рассматривать как языковую репрезентацию стратегемы сомнения, которое разделяет, по-видимому, и автор статьи, заставляя читателя принять во внимание вопрос о качестве такой музыки и отсутствии того самого душевного источника, благодаря которому появляются неповторимые шедевры.

При описании этической стороны внедрения искусственного интеллекта в сферу музыки в научно-популярных статьях используется стратегема неприятия, что связано

с вопросом авторского права на использованные машиной музыкальные произведения. Своё негативное отношение авторы выражают глаголами *klonen*, *stehlen*, *kopieren*, прагматическая специфика которых зафиксирована в фоновых знаниях членов общества, в соответствии с которыми несанкционированное использование продукта творческой деятельности является неприемлемым:

*Ist das der echte Elvis Presley, der den «Jailhouse Rock» performt — oder doch eine KI-Software, die seine Stimme **geklont** hat? / Это настоящий Элвис Пресли, исполняющий «Jailhouse Rock», или это программа искусственного интеллекта, клонировавшая его голос?*

*Gouverneur Lee begründet das so: Künstler, Toningenieure oder Produzenten hätten «eine Gabe und die darf nicht **kopiert** oder **gestohlen** werden / Губернатор Ли объясняет это так: «Артисты, звукорежиссёры и продюсеры обладают «даром, и его нельзя скопировать или украсть».*

Действительно, в настоящий момент общество с настороженностью относится к креативной деятельности искусственного интеллекта, что связано со значительной долей плагиата в отношении уже созданных людьми в различное время музыкальных произведений. Используя отмеченные глаголы на сопровождающем уровне, автор с помощью стратегемы неприятия пытается привлечь внимание общественности к данной проблеме, что могло бы способствовать скорейшей регламентации правил в сфере авторского права для произведений, созданных искусственным интеллектом.

Отмеченная цель реализуется также при использовании в научно-популярных статьях мнений, согласно которым искусственный интеллект в сфере музыки может нанести вред как продюсерам, так и самим музыкантам. Негативная позиция читателей в данном случае формируется посредством использования в текстах языковых единиц *aufschrecken*, *schaden*, *die Karriere zerstören* и т.д.:

*Auch wenn KI laut Antonio Krüger ... nicht in der Lage sei, selbst «völlig abstraktes Neuland zu betreten», ist die Musik-Branche **aufgeschreckt** / Даже если, по словам Антонио Крюгера, ... , ИИ не сможет «прорваться на совершенно новую абстрактную территорию», музыкальная индустрия встревожена.*

*«Wir gehen davon aus, dass unsere Plattformpartner verhindern wollen, dass ihre Dienste auf eine Weise genutzt werden, die den Künstlern **schadet**», sagte ein Sprecher der Universal Music Group... / «Мы предполагаем, что партнёры нашей платформы хотят предотвратить возможности использования их сервисов способами, наносящими вред артистам», — заявил представитель Universal Music Group Financial Times.*

*KI — so nützlich sie auch sein kann, wenn sie richtig eingesetzt wird – kann auch **die Karriere eines Künstlers zerstören**» / III – каким бы полезным он ни был – при правильном использовании также может разрушить карьеру артиста».*

Несмотря на отмеченные трудности, в мировом пространстве в последнее время наблюдаются действия политиков, нацеленные на защиту музыкальных произведений и их авторов от несанкционированного вмешательства искусственного интеллекта. Использование в научно-популярном дискурсе глагола *schützen* позволяет авторам и специалистам по авторскому праву в рамках реализации стратегии одобрения кратко выразить мысль об имеющихся перспективах и настроить читателя на позитивный лад:

*Schon kurz nach dem Tod Elvis Presleys vor 40 Jahren gab es Streit um die unbefugte Verwendung seines Namens und Bildnisses. Nun soll das «ELVIS»-Gesetz in Tennessee Kreative vor KI **schützen** / Вскоре после смерти Элвиса Пресли 40 лет назад возникли разногласия по поводу несанкционированного использования его имени и изображения. Теперь закон «ЭЛВИС» в Теннесси призван защитить творческих людей от ИИ.*

*«Wir werden nicht zögern, Schritte zu unternehmen, um unsere Rechte und die unserer Künstler zu **schützen**», schrieb Universal Music bereits im März an die Streamingdienste / «Мы без колебаний предпримем шаги для защиты наших прав и прав наших артистов», — написал Universal Music стриминговым сервисам в марте.*

Обобщая сказанное, следует отметить, что реализуемые авторами научно-популярных текстов стратегии неприятия и одобрения нацелены на попытку вызывать у читателя критический отклик на проблему несанкционированных заимствований. Стратегия неприятия способствует привлечению внимания к вопросу авторского права и заставляет общество с осторожностью относиться к инновации. Стратегия одобрения, в свою очередь, образует положительный момент в осмыслении рассматриваемого аспекта и способствует формированию позитивного вектора на перспективу того, что существующая проблема будет в ближайшее время устранена, а отношения между авторами музыкальных произведений и компьютерными программами будут регламентированы законом.

Аналогичную ситуацию можно наблюдать в области **литературы** при создании искусственным интеллектом стихов и прозы. В проанализированных примерах чётко прослеживается тенденция вербализации на сопровождающем уровне высказывания противопоставления «машина - человек»: KI-generierte Poesie – die Poesie eines menschlichen Dichters, KI-generierte Gedichte – von Menschen geschriebene Gedichte, KI-generiert – menschengemacht, künstlicher Natur – menschlich, von künstlicher Intelligenz – von Menschen:

*In der Studie, die jetzt in Scientific Reports veröffentlicht wurde, wollte Studienleiter Brian Porter testen, ob Menschen zwischen **KI-generierter Poesie** und **der eines menschlichen Dichters** unterscheiden können / В исследовании, опубликованном в журнале Scientific Reports, руководитель исследования Брайан Портер хотел проверить, могут ли люди отличить поэзию, созданную искусственным интеллектом, от поэзии человека-поэта.*

*So gingen die Teilnehmenden davon aus, dass ihnen **von Menschen geschriebene Gedichte** sicher besser gefallen würden. Aber sie bevorzugten die leichter verständlichen **KI-generierten Gedichte** / Участники предположили, что им определённо больше понравятся стихи, написанные людьми. Но по факту они предпочли более простые для понимания стихи, созданные искусственным интеллектом.*

*Zu jedem der zehn Gedichte wurden die Probanden befragt, ob sie glaubten, das Werk sei **KI-generiert** oder **menschengemacht** / Участникам задавали вопрос, создано ли каждое из десяти стихотворений искусственным интеллектом или человеком.*

*Es kam heraus, dass vier der fünf Gedichte, die am häufigsten als **menschlich** bewertet wurden, **künstlicher Natur** waren / Оказалось, что четыре из пяти стихотворений, наиболее часто оцениваемых как «человеческие», по своей природе были «искусственными».*

*Der Konzern erklärt gegenüber NDR Kultur, man prüfe Bücher aktiv auf Verstöße gegen die eigenen Richtlinien — egal ob sie **von Menschen** oder **künstlicher Intelligenz** stammen würden / Компания поясняет NDR Kultur, что активно проверяет книги на предмет нарушений собственных правил — независимо от того, кто является автором: люди или искусственный интеллект.*

*Probanden empfanden **Gedichte der KI** als **menschlicher** / Испытуемые воспринимали стихи III как в большей степени принадлежащие человеку.*

В большинстве случаев репрезентация творчества машины осуществляется с помощью фраз, содержащих аббревиатуру KI, однако отмечены примеры, включающие в себя расчлennённые формы лексического выражения (*künstlicher Natur*). Средства, используемые для описания естественных способностей человека, более разнообразны: это однокоренные слова с компонентом «Mensch» (*menschlich*, *menschengemacht*), а также эксплицитные конструкции, включающие причастия (*von Menschen geschrieben*).

Представляя в своих статьях данные исследования, авторы не стремятся занимать определённую позицию по отношению к искусственному интеллекту, а лишь констатируют полученные специалистами данные. Стратегия информирования реализуется в объективном описании установок и хода эксперимента, ожиданий испытуемых и результатов исследования. Даже при таких нейтральных языковых построениях автор имплицитно выражает своё мнение. Для вербализации стратегемы сомнения в представленных ниже примерах используются глаголы *generieren* и *produzieren* для описания творческого потенциала машины и глагол *schreiben*, относящийся к креативным способностям человека. Так автор намеренно дифференцирует природу искусственного и естественного интеллекта. Однако в последнем примере используется глагол *verfassen*, который, указывая на признание автором сходства между машиной и человеком, способствует реализации стратегемы одобрения. В контексте прагматической интерпретации это следует рассматривать как попытку создать у реципиентов позитивный настрой в осмыслении инновации:

*Dabei gingen die Teilnehmenden davon aus, dass eine KI gar nicht in der Lage sein kann, Gedichte zu **produzieren**, die ihnen mindestens so gut gefallen wie von Menschen*

geschriebene Gedichte / Участники предположили, что ИИ не сможет создавать стихи, которые им понравятся, хотя бы так же, как стихи, написанные людьми.

Die anderen fünf Gedichte wurden von der KI ChatGPT 3.5 verfasst und sollten dem Stil der Dichterin oder des Dichters entsprechen / Остальные пять стихотворений написаны программой ChatGPT 3.5 и должны соответствовать стилю поэта.

Другой аспект, часто затрагиваемый в немецком научно-популярном дискурсе, связан с качеством произведений, созданных искусственным разумом. Зачастую в статьях представлены нейтральные номинации (KI-generiert, computergeneriert, KI-Buch-Hersteller), сочетаемые с лексическими единицами, свидетельствующими об использовании автором или цитируемым специалистом стратегемы сомнения, которая на сопровождающем уровне высказывания реализуется посредством оценочных слов (minderwertig, fragwürdig), глаголов (vermuten), модальных слов с семантикой вероятности (vielleicht, offenbar) и сочетаний со значением подчёркнутого сомнения (sie wirken sehr glatt):

*Immer mehr mutmaßlich **KI-generierte Kinderbücher** tauchen bei Amazon auf. Experten warnen vor **minderwertiger Qualität** und **fragwürdigen Verkaufsstrategien** / На Amazon появляется всё больше и больше детских книг, созданных с помощью искусственного интеллекта. Эксперты предупреждают о низком качестве таких книг и сомнительных стратегиях продаж.*

*«Wenn ich mir die vielen ähnlichen Titel anschau, frage ich mich, ob da nicht auch beim einen oder anderen Text **vielleicht** die **KI** eine Rolle gespielt hat», vermutet Mantel. Die Bücher weisen alle ähnliche Cover auf - sie wirken sehr glatt und **offenbar computergeneriert** / «Когда я смотрю на множество похожих названий, мне интересно, мог ли ИИ сыграть роль в том или другом тексте», — говорит Мэнтел. У всех книг одинаковые обложки — они выглядят очень красиво и явно сгенерированы компьютером.*

Стратегема неприятия, обусловленная негативным восприятием обществом созданных машиной произведений, проявляется на языковом уровне в использовании сниженной лексики (Fake- und Schrott-Bücher):

*Christian Sprang, Justitiar beim Deutschen Börsenverein, sieht hinter diesem Phänomen eine gezielte Verkaufsstrategie. «Wir kriegen viele Beschwerden von Verlagen, die empfinden, dass ihre seriösen Bücher bei Amazon neben diesen **Fake- und Schrott-Büchern**, die KI-generiert sind, immer stärker ins Hintertreffen geraten» / Кристиан Спранг, юрист-консульт Немецкой ассоциации фондовых бирж, видит в этом явлении целенаправленную стратегию продаж. «Мы получаем много жалоб от издателей, которые считают, что их настоящие книги всё больше и больше отстают на Amazon от этих фейковых и мусорных книг, созданных искусственным интеллектом».*

Семантическая интерпретация высказываний о литературных произведениях, созданных машинным разумом, основанная на распредмечивающем анализе языковых средств сопровождающего уровня, показала регулярность использования в научно-популярном дискурсе

стратегем сомнения и неприятия. В первом случае при выражении мнения автора статьи или цитировании мыслей специалиста в области искусственного интеллекта используются языковые средства с семантикой вероятности и сомнения.

Во втором случае неприязнь говорящего объективируется с помощью сниженной лексики. Присоединяясь к высказанным в статьях идеям, автор эксплицитно транслирует мысль о низком качестве сгенерированных искусственным интеллектом произведений. Привлечение данных вспомогательного уровня, согласно которым книги, источником которых является самообучающаяся программа, пользуются спросом, а часто в рамках сбыта и превосходят произведения, созданные человеком, образует основу для инференциальной обработки читателем сказанного, позволяющей привлечь внимание широкой общественности к низкому качеству произведений, созданных инновацией и задуматься о ценности и приоритете подлинного человеческого творчества.

Креативные способности искусственного интеллекта нашли также широкое применение в сфере **живописи**. Создание картин с помощью нейросетей стало распространенной практикой среди цифровых пользователей. Возможности машины в изобразительном искусстве вербализуются с помощью глагола *malen*, сами предметы искусства объективируются существительными *Kunst* и *Kunstwerk*, а их создатель-робот — существительным *Roboterkünstler(in)*. В приведённом ниже языковом фрагменте автор информирует читателей о результатах внедрения искусственного интеллекта в повседневную реальность человека:

*«Der heutige Rekordpreis für das erste **Kunstwerk** einer humanoiden **Roboterkünstlerin**» bei einer Auktion spiegele «die wachsende Schnittmenge zwischen KI-Technologie und dem globalen Kunstmarkt wider», erklärte Sotheby's / «Сегодняшняя рекордная цена за первое произведение искусства, созданное гуманоидным роботом-художником» на аукционе, отражает «растущее пересечение технологий искусственного интеллекта и мирового рынка искусства», — заявили на аукционе Cotebис.*

В следующем языковом фрагменте автор также в рамках реализации стратегии информирования рассказывает об аукционе, на котором была продана картина, нарисованная художницей-роботом:

*Ein Porträt des britischen Mathematikers Alan Turing ist bei einer Auktion des Londoner Auktionshauses Sotheby's für 1,2 Millionen Euro versteigert worden. Das Ungewöhnliche daran: Das 2,2 Meter große Werk, das den Namen «AI-God» (auf deutsch «KI-Gott») trägt, wurde von dem KI-Roboter Ai-Da **gemalt** / Портрет британского математика Алана Тьюринга был продан на аукционе лондонского аукционного дома Sotheby's за 1,2 миллиона евро. Что необычно: произведение высотой 2,2 метра, носящее название «AI-God» (по-немецки «AI God»), было нарисовано ИИ-роботом Ай-Да.*

Сначала в тексте излагаются факты, описывающие происходящее, затем внимание читателей концентрируется на работе: автор посредством стратегемы одобрения выражает собственное мнение с помощью фразы «Das ungewöhnliche daran», признавая тем самым необычность и одновременно прогрессивность инновации. Вербализованное таким образом принятие создаёт у читателя позитивный фон в восприятии новых возможностей машины, что в контексте прагматической интерпретации свидетельствует о косвенном убеждении реципиента в перспективе технологии.

В другом примере затрагивается этическая проблема внедрения искусственного интеллекта в нашу жизнь:

*Das Thema erhält mit der von Ai-Da geschaffenen **Kunst eine neue Brisanz**. Der Galerist und Aid-Da-Betreiber Aidan Meller betonte, die von dem Roboter erschaffene **Kunst sei «ätherisch und eindringlich»** und werfe Fragen dazu auf, «wohin KI uns bringen wird und wie die Menschheit ihre Kraft bezwingen kann» / Данная тема приобретает особую остроту благодаря искусству, созданному Ай-Да. Галерист и оператор Aid-Da Эйдан Меллер охарактеризовал искусство, созданное роботом, как «неземное и захватывающее», и поднял вопросы о том, «куда нас приведёт ИИ и как человечество сможет победить его силу».*

Представленные слова создателя робота-художницы, процитированные автором статьи («ätherisch und eindringlich»), а также выраженное им собственное мнение («eine neue Brisanz») можно рассматривать как экспликацию стратегии одобрения, которая связана с вызываемыми у публики эмоциями удивления и восхищения компьютерной технологией. Далее в проанализированном языковом фрагменте наблюдается стратегема сомнения, вербализованная в вопросе («wohin KI uns bringen wird und wie die Menschheit ihre Kraft bezwingen kann»), наталкивающем читателя на размышления относительно перспектив машинного разума и возможных последствий для человека.

Таким образом, в сфере изобразительного искусства отмечается позитивная тенденция осмысления креативной деятельности искусственного интеллекта, основанная на осознании новых открывающихся перед человечеством возможностей. Однако используемая автором в рамках стратегии убеждения стратегема сомнения, реализованная с помощью речевых тактик выражении им собственного мнения и цитировании специалистов, свидетельствует о противоречивых чувствах по отношению к программе ввиду потенциальных рисков и возможности негативных исходов.

Синтез креативных способностей искусственного интеллекта, проявляющийся в совмещении действий при создании звукового и музыкального рядов, прослеживается в **киноиндустрии**. В приведённых ниже примерах наблюдается использование стратегии информирования, нацеленной на знакомство читателей с новыми возможностями в кино, позволяющими модифицировать голоса актёров и их экранные образы в соответствии с возрастными характеристиками персонажей и требованиями сценария:

*Doch was das Publikum hört, ist nicht ganz ihre eigene Stimme: Der Soundmixer Cyril Holtz bestätigte, dass **KI-Technologie für die Gesangsparts eingesetzt wurde**. Gascóns Stimme, die sich durch ihre medizinische Transition noch veränderte, lag für bestimmte Passagen zu tief / Но то, что слышит публика, — это не совсем её собственный голос: звукорежиссёр Сирил Хольц подтвердил, что для вокальных партий использовалась технология искусственного интеллекта. Голос Гаскон, который всё ещё менялся из-за смены пола, был слишком низким для некоторых пассажей.*

*In einem ähnlichen Fall enthüllte der Cutter des Films «The Brutalist», dass Adrien Brodys **Darstellung** des ungarischen Architekten László Tóth **digital nachbearbeitet wurde**. Auch hier kam künstliche Intelligenz zum Einsatz / В похожем случае монтажёр*

фильма «Бруталист» обнаружил, что изображение венгерского архитектора Ласло Тота, которого играл Эдриан Броуди, было подвергнуто цифровой ретуши. Здесь также был использован искусственный интеллект.

KI prägt mittlerweile alle Bereiche der Filmproduktion. In «Furiosa» verwandelt digitale Technik eine junge Darstellerin schrittweise in ihre erwachsene Version, gespielt von Anya Taylor-Joy. «Alien: Romulus» verwendet KI-Tools, um den verstorbenen Ian Holm digital wiederzubeleben. In «Dune: Part Two» half Künstliche Intelligenz dabei, die blauen Augen der Fremden zu erschaffen — und sparte damit laut den Machern «Hunderte Arbeitsstunden» / ИИ теперь влияет на все сферы кинопроизводства. В фильме «Фуриоса» цифровые технологии постепенно превращают молодую актрису в её взрослую версию, которую играет Аня Тейлор-Джой. «Чужой: Ромул» использует инструменты искусственного интеллекта для цифровой реконструкции образа покойного Иэна Холма. В фильме «Дюна: Часть вторая» искусственный интеллект помог создать голубые глаза фрименов, что, по словам создателей, сэкономило «сотни часов работы».

В последнем примере в рамках информирования можно отметить реализацию стратегии убеждения, объективированную посредством стратегемы одобрения, что связано с новыми возможностями воссоздания внешнего облика героев без дополнительных финансовых затрат.

Однако следует подчеркнуть, что и в сфере кино наблюдается осторожность и даже неприязнь к искусственному интеллекту со стороны специалистов киноиндустрии, которые воспринимают искусственный интеллект как угрозу подлинному творчеству. Данная мысль, вербализованная посредством стратегемы неприятия, представлена в следующих языковых фрагментах:

Es sind zwei Filme, zwei künstlerische KI-Manipulationen, die in Hollywood intensive Debatten auslösen. Kritiker sehen darin einen gefährlichen Trend, schauspielerische Leistungen zu verfälschen. Sie warnen vor dem Verlust authentischer Darstellung / Два фильма, две художественные манипуляции с использованием искусственного интеллекта, вызывают бурные дебаты в Голливуде. Критики видят в этом опасную тенденцию к искажению актёрской игры. Они предупреждают о возможной утрате подлинного исполнения.

«Die ethische Gefahr besteht darin, dass die Schauspieler zu bloßen Trainingsobjekten für KI degradiert werden», warnt Philosophin Winter. Das ist eine Befürchtung, die angesichts der rasanten technischen Entwicklung an Gewicht gewinnt. Winter merkt an, dass die «KI nicht streikt, keinen Urlaub will und alles macht, was man einprogrammiert» / «Этическая опасность заключается в том, что актёры деградируют до простых учебных объектов для ИИ», — предупреждает философ Винтер. Этот страх приобретает всё большее значение ввиду быстрого темпа развития технологий. Винтер отмечает, что «ИИ не бастует, не хочет отпусков и делает всё, что запрограммировано».

Для описания негативных последствий в рамках реализации стратегемы неприятия авторы текстов и цитируемые ими специалисты используют лексику, связанную с утратой оригинальности (*schauspielerische Leistungen verfälschen*, *Verlust authentischer Darstellung*, *degradieren*) и возникающими в связи с этим опасениями (*intensive Debatten auslösen*, *die ethische Gefahr*, *gefährlicher Trend*, *eine Befürchtung*). Данные смыслы, выявленные на сопровождающем уровне высказывания и соотносимые с фоновыми знаниями коммуникантов об этических рисках, способствуют целенаправленному формированию у реципиентов чувства настороженности к инновации в целом и к её использованию в процессе создания кино, в частности.

Таким образом, первый этап прагматической интерпретации, предполагающий рас-предмечивающее понимание, позволил выявить в анализируемом материале три основные стратегемы репрезентации креативного потенциала искусственного интеллекта в научно-популярных текстах: неприятие, сомнение и одобрение. Результаты качественного и количественного анализа представлены в Таблице 1.

Таблица 1. Стратегемы репрезентации искусственного интеллекта в немецком научно-популярном дискурсе

Стратегема	Семантическая интерпретация на сопровождающем уровне	Прагматическая интерпретация на информационном уровне
1. Неприятие (94 контекста)	• лексика, связанная с воровством и копированием; • лексика, связанная с опасностью возможных последствий; • оценочные показатели качества результатов креативной деятельности.	автор привлекает внимание читателя к проблеме авторского права, качества и подлинности продуктов креативной деятельности ИИ, формирует общественную неприязнь и осторожность, настаивает на необходимости регламентации отношений между ИИ и человеком, заставляет читателей критически мыслить.
2. Сомнение (56)	• лексика с семантикой сравнения; • лексика с семантикой сомнения; • глаголы, подчёркивающие происхождение результата креативной деятельности; • модальные слова; • риторические вопросы; • сослагательное наклонение.	автор представляет различные мнения, оставляя для реципиента пространство для размышлений относительно этических рисков, связанных с внедрением ИИ.
3. Одобрение (50)	• лексика, выражающая идею об осмыслении ИИ как помощника; • лексика, связанная с частичной идентификацией ИИ и человека; • конструкции, выражающие знание о перспективности ИИ и новых возможностях; • лексика с семантикой удивления и восхищения; • языковые средства, описывающие ресурсы для изменения ситуации в лучшую сторону.	автор создаёт позитивный настрой для развития ИИ в будущем (расширение возможностей, снижение финансовых затрат, регламентирование правоотношений в сфере ИИ).

Второй этап прагматической интерпретации, заключающийся в оценке эффективности дискурса с позиций логики, позволяет сделать вывод о действенности используемых авторами текстов и цитируемыми специалистами стратегем. Стратегема неприятия, привлекающая внимание читателя к проблемам авторского права, качества произведений и их оригинальности, является необходимой составляющей стратегии убеждения в рамках информирования, поскольку, как представляется, обусловлена культурно закреплёнными нормами и традиционными ценностями немецкого общества, среди которых уважение к закону и правилам, а также стремление к качеству. Стимулирование читателей к критическому осмыслению излагаемых фактов, достигаемое при убеждении посредством вербализации стратегемы сомнения, также оказывается эффективным речевым приёмом, что может быть связано с высоким

уровнем осознания членами немецкого общества собственной ответственности. Ориентация немцев на качество и инновации может быть причиной широкой представленности в рассматриваемых текстах стратегемы одобрения, посредством которой создаётся позитивный вектор в осмыслении искусственного интеллекта и его возможностей.

5. ЗАКЛЮЧЕНИЕ

Глобальная цифровизация современного мира способствует проникновению искусственного интеллекта во все сферы жизни человека. Креативные способности машинного разума активно используются людьми в музыке, литературе, изобразительном искусстве, кинематографе. Широкое распространение инновации обуславливает наличие спорных вопросов, освещаемых в научно-популярном дискурсе. Авторы статей информируют читателей о возможностях искусственного интеллекта и одновременно нередко косвенно воздействуют на них посредством собственных оценок и ссылок на мнение авторитетных экспертов.

Одним из способов такого воздействия является использование стратегем – совокупности речевых тактик, нацеленных на достижение автором его целей. Комплексное исследование этих тактик на вспомогательном уровне в рамках метода прагматической интерпретации позволяет выявить лингвокультурные смыслы информационного уровня, которые автор пытается донести до читателей с помощью различных языковых средств. В рамках реализации стратегемы неприятия автор привлекает внимание к проблемам авторского права и качеству результатов креативной деятельности машины. Тем самым формируется настороженное, а в ряде случаев и негативное отношение общества к инновации; автор создаёт условия для критического оценивания текущей ситуации и перспектив. Стратегема сомнения ориентирована на осмысление читателями этических рисков, связанных с внедрением искусственного интеллекта, и в целом выступает средством побуждения к рефлексии. С помощью стратегемы одобрения автор, описывая новые возможности, задаёт позитивный вектор в оценке технологии.

Стратегемы неприятия, сомнения и одобрения являются продуктивными приёмами речевого воздействия, так как апеллируют к культурным ценностям немецкого народа, среди которых, по данным проведённого анализа, особое значение имеют уважение к правовым нормам, стремление к качеству и инновационности, а также осознанность действий.

Проведённое исследование вносит вклад в область лингвистики профессиональной коммуникации и дискурсологии, поскольку способствует пониманию принципов популяризации научных идей и их осмысления в рамках современного этического поля. В практическом плане ценность статьи заключается в возможности использования полученных результатов при создании и анализе научно-популярных текстов. С учётом постоянного развития сферы информационных технологий и появляющихся перспектив в сфере искусственного интеллекта рассматриваемые в статье вопросы могут получить дальнейшее изучение в свете изменения актуальных обстоятельств.

Конфликт интересов

Автор заявляет об отсутствии конфликта интересов.

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STRATEGEMES FOR REPRESENTING THE CREATIVITY OF ARTIFICIAL INTELLIGENCE IN GERMAN POPULAR SCIENCE DISCOURSE

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Abstract: In recent years, artificial intelligence (AI) has significantly expanded its functions and become widely used in the creative sphere, giving rise to numerous ethical and legal issues. Scientific and everyday perceptions of self-learning computer programs, as well as public opinion regarding their prospects, are objectified in popular science discourse. Examining linguistic fragments from the perspective of their pragmatic potential allows for a deeper understanding of the benefits and risks of machine intelligence at the current stage of social development, which determines the relevance of this study. The aim of the article is to identify and describe the strategic patterns of verbalizing perceptions regarding the creative capabilities of artificial intelligence in modern German popular science discourse. The research material comprises 200 linguistic fragments selected via continuous sampling from the publications of the German-language online media outlet Tagesschau in 2021–2025. The article analyzes the main strategemes employed in the framework of information and persuasion strategies, aimed at shaping readers' perceptions of AI's creative potential in the fields of music, literature, visual arts, and cinema. The primary research method is pragmatic interpretation, which aims to establish the deeper meanings of utterances based on extralinguistic context and involves examining lexical and grammatical structures as a means of representing the author's intent. The analysis of the results has shown that the strategemes of rejection, doubt, and approval are widely represented in popular science discourse, contributing to the formation of a critical attitude towards AI and its outputs. On the one hand, there is a cautious and even hostile attitude towards machines, linked to the lack of clarity regarding their status within the existing copyright framework and the ambiguous quality of the

works produced. On the other hand, there is a positive societal attitude driven by the new creative horizons opening up. The effectiveness of the identified strategemes is explained by the German linguocultural community's strong focus on laws and regulations, quality and innovation, as well as an awareness of their actions.

Keywords: artificial intelligence (AI), popular science discourse, German language, creativity, strategeme, speech tactic, linguopragmatics, pragmatic interpretation.

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CHALLENGING GENDER-HEGEMONIC NARRATIVES IN NOLLYWOOD: A CRITICAL DISCOURSE ANALYSIS OF KUNLE AFOLAYAN'S *CITATION* AND *SWALLOW*

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Abstract: Existing scholarship on Nollywood extensively explores how female identities are constructed and contested. Though these studies have offered valuable data on gender portrayals, few studies have employed a detailed discourse-analytical lens to examine how female resistance is performed and narrated through language, especially in the context of institutional communication and economic power structures. This study examines how gendered power relations are constructed, challenged, and reimagined within academic and workplace environments in Kunle Afolayan's *Citation* (2020) and *Swallow* (2021). It explores how language operates as a site of ideological contestation, where female characters negotiate institutional and interpersonal authority, resist patriarchal silencing, assert economic autonomy, and subvert traditional gender norms. Adopting a qualitative design, the study purposively sampled 50 discourse excerpts from the two films, focusing on scenes where women articulate agency, resistance, and self-definition. These excerpts were analysed using key elements of Feminist Critical Discourse Analysis, particularly the concept of lexicalisation, to identify how speech acts, lexical choices, and discursive positioning reflect and resist hegemonic gender ideologies. Five major themes emerged from the analysis: (1) power struggles and resistance to patriarchal authority; (2) challenging sexual violence and institutional silencing; (3) discursive construction and legitimisation of female professional authority; (4) economic autonomy and resistance to gendered dependency; and (5) subversion of gender norms and masculinities. The findings reveal that the female characters in both films are not passive recipients of patriarchal control but active agents who use language to assert their voice, reclaim space, and resist domination. Through strategic lexical choices and assertive discourse, these characters challenge the normative scripts of womanhood and reshape the ideological terrain of gender in contemporary Nigerian cinema. This study demonstrates how Nollywood, as a popular cultural medium, can function as a discursive space for gender critique and transformation.

Keywords: Feminist Critical Discourse Analysis, lexicalisation, Nollywood, speech acts, ideological framing, gender resistance.

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1. INTRODUCTION

Gender representation in media remains a critical area of inquiry, particularly within patriarchal societies where traditional power structures often marginalise women and restrict their access to agency. The Nigerian film industry, popularly known as Nollywood, functions not only as a source of entertainment but also as a cultural mirror that both reflects and shapes societal values, including gender norms. Historically, Nollywood has been critiqued for reinforcing stereotypical portrayals of women, frequently casting them in domestic, submissive roles, or defining them solely through their relationships with men (Okome, 2007; Haynes, 2016). As Adesokan (2011) observes, its narrative framework has often mirrored a society deeply entrenched in gender asymmetries, echoing broader African cultural texts in which male agency dominates both public and private spheres.

However, contemporary shifts in feminist and postcolonial scholarship have highlighted the emergence of filmmakers who challenge these hegemonic portrayals. Scholars such as Alola and Alola (2020), Osakpolor (2021), and Arinze-Umobi and Akpankwo (2026) have noted an increasing trend toward cinematic narratives that reimagine female subjectivity, autonomy, and resistance within contexts of systemic gender oppression. Among this new wave of filmmakers, Kunle Afolayan stands out for his commitment to exploring gendered power dynamics through nuanced storytelling. His films *Citation* (2020) and *Swallow* (2021) offer compelling case studies for examining how media discourse can serve as a tool for critiquing and resisting patriarchal ideologies. *Citation* (2020) tells the story of Moremi, a brilliant postgraduate university student who accuses a celebrated professor of sexual assault, navigating institutional cover-ups and social backlash. *Swallow* (2021), set in 1980s Lagos, follows Tolani, a working-class woman who confronts economic precarity, workplace harassment, and moral compromise. While distinct in setting and tone, both films spotlight women resisting patriarchal authority within institutional and economic structures. Their shared emphasis on female agency and discursive contestation provides fertile ground for a feminist critical discourse analysis (FCDA), particularly in exploring how language is used to name violence, assert autonomy, and reshape gender norms.

Crucially, for the purposes of this analysis, the cinematic dialogues in *Citation* and *Swallow* are not viewed merely as dramatic entertainment, but as represented simulations of professional and institutional discourse, which reveal cultural ideologies about professional communication while remaining distinct from naturally occurring workplace talk. *Citation* provides a rich discursive site for examining academic institutional communication and hierarchical power negotiations between students and professors. *Swallow* highlights workplace communication and economic negotiations in male-dominated professional spaces. By examining these interactions, this study frames cinematic dialogue as a valid lens for exploring how gendered asymmetries are maintained and challenged in professional, academic, and socio-economic institutions.

This study examines how discourse in these films not only reflects gendered power dynamics but also participates in reshaping them within the Nigerian socio-cultural framework. This study

addresses the following research questions: (1) How do female characters in *Citation* and *Swallow* use language to resist patriarchal dominance? (2) In what ways does discursive strategy reflect shifting gender ideologies in Nigerian cinema? It hypothesises that female agency in these films is performed through deliberate lexical and rhetorical strategies that subvert gendered expectations. By analysing selected excerpts, the study seeks to demonstrate how cinematic discourse can expose, subvert, and potentially transform entrenched gender ideologies, contributing to wider feminist efforts to decolonise representation and amplify women's voices within African media narratives.

2. LITERATURE REVIEW

Nollywood, as one of the most prolific film industries in the world, has become a crucial site for constructing, interrogating, and reinforcing gender ideologies in African contexts. Scholars have examined how femininity is (re)constructed and regulated within its narratives, but more nuanced, discourse-analytical engagements remain limited. Kur and Aagudoso (2011) and Okwuowulu (2019), for example, critique how female characters are framed within binaries of virtue and vice, often culminating in social correction or symbolic punishment that reifies hegemonic gender norms. Adeniyi (2021) similarly explores the discursive foundations of “penis primacy” in Nigerian cinematic and societal representations, linking gender marginality to rape culture and patriarchal logic.

Expanding beyond film, Ayodele and Onanuga (2024) explore how female hip-hop artistes linguistically resist male dominance, employing performance and discourse to challenge systemic silencing. This emphasis on discursive resistance, though grounded in music, is instructive for understanding broader gender politics in Nigerian popular culture. Similarly, Amore, Aderogba, and Osijo (2023) use textlinguistic tools to demonstrate how African and American films incorporate feminist voice, showing how narrative structures themselves can be subversive. These approaches provide methodological cues for analysing media discourse but rarely integrate a full FCDA toolkit.

Within the scope of African cinema, Harrow (2016) notes a regime shift in women's cinematic roles – from passive to agentive – though this visibility often remains symbolic and restricted by cultural-nationalist imperatives. Gwam-Nzekwu's (2021) doctoral study echoes this, revealing that while portrayals of career women have emerged, they remain entangled in conservative tropes of domesticity and moral scrutiny. Feminist Critical Discourse Analysis (FCDA), as articulated by Lazar (2005, 2007), offers a more nuanced framework for interrogating these representations by exposing how language naturalises gendered hierarchies and how women resist symbolic domination.

Regarding Kunle Afolayan's filmography, existing scholarship has primarily focused on his thematic depth and cinematic craftsmanship. Endong (2019) considers Afolayan's films as tools for nation-building, while Olayiwola and Folajimi (2017) analyse his demythologisation strategies. Emwinromwankhoe (2022) and Ifatimehin (2023) offer insightful readings of *Anikulapo*, highlighting both the empowerment and the ambivalence in its portrayal of female characters. Afolabi, Akintaro, and Adebayo (2026) further explore *Anikulapo: Rise of the Spectre*, examining the character of Awarun as a representation of female power and agency beyond patriarchal constraints within traditional sociocultural structures. Ekundayo and Akinwunmi (2025) provide a gendered reading of *Anikulapo* through the lens of the male gaze and female thingification, illustrating how visual framing and narrative structure objectify the female body while masking this objectification through cultural symbolism. However, there remains a noticeable gap in the

application of Feminist Critical Discourse Analysis (FCDA) to Afolayan's works – particularly *Citation* and *Swallow*, which directly engage with institutional and economic patriarchy.

Some studies have focused specifically on *Swallow*. Tairu (2024) reads *Citation* through the lens of karmic discredit, arguing that it ultimately reaffirms conservative morality through its narrative resolution. Scholars such as Okoye (2014) and Epochi-Olise (2017) investigate Afolayan's use of language and mythology but pay limited attention to their intersections with gendered power. Similarly, Ayodeji and Oluwatobiloba (2024), in their study of *Irapada*, foreground ritual and sacrifice in Yoruba cinema, presenting women primarily as vessels of tradition. Sam's (2023) contribution to "Narrative as a symbolic social act" addresses sexual bribery and pragmatic resolution but stops short of interrogating the systemic gender hierarchies that underpin Afolayan's storytelling. Moreover, Hermansyah (2022) interprets *Swallow* through the lens of Nigeria's 1980s economic crisis, viewing the film as an allegory of structural hardship. However, his analysis overlooks the gendered dimensions of economic vulnerability depicted in the film. Hogan and Eneyo (2023) examine *Swallow*'s aesthetics and technological motifs but offer little discussion of power, patriarchy, or resistance. These analyses, though informative, do not address gendered discursive strategies. Afolayan's broader filmography consistently blends cultural symbolism with sociopolitical critique, often framing female protagonists within moral or existential dilemmas. Yet, few studies have interrogated the gendered discourse of resistance in his work through the lens of Feminist Critical Discourse Analysis (FCDA), a gap this study aims to fill.

Studies in discourse and power, particularly van Dijk (1993), Fairclough (1989), and Wodak (2005), stress the ideological nature of language – how it serves to reproduce or challenge societal power structures. Yet, few works draw upon these insights to systematically examine Nigerian cinema. Even studies like Oladoja and Tomere (2022) and Omoera and Emwinromwankhoe (2024), which explore gendered voice in Nollywood, remain largely descriptive and do not critically analyse the linguistic mechanisms by which gender ideologies are sustained or resisted. This study addresses these gaps by applying a detailed FCDA approach to *Citation* and *Swallow*, focusing on speech acts, lexical strategies, and discursive constructions of female agency. It situates Nollywood not just as a space of gender representation but as a contested linguistic arena where patriarchal ideologies are challenged, negotiated, and potentially transformed through discourse.

3. THEORETICAL FRAMEWORK

This study is situated within the framework of Feminist Critical Discourse Analysis (FCDA), a subfield of Critical Discourse Analysis that interrogates the discursive reproduction of gendered power relations. FCDA, as articulated by Lazar (2005), focuses not only on how language reflects power asymmetries but also on how it can be mobilised as a tool of resistance and reconfiguration (Lazar, 2005). It is concerned with the ideological processes through which gender identities are constructed, sustained, and contested in discourse, particularly in contexts marked by systemic patriarchy and institutional hierarchies. As such, FCDA is methodologically suited to analysing the cinematic dialogue and narrative structure in *Citation* and *Swallow*, where female characters engage in discursive struggles against established power formations.

Discourse, in this study, is understood as both language-in-use and as a social practice that is ideologically saturated (Fairclough, 1992; van Dijk, 2006). Discourses do not merely describe social reality; they constitute it by framing what can be said, who can say it, and under what conditions. Within this framework, ideology refers to the tacit beliefs, assumptions, and values embedded in discourse that serve to legitimise social inequalities, particularly those rooted in

gender hierarchies (van Dijk, 1998). FCDA is thus attentive to both macro-level ideologies (e.g., patriarchy, institutional silencing) and micro-level linguistic strategies, including lexical choices, turn-taking, intertextual references, and pragmatic functions such as speech acts (Searle, 1976) and implicature.

A key linguistic tool deployed in this study is lexicalisation, which refers to the choice of specific words that carry ideological weight (Fairclough, 1989). The act of naming – for example, using rape instead of *assault* – is not neutral but deeply political. Such choices reflect the speaker's ideological positioning and serve to foreground or background certain social realities. Moreover, this study draws on van Dijk's (1998) notion of the Ideological Square, which explains how in-group and out-group representations are discursively managed – for example, by emphasising female resilience while de-emphasising male authority. These concepts enable a nuanced reading of how language is used in the selected films to either reproduce or subvert hegemonic gender ideologies. By integrating FCDA with broader linguistic insights, this study bridges gender representation in media with discourse analytical rigour. It thereby positions cinematic dialogue not merely as performance but as a form of professional and institutional communication where gendered power is both exercised and challenged.

4. METHODOLOGY

This study adopts a qualitative research design grounded in Feminist Critical Discourse Analysis (FCDA), with an emphasis on uncovering how language both reflects and contests gendered power structures in cinematic contexts. The analysis draws from two Nollywood films, *Citation* (2020) and *Swallow* (2021), selected through purposive sampling based on their explicit engagement with themes of gender inequality, sexual harassment, and female resistance. Both films feature female protagonists navigating patriarchal systems and thus offer rich discursive data for feminist and linguistic inquiry.

The unit of analysis is the utterance – a speaker's complete verbal expression within a defined turn – examined within the broader narrative and interactional context. A total of 50 excerpts were purposively selected from both films, based on their concentration of gendered speech events where female characters negotiate power, resist authority, or challenge normative roles. Selection was guided by the presence of key discursive features relevant to FCDA, such as ideological naming, speech acts of defiance, lexicalised authority, and instances of institutional dialogue.

Each film was viewed repeatedly and transcribed manually to preserve sociolinguistic nuance, including code-switching, pragmatic markers, and non-standard dialects (e.g., Pidgin and Yoruba). The data were then thematically coded using an inductive approach, whereby codes emerged organically from repeated patterns across the transcripts. Initial coding of the excerpts focused on recurring discursive patterns related to resistance, agency, and gendered power. Using thematic analysis, 12 initial codes emerged (e.g., 'verbal resistance,' 'naming violence,' 'economic autonomy'), which were then grouped into five overarching themes. The final five themes were derived through iterative refinement and were cross-validated against theoretical constructs from FCDA.

Although a total of 50 excerpts were initially transcribed and inductively coded to reach thematic saturation, 22 highly representative excerpts were selected for detailed linguistic presentation in this article due to space constraints. Because the data corpus is multilingual (incorporating English, Nigerian Pidgin, Yoruba, and French), all non-English utterances were translated by the researcher. Translation prioritised pragmatic equivalence over strict literal translation to preserve the illocutionary force and lexicalisation strategies of the original utterances.

In alignment with the reflexive mandate of Feminist Critical Discourse Analysis (Lazar, 2005), the researcher acknowledges her positionality as a Nigerian female academic. This linguistic and cultural insider-knowledge facilitated a deeper contextual reading of the complexities of power dynamics, particularly in interpreting the pragmatic weight of culturally specific vernacular and code-switching in professional spheres.

Linguistic analysis in the study focused on lexicalisation, speech act functions (Searle, 1976), modality, and discursive positioning, linking micro-linguistic choices to macro-level ideological structures. Analytical attention was given to how language performs identity, resists institutional norms, and constructs or deconstructs authority. Ethical considerations were observed by ensuring that all films used were accessed through official, non-pirated streaming platforms, and all transcribed excerpts were used for academic analysis only. No identifiable personal data were involved, and the study operates within the bounds of fair use for educational research.

5. RESULTS & DISCUSSION

In this study, five dominant themes emerged from the analysis. Each theme captures a distinct yet interconnected dimension of how female characters in *Citation* and *Swallow* challenge hegemonic gender norms through discourse. The identified themes are:

1. Power struggles and resistance to patriarchal authority;
2. Challenging sexual violence and institutional silencing;
3. Discursive repositioning of female authority;
4. Economic autonomy and resistance to gendered dependency;
5. Subversion of gender norms and masculinities.

The analysis below explores each theme in detail, illustrating how language functions as a site of both oppression and resistance.

In analysing the themes, it is important to acknowledge the distinct historical contexts of the two films. *Swallow* operates within the linguistic and workplace norms of 1980s Lagos. *Citation* reflects contemporary, post-#MeToo academic discourse. The discursive strategies available to the characters differ. Furthermore, the analysis of speech acts in these excerpts (particularly directives, assertives, and commissives) is evaluated alongside their institutional felicity conditions. In these professional and academic communicative situations, a female character's speech act succeeds as resistance not merely through strong lexical choices, but by strategically subverting the expected institutional norms of who is allowed to speak, and how.

5.1. Power struggles and resistance to patriarchal authority

Power in patriarchal contexts is not simply enforced through laws or hierarchies; it is continuously reproduced through everyday discourse, institutional codes, and normative gendered interactions (Lazar, 2005). In African societies, particularly within the Nigerian socio-cultural landscape, male authority is naturalised across educational, familial, political, and relational domains, while women are discursively positioned as deferential subjects. As Lazar (2007) notes, power is not static but negotiated through discourse. In *Citation* and *Swallow*, power struggles unfold as female characters linguistically assert agency, refuse compliance, and redefine institutional and interpersonal boundaries through strategically crafted speech acts.

Excerpt 1

Koyejo: *You see this field trip, I don't want you to go... Yes, join another group. Do you understand?*

Moremi: *I'm not here to ask for your permission. I came to inform you. Dude, the last time I looked, it wasn't your signature on the cheque that pays my tuition fees!*

(Citation, 1:09:31)

Excerpt 2

Archibong: *Do you realise the implication of what you are doing?*

Tolani: *Yes. I don't owe any of you any explanation. I have filed my report.*

(Swallow, 20:11)

Excerpt 3

Moremi: *I hope my victory serves as a clarion call for change, and I hope my victory gives a voice to the silent girls and women in all walks of life facing sexual harassment just due to their gender.*

(Citation, 2:24:28)

Excerpt 4

Geeky Twins: *We know what you're going through and we salute you for taking a stance for all females on campus.*

(Citation, 46:04)

In excerpt 1, Moremi's interaction with Koyejo illustrates discursive resistance to informal male control through assertive speech acts. Koyejo employs a directive speech act ("*I don't want you to go*") embedded in paternalistic concern, typical of informal patriarchal dominance. His utterance contains modal control ("*do you understand?*"), positioning Moremi as a subordinate interlocutor. In response, Moremi performs an assertive counter-speech act, refusing to conform to his expected authority. Her use of the declarative structure "*I'm not here to ask for your permission*" reframes the exchange from request to notification, asserting autonomy. The lexical item *cheque* symbolically undermines the basis of economic control often associated with patriarchal patronage. Through strategic lexicalisation (Fairclough, 1989), she redefines herself as institutionally empowered, rather than relationally subordinate.

Excerpt 2 captures Tolani's linguistic defiance within a workplace hierarchy. Her use of the declarative structure "*I have filed my report*" indicates procedural literacy and institutional engagement. The phrase "*I don't owe any of you any explanation*" exemplifies a rejection of patriarchal accountability structures, where women are often compelled to justify their resistance to male authority. This utterance functions as a counter-hegemonic discursive move, reorienting the locus of power from informal, male-dominated workplace culture to formal institutional procedure. By invoking bureaucratic language, Tolani displaces male authority with administrative rationality – shifting the ideological battleground.

Excerpt 3 demonstrates how individual resistance can evolve into collective feminist discourse. Moremi's statement post-tribunal, "*a clarion call for change*", uses metaphoric discourse to elevate her personal vindication into political action. The repetition of *victory* alongside *voice* and *harassment* reflects discursive naming (Lazar, 2007), where injustices are explicitly labelled rather

than euphemised. This act of naming aligns with FCDA's emphasis on challenging ideological silencing by exposing how language can legitimise or resist oppression. Her discourse transcends personal narrative to embrace activist positionality – framing her speech as a representative, assertive act that mobilises collective awareness.

Excerpt 4 underscores the role of discursive solidarity in constructing feminist alliances. The Geeky Twins' use of collective reference ("*all females*") and the performative verb *salute* conveys public validation and moral elevation. The phrase functions as a commissive speech act – a pledge of allegiance to a broader cause. By evoking militaristic and nationalistic registers, the utterance recontextualizes campus feminism as heroic resistance, not mere personal grievance. This gesture of solidarity, especially in Nigeria's male-dominated academic space, reframes female resistance as worthy of admiration and replication.

Taken together, these excerpts illustrate how female characters in *Citation* and *Swallow* use language to reconstitute power relations. Through assertive, declarative, and strategic discursive acts, they challenge the ideological naturalisation of male dominance and reclaim agency within institutional and interpersonal domains. These instances exemplify FCDA's central tenet that language is a site of ideological struggle – one where women articulate resistance not only through what they say but how they say it.

5.2. Challenging sexual violence and institutional silencing

Sexual harassment and gendered violence are pervasive in patriarchal societies, often excused or obscured through institutional silencing, victim-blaming, and the discursive authority of men. In Nigerian academic and professional environments, women who report abuse frequently encounter disbelief, shame, and systemic reprisal. Feminist Critical Discourse Analysis (FCDA) offers tools to uncover how such violence is both constructed and resisted in discourse. Language here becomes not only a mechanism of oppression but also a medium for contestation and agency. The excerpts below illustrate how female characters challenge silencing, explicitly name violence, and reclaim narrative authority through linguistic resistance.

Excerpt 5

Prof. Yahaya: *Miss Oluwa, are you implying that your supervisor, a senior lecturer of this university, a professor of international repute, attempted to assault you?*

Moremi: *No, I'm saying he attempted to rape me.*

(Citation, 1:43:03)

Excerpt 6

Tolani: *Did you slap him?*

Rose: *Tolani, because women like me and you never get justice in this country... If I ever see that man again, I will deal with him!*

(Swallow, 21:57)

Excerpt 7

Rose: *When I was growing up, all these stupid old men started touching me but I learned how to fight them!*

(Swallow, 1:32:17)

Excerpt 8**Dr. Nwosu:** *Why didn't you make an official complaint?***Moremi:** *Because I treated his f**k-up!**(Citation, 1:47:56)***Excerpt 9****Angela:** *There is a thin line between wooing and oppression, especially when one party has power over the other.**(Citation, 34:01)*

In excerpt 5, Moremi's response exemplifies a lexical escalation – from the ambiguous institutional term *assault* to the legally and culturally explicit term *rape*. Prof. Yahaya's attempt to soften the allegation using euphemistic language reflects the institutional impulse to depersonalise and minimise gendered violence. Moremi's correction is not only an assertive speech act but also a strategic act of discursive precision, one that names the violence and refuses the sanitization of her experience. According to Lazar (2005), such acts of naming dismantle ideological mechanisms that obscure systemic abuse. In the context of a university tribunal (i.e., a patriarchal space where authority is often gendered), Moremi's linguistic intervention disrupts both institutional and cultural norms that expect female silence.

Excerpt 6 demonstrates how Rose critiques the institutionalised impunity surrounding sexual harassment. Her phrase, "*women like me and you never get justice*," reflects an interdiscursive awareness of systemic failure. The statement blends personal testimony with social critique, positioning her experience within a larger pattern of state and institutional neglect. The utterance "*I will deal with him*" constitutes a threatening commissive act that rejects reliance on failed systems and implies a form of vigilante justice. From an FCDA standpoint, this discursive shift from legal to extralegal language reveals the desperation and resistance of women who have been failed by structural mechanisms.

In excerpt 7, Rose narrates her experience of childhood molestation using informal and evaluative language ("*stupid old men*"), disrupting the cultural norm of deference to male elders. By replacing neutral or protective titles like *uncle* with pejorative descriptors, Rose performs a discursive inversion – reframing abusers as morally and socially inferior. Her declarative, "*I learned how to fight them*," transforms her from a passive victim into an active agent. This aligns with FCDA's emphasis on how resistance is enacted through narrative positioning and counter-hegemonic language.

Excerpt 8 features Moremi's blunt, colloquial reply to a formal institutional inquiry. Her response, "*I treated his f**k-up*," employs vernacular empowerment – a deliberate refusal to use institutional language. The verb *treated* signals autonomous action, while *f**k-up* dismisses the institutional need for decorum or euphemism. This is an example of what Lazar (2007) terms discursive rebellion, where women reclaim power by rejecting sanitized bureaucratic discourse. Rather than participate in a process she distrusts, Moremi reclaims justice through informal but potent rhetorical defiance, resisting both institutional logic and linguistic norms.

Angela's observation in excerpt 9 highlights the discursive ambiguity that often surrounds gendered power in romantic and professional interactions. Her phrase, "*thin line between wooing and oppression*," deconstructs normalised gender scripts by emphasising the hidden coercion embedded in everyday interactions. The statement functions as a didactic declarative, urging both characters and viewers to critically reassess power asymmetries masked as affection. In FCDA

terms, Angela articulates the ideological function of romance discourse as a vehicle for patriarchal control, thereby challenging its normalisation.

Across these excerpts, women in *Citation* and *Swallow* engage in various forms of discursive resistance: through naming, challenging euphemisms, rejecting institutional decorum, and redefining their subject positions. These speech acts and lexical choices do not merely narrate experience; they reshape power relations, expose ideological silencing, and assert feminist agency. The analysis affirms FCDA's core assertion that language is a central site where gendered power is negotiated, contested, and potentially transformed.

5.3. Discursive repositioning of female authority

Within African patriarchal contexts, women's authority – especially in public, academic, or intellectual spaces – has historically been delegitimised or rendered invisible (Raymond & Canham, 2022). In *Citation*, however, Afolayan reconfigures this dynamic by presenting women as discursive agents who assert professional, cultural, and intellectual authority through strategic lexical choices, institutional alignment, and linguistic capital. The excerpts below demonstrate how female characters resist marginalisation by co-opting or subverting the discursive tactics traditionally used to reinforce male dominance.

Excerpt 10

Prof. Ibukun Awosika: *I would like to introduce every member of the panel starting from Uzoamaka Chukwu, who is representing the student body.... And Dr. Mrs. Nwosu. Thank you very much for being part of the panel ... and I have the privilege to chair this section...*
(*Citation*, 24:30–55)

Excerpt 11

Prof. Lucien N'Dyare: *Excuse me, young lady. I possess two master's degrees, a highly published PhD thesis and membership in 18 well-renowned academic fellowships, so now I understand you are one of the panel here, but I strongly suggest that you adjust your tone when addressing me.*

Prof. Ibukun Awosika:.....*And I am a Rhodes Scholar, I possess two PhDs, one Doctor of Letters, I belong to 23 academic fellowships across the world, and on top of that, I was previously nominated for the Nobel Prize in Economics, and as the chair of this panel, Professor N'Dyare, sit down!*
(*Citation*, 2:08:51–2:09:41)

Excerpt 12

Moremi: *(In French) Professor N'Dyare? Having issues with your car?*

Prof. Lucien N'Dyare: *(In French) You speak French?*

Moremi: *Yes, I have a French baccalaureate qualification.*
(*Citation*, 29:40)

In excerpt 10, Professor Awosika's introduction of the panel is more than procedural; it performs discursive authority. Her structured, measured tone and formal references (*Dr. Mrs.*, *chair*) function as lexicalisation (Fairclough, 1989), institutionalising female presence and professional hierarchy. Beyond mere procedural formality, her deliberate use of honorifics and structural titles functions as a discursive shield against patriarchal dismissal. By anchoring her speech in the strict

syntactic parameters of academic protocol, she preemptively neutralises any attempt to undermine her authority on gendered grounds. The act of naming, particularly the inclusion of a student representative (Uzoamaka), foregrounds female visibility and intergenerational representation. In a context where Nigerian student unions are predominantly male-led, this moment becomes a symbolic challenge to gendered institutional norms. By anchoring authority in formal institutional discourse, Awosika asserts a leadership style grounded in bureaucratic legitimacy rather than gendered hierarchy.

Excerpt 11 features a discursive confrontation between patriarchal credentialism and feminist authority. Professor N'Dyare deploys academic capital as discursive intimidation, listing qualifications to delegitimise a female interlocutor. His phrase “*adjust your tone*” is a directive speech act laced with gendered condescension – an attempt to enforce behavioural compliance. Awosika’s response mirrors his strategy but escalates the register: she outperforms his credentialism using the very tools like academic titles, fellowships, and global accolades that the patriarchal system respects and usually reserves for men, and caps her response with a decisive imperative, *sit down*. This utterance reverses traditional gendered power hierarchies. The imperative speech act, framed within an academic context, enacts linguistic dominance typically reserved for male authority figures. Awosika’s rhetorical strategy is thus a form of lexical counter-domination – leveraging the tools of patriarchal discourse to dismantle its monopoly on authority. Furthermore, this exchange perfectly operationalises van Dijk’s (1998) ideological square in institutional communication. Awosika strategically manipulates the discursive square by heavily emphasising her positive ‘in-group’ attributes (e.g., her superior global accolades, Nobel nomination, institutional rank as chair). Simultaneously, she effectively de-emphasises the positive attributes of the patriarchal ‘out-group’ (N'Dyare’s previously stated credentials). By capping her credentialist display with the blunt imperative *sit down*, she highlights his institutional subordination in this specific context. Through this application of the ideological square, Awosika does not merely defend her legitimacy. She completely neutralises his attempt at professional intimidation and redraws the boundaries of academic authority. From an FCDA lens, this exchange illustrates how women can repurpose dominant discursive codes to assert legitimacy. Awosika does not seek moral high ground or appeal to gendered sympathy. Instead, she reclaims space through credential-based self-legitimation, a mode of resistance deeply embedded in the norms of Nigerian academic culture, where hierarchy is textually and socially constructed.

The Ideological Square (van Dijk, 1998) is not limited to Excerpt 11. It is also operably present in Excerpt 1, where Moremi emphasises her positive in-group attributes (e.g., tuition-paying autonomy, institutional presence), de-emphasising Koyejo’s out-group authority (e.g., informal paternalistic control). Similarly, in Excerpt 2, Tolani’s assertion “*I don’t owe any of you any explanation*” strategically emphasises her procedural legitimacy (i.e., in-group: formal institutional engagement), de-emphasising the patriarchal out-group norm that women must justify resistance. Across these cases, female characters consistently manipulate the Ideological Square to centre their own legitimacy and dismantle patriarchal authority.

Excerpt 12 reveals a subtler but no less powerful discursive move. Moremi’s unexpected use of French surprises Professor N'Dyare, whose reaction, “*you speak French?*” suggests an internalised assumption of linguistic and perhaps intellectual superiority. Moremi’s reply, “*I have a French baccalaureate qualification*”, is a declarative act of epistemic parity, situating her within an elite, transnational academic class. Here, multilingualism becomes discursive capital. Instead of using French for deference or embellishment, Moremi uses it to interrupt linguistic hierarchy and assert global cultural fluency. In African postcolonial contexts, colonial languages often index

power, access, and prestige. Moremi's casual but confident bilingualism, therefore, subverts both gendered and neocolonial expectations, enacting multilingual agency.

Taken together, these excerpts demonstrate how *Citation* constructs women as agents of institutional discourse. Through discursive authority, credential-based counter-discourse, and linguistic versatility, female characters resist delegitimation and redefine their power. Awosika and Moremi do not simply participate in institutional spaces – they reshape the discursive terrain by speaking the dominant language more effectively than their male counterparts. This aligns with Ofori's (2024) notion of outspoken women in emerging Nigerian cinema who use formal discourse to challenge hegemonic norms. As FCDA emphasises, the ability to control language within dominant structures is a core mechanism of feminist resistance. In this context, Nigerian film becomes a site where discursive gender hierarchies are not only exposed but actively inverted through linguistic mastery.

5.4. Economic autonomy and resistance to gendered dependency

Within patriarchal societies, economic dependency functions as a persistent mechanism of gendered control, often casting women as financially subordinate in both private and public spheres. In the Nigerian context, gender roles are tightly structured around the male-as-provider/female-as-dependent binary, a schema reinforced by cultural practices, media portrayals, and everyday discourse (Ladele, 2010; Ofori, 2024). In *Swallow*, Afolayan subverts these ideological patterns by scripting female characters who reject financial dependency, assert the right to self-determination, and reconfigure economic relationships through linguistically empowered positions. These shifts are not just behavioural – they are discursive, marked by how the women speak about money, labour, and relational expectations.

Excerpt 13

Tolani: *I suggest I give you what little I have left of my savings, so you can add it to the money you have.*
(*Swallow*, 1:36:19)

Excerpt 14

Rose: *My work of seven years. Seven years! Show me one person wey try pass me for that bank. Show me one person wey him shorthand better pass my own.*
(*Swallow*, 21:35)

Excerpt 15

Tolani: *It's about my dowry.*

Sanwo: *What about it?*

Tolani: *But when exactly are you planning to meet my family so we can make this official? Let's do the proper thing so you can pay my dowry. I don't understand why it's taking so long.*
(*Swallow*, 16:44)

Excerpt 16

Mrs Durojaiye: *Baba yin oloriburuku, o ti fi owo ta poolu tan, emi nikan ni mo n sise (Your father that is unfortunate, he has used all his money to gamble, I am the only one working).*
(*Swallow*, 11:04)

Tolani's proposal in excerpt 13 to financially support her partner is a significant discursive deviation from patriarchal gender norms. The modal verb *suggest* frames her action as agentive, allowing her to occupy the subject position in financial negotiation. This is a strategic speech act that implies decision-making power, not dependency or deferential offering. In traditional Nigerian relationships, male pride and provider status are closely intertwined, making female economic support a potential threat to normative masculinity. Yet here, *Swallow* reframes financial contribution as a site of feminist agency. Through lexical control and pragmatic restraint, Tolani reclaims economic discourse as an expression of autonomy, not obligation. In FCDA terms, this act resists ideological constructions that equate femininity with financial passivity.

In excerpt 14, Rose's defense of her professional competence in Nigerian Pidgin constitutes a radical discursive act. Pidgin, typically marginalised in formal professional spaces, is deployed here to assert expertise and challenge institutional dismissal. Her repeated emphasis, "*Seven years! Seven years!*", operates as intensified lexical repetition, reinforcing her labour investment. The rhetorical challenge, "*Show me one person...*" functions as a performative declaration of merit, unmediated by elitist linguistic expectations. Linguistically, the syntax of her Pidgin and specifically the use of the comparative marker *pass* in *wey try pass me* and *wey him shorthand better pass my own* functions as an emphatic structural means to assert dominance in a competitive workspace. In the highly formalised, English-dominated Nigerian banking sector, standard English is typically the gatekeeping currency of professional competence. By choosing to articulate her unmatched stenographic skills (*shorthand*) using the syntax of Pidgin, Rose juxtaposes working-class linguistic identity with undeniable professional mastery. From a CDA perspective, this utterance destabilises the double marginalisation of working-class women: first by gender, then by language. Rose reframes her vernacular as valid, even superior, thereby constructing economic value in a discursive register often excluded from workplace validation. This is a case of classed linguistic resistance – an act of asserting professional legitimacy through subaltern language.

Similarly, in excerpt 15, Tolani's initiation of a conversation about dowry defies traditional cultural scripts that cast women as passive recipients of bride price arrangements. In many Nigerian traditions, dowry (or bride price) negotiations are male-led processes, with women often positioned as passive participants. Tolani's use of *let's* transforms the act into a collaborative speech act, reclaiming agency in a domain typically governed by patriarchal custom. The phrase *do the proper thing* is lexically ambivalent – It invokes tradition while simultaneously questioning the delay or inaction of her partner. This is a strategic discursive reappropriation: Tolani acknowledges the cultural norm yet repurposes it to critique her partner's failure and reassert her stake in the relationship's future. FCDA recognises this as ideological negotiation, where dominant gender scripts are not outright rejected but reconfigured from within to elevate female agency.

Mrs. Durojaiye's utterance in excerpt 16 performs economic authority through grievance. While emotionally charged, the declaration "*I am the only one working*" positions Mrs. Durojaiye as the de facto provider, flipping the patriarchal script of male financial dominance. Her frustration is not merely personal; it reveals the hidden labour of women within households, often discursively coded as male-led. The insertion of the Yoruba insult *oloriburuku* ('cursed or useless man') is more than expressive; it functions as a moral delegitimisation of patriarchal failure. In FCDA terms, this is a discursive inversion: the woman exposes and denounces the ideological assumption of male competence in economic leadership. Her language renders visible the typically unspoken economic contributions of women in domestic spaces, reframing them as both necessary and authoritative.

Collectively, these excerpts show how *Swallow* uses female dialogue to subvert entrenched gender ideologies surrounding economic dependency. Through modal assertiveness, vernacular legitimacy, cultural reappropriation, and linguistic confrontation, women like Tolani, Rose, and Mrs. Durojaiye dismantle the normative structures that position them as economically subordinate. Their speech acts redefine provider roles and challenge the ideological mechanisms that sustain gendered financial inequality. In doing so, the film contributes to a broader feminist discourse that values not just women's labour, but their discursive authorship of economic power.

5.5. Subversion of gender norms and masculinities

In Nigerian society, hegemonic masculinity is discursively constructed through ideals of dominance, rationality, sexual control, and provision, while femininity is framed around submission, nurturance, and moral propriety (Izugbara, 2004; Mensah, 2021). These expectations are normalised not only through institutions but also through language. *Citation* and *Swallow* deploy female characters who actively resist, invert, or ridicule these gender binaries through everyday discourse. Their speech acts reveal alternative constructions of power, expertise, and desirability that challenge patriarchal expectations and affirm feminist subjectivity.

Though the previous themes explicitly address institutional and economic communicative spheres, it is crucial to recognise that in patriarchal systems, the private and public domains are discursively intertwined. The subversion of social, domestic, and romantic norms directly informs female professional agency. A woman's linguistic refusal to submit to domestic subservience or romantic policing establishes the ideological groundwork for her defiance in the workplace. By rejecting patriarchal scripts in these private and social verbal interactions, these characters cultivate the assertive discursive identities they subsequently deploy in professional and institutional communicative situations.

Excerpt 17

Moremi: *Okay, Professor. I am going to teach you how to drive a manual gear shift automobile.*

(*Citation*, 28:52)

Excerpt 18

OC: *Let me get you some wine.*

Rose: *No o, na beer me I dey drink.*

(*Swallow*, 40:05)

Excerpt 19

Sanwo: *... o ni Mrs. Archibong query Salako, o tun wa fun ni suspension (She said Mrs. Archibong queried Salako and also gave him suspension).*

(*Swallow*, 2:01:08)

Excerpt 20

Rose: *If I am dating and in six months he hasn't proposed, I'm gonna date another person... You can take me out to a club every Friday and buy me beer. But you better not wake me up on Saturday morning and ask me for breakfast.*

(*Swallow*, 5:43)

Excerpt 21

Tolani: *My roommate Rose is someone I could ask for advice; she spoke manly whether or not I was ready to listen.*
(*Swallow*, 6:47)

Excerpt 22

Gloria: *Are you single?*

N'Dyare: No, I'm married.

Gloria: *Ouch!*

Mr Kwesi: *Your friend has no shame.*

(*Citation*, 12:01)

In excerpt 17, Moremi's utterance disrupts the patriarchal hierarchy of both academic and gendered authority. In Nigerian society, driving – particularly manual driving – is symbolically coded as masculine, connoting control, autonomy, and physical skill. The verb *teach* is a directive and pedagogic act, reversing the expected professor-student dynamic. From an FCDA perspective, this is a discursive inversion of hegemonic masculinity: Moremi occupies the instructional role, undermining both academic seniority and male privilege. Her confident declarative syntax reframes expertise as independent of gender, affirming the FCDA notion that language can contest institutionalised power.

Rose's response in excerpt 18 rejects the feminized elegance of wine and embraces beer, a beverage culturally coded as masculine and working-class. The lexical choice *na beer me I dey drink* is a linguistic act of self-definition that subverts expectations of feminine refinement. In Nigerian middle-class and patriarchal cultures, wine is gendered as sophisticated and feminine, while beer is coded as masculine, associated with strength, ruggedness, or working-class leisure. By declaring her preference for beer in Pidgin English, Rose both rejects elitist expectations of decorum and reclaims the right to pleasure on her own terms. Her casual, defiant tone affirms FCDA's argument that resistance is often embedded in everyday speech. The use of Pidgin, a socially marked and often male-dominated linguistic register, amplifies the defiance. It resists the standardised, "proper" language expected of women who wish to appear "decent." This scene disrupts gendered linguistic expectations and affirms alternative femininities that are assertive, earthy, and unapologetic.

In the reported speech of Excerpt 19, Mrs. Archibong assumes the role of institutional disciplinarian, an authority typically reserved for men in patriarchal workplace hierarchies. The verbs *queried* and *gave... suspension* are disciplinary lexicalisations, signaling control and retribution. FCDA identifies such terms as ideologically potent: they locate women as enforcers rather than nurturers, flipping conventional gender roles. The scene highlights institutional power enacted through discourse, where a female character asserts administrative control in a male-dominated structure.

In excerpt 20, Rose's declaration of her dating terms performs a discursive deconstruction of romantic expectations. Rose's rhetoric satirizes traditional female roles within romantic scripts – submissive, sacrificial, and patient. Her blunt speech acts "*If he hasn't proposed... But don't wake me up and ask for breakfast*" signal relational autonomy. This satirises the cultural expectations placed on women to endure, serve, and wait for male validation. Nigerian romantic culture valorises the "patient woman" who cooks, cleans, and supports while hoping for a proposal (Adedoja, 2019). Rose mocks this with blunt lexical choices, *gonna date another person* and *don't ask me for breakfast*, asserting that she owes nothing outside mutual commitment. Her refusal

to be domesticated disrupts the gendered equation of femininity with self-sacrifice, particularly in intimate relationships. Rose rejects the performative patience and dependence expected of Nigerian women in romantic relationships (Saguy, Reifen-Tagar & Joel, 2021). FCDA identifies this as a discursive rejection of patriarchal exchange, where attention or affection is expected to be reciprocated with service.

Tolani's reflection in excerpt 21 on Rose's speech style identifies it as "manly," a revealing moment of gendered linguistic perception; "*She spoke manly...*". Here, *manly* does not refer to pitch or tone, but to discursive style – directness, bluntness, assertiveness. In Nigerian sociolinguistic norms, such speech is typically associated with male authority, while women are socialised to be polite, soft-spoken, or indirect (Yul-Ifode, 2012). By acknowledging and admiring Rose's "manly" voice, Tolani acknowledges a form of feminine discursive agency that disrupts politeness norms often imposed on women. This can be interpreted as linguistic re-gendering, where traditionally masculine discursive traits are adopted by women, not as mimicry, but as resistance to the silencing effects of "feminine speech."

The interaction in excerpt 22 presents a layered commentary on romantic agency and gendered decorum. Gloria's flirtation breaks from passive female archetypes by initiating desire. Gloria's question "*Are you single?*" positions her as the initiator of a romantic inquiry, a role typically reserved for men within patriarchal settings. Her forwardness challenges the normative expectation that women should be passive, demure, or reactive in romantic engagements. In taking initiative, Gloria asserts control over her desire, disrupting the symbolic order in which male pursuit and female receptivity are naturalised. N'Dyare's simple response, while factually neutral, is followed by Gloria's humorous *Ouch!* indicating not embarrassment, but a confident acknowledgment of rejection. Mr. Kwesi's interjection, "*Your friend has no shame,*" is a moralistic speech act reinforcing patriarchal respectability politics. His language performs ideological surveillance, policing female behaviour within heteronormative norms. In contrast, Gloria's discourse challenges the premise that women should be ashamed of expressing desire, performing a subtle but effective act of discursive resistance.

Across these excerpts, *Citation* and *Swallow* subvert hegemonic gender norms by constructing alternative expressions of power, pleasure, and relational agency. Female characters dismantle traditional binaries through lexical inversion, assertive speech acts, register defiance, and re-gendering of discourse. FCDA allows us to see how these acts are not isolated – they are part of a broader ideological contest over language, gender, and legitimacy. Through discursive strategies, these films promote a feminist reimagination of what it means to speak – and be heard – as powerful, on one's own terms.

6. CONCLUSION

A comparison of the two films reveals distinct discursive registers shaped by their institutional contexts. *Citation* (2020) operates within the post-#MeToo academic discourse of a university tribunal, where speech acts tend toward formal assertives and declaratives (e.g., "*I have filed my report,*" "*sit down!*"), and lexicalisation draws on academic credentialism (e.g., PhD, Rhodes Scholar, French). *Swallow* (2021), set in 1980s Lagos, uses more colloquial and vernacular registers (e.g., Pidgin, Yoruba, and informal directives) reflecting the working-class professional sphere. Despite these register differences, both films share a common FCDA strategy: the subversion of expected institutional norms of who may speak, and how. In *Citation*, women speak the language of academia more effectively than their male counterparts (e.g., Awosika, Moremi); in *Swallow*,

they speak the language of the workplace on their own terms (e.g., Rose, Tolani). This convergence suggests that FCDA shows a shared discursive representation of female resistance in institutional communication, even as the surface-level linguistic realisations differ.

This study has demonstrated how *Citation* and *Swallow* function as salient discursive sites for contesting gendered power structures in Nigerian society. Using FCDA, the analysis revealed how language operates dually as a tool of patriarchal control and, crucially, as a medium of resistance. Across five thematic dimensions – power struggles, sexual violence, discursive repositioning, economic autonomy, and the subversion of gender norms – female characters assert agency not merely through symbolic or cinematic spectacle, but through deliberate, strategic speech acts. These films refuse to portray African women as voiceless victims or passive figures within male-dominated institutions. Instead, they foreground women as discursive agents who challenge, destabilise, and reframe the ideologies that seek to constrain them. Moremi's refusal to euphemise sexual violence, Tolani's linguistic assertion of financial agency, Rose's unapologetic vernacular, and Awosika's command of institutional discourse collectively illustrate how language becomes a terrain of ideological struggle and feminist reimagination. Significantly, the analysis demonstrates how female characters successfully manipulate van Dijk's ideological square in institutional communication. Rather than accepting marginalised out-group positioning, these women discursively centre their own professional, academic, and moral legitimacy (emphasising in-group positive traits), effectively de-emphasising or dismantling the patriarchal authority of their male interlocutors.

This study contributes to feminist media and discourse scholarship by affirming the role of language as a site of meaning-making, resistance, and identity negotiation. Afolayan's films, while positioned within Nollywood's popular tradition, transcend entertainment to function as cultural texts of postcolonial critique and feminist intervention. They interrogate hegemonic masculinity and model alternative structures of authority, solidarity, and discursive power rooted in African realities. In a context where gender-based violence, economic marginalisation, and institutional silencing remain pervasive, these films do more than reflect society – they intervene in it. They invite audiences to interrogate the perceived naturalness of patriarchal norms and to imagine new grammars of power, in which women's voices are framed as legitimate, authoritative, and socially consequential. Even though this study does not measure direct audience reception, it demonstrates that these films model highly transformative discursive scripts. In a context where gender-based violence and institutional silencing remain pervasive, Afolayan's films provide a vital representational blueprint. They invite audiences to interrogate the perceived naturalness of patriarchal norms and to imagine new grammars of institutional power, in which women's voices are framed as professionally legitimate and socially consequential. Ultimately, this analysis affirms that the media possesses significant critical potential, functioning as a simulated arena where alternative, equitable professional discourses can be rehearsed and normalised.

Although this study offers valuable data on the discursive construction of female agency in *Citation* and *Swallow*, it is not without limitations. First, the analysis is based on two films by a single director, Kunle Afolayan, which may limit the generalisability of the findings to broader trends in Nollywood or African cinema. Secondly, although Feminist Critical Discourse Analysis (FCDA) allows for deep exploration of language and ideology, the study focuses primarily on dialogue and speech acts, without extensive attention to visual or cinematic techniques that also contribute to meaning-making. Additionally, the analysis is interpretive in nature, relying on close reading and theoretical framing, which may invite alternative readings or critiques. Future research could expand the scope by incorporating a larger sample of films, comparative regional studies, or multimodal analysis that includes visual and narrative structure.

Conflict of interest

The author states that there is no conflict of interest.

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ПЕРСОНАЛЬНЫЙ ИНТЕРНЕТ-ДИСКУРС ПРЕПОДАВАТЕЛЯ РКИ: ЛИНГВОДИДАКТИЧЕСКИЙ АСПЕКТ

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Аннотация: Коммуникативные модели современного образовательного дискурса активно трансформируются под воздействием цифровизации. Переход общения между преподавателем и иностранными студентами в социальные сети и мессенджеры меняет строгую вертикальную иерархию аудиторного взаимодействия на более свободную, «горизонтальную» коммуникацию. В связи с этим изучение интегративной природы персонального интернет-дискурса приобретает особую актуальность с точки зрения поиска эффективных методов обучения. Цель настоящего исследования – выявить и описать лингводидактический потенциал персонального интернет-дискурса вузовского преподавателя русского языка как иностранного (РКИ), реализуемого в социальных медиа. Эмпирическую базу составил корпус из 71 текстового сообщения, извлеченного из переписки иностранных студентов-бакалавров (из Китая, Туркменистана и Вьетнама) и их преподавателей в социальной сети «ВКонтакте» и мессенджерах WeChat и Telegram. В исследовании применялся комплексный подход, включающий методы дискурсивного, контекстуального, семантического и лингвостилистического анализа, а также метод целенаправленной выборки и анализ педагогического взаимодействия. Анализ коммуникативных практик показал, что неформальная переписка сохраняет институциональные рамки образовательной среды, формируя особый гибридный тип профессионального дискурса преподавателя. Авторами предложена классификация сообщений, на основе которой выделены три доминирующие типовые модели коммуникативной ситуации: информирования, убеждения и побуждения к действию. Установлено, что в рамках данных моделей реализуется выраженный перлокутивный (лингводидактический) эффект. Преподаватель в онлайн-среде не только решает организационные вопросы, но и выступает эталоном грамотной речи, целенаправленно и при этом деликатно корректируя лексико-грамматические ошибки студентов во внеаудиторное время. Полученные данные позволяют рассматривать персональный интернет-дискурс преподавателя РКИ в качестве важнейшего профессионального инструмента формирования языковой среды. Интеграция лингводидактики в повседневное

интернет-общение способствует снижению психологического барьера у иностранных учащихся, повышает их мотивацию и развивает межкультурную коммуникативную компетенцию за счет естественной речевой практики в реальных жизненных ситуациях.

Ключевые слова: персональный дискурс, интернет-дискурс, социальные сети, мессенджеры, лингводидактика, русский язык как иностранный, перлокутивный эффект.

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1. ВВЕДЕНИЕ

Проблема трансформации педагогического дискурса в условиях цифровизации активно обсуждается в современной науке. Тем не менее, несмотря на пристальное внимание исследователей к компьютерно-опосредованной коммуникации, специфика персонального интернет-дискурса преподавателя РКИ, его личное внеаудиторное общение со студентами в мессенджерах, а также прагматические механизмы реализации лингводидактического потенциала в условиях неформальной горизонтальной коммуникации остаются недостаточно изученными.

Авторы статьи полагают, что научная новизна исследования заключается в описании конкретных типовых моделей коммуникативной ситуации (ТМКС) на материале общения с азиатской (китайской, вьетнамской, туркменской) аудиторией, а также в выявлении прагматических стратегий, позволяющих преподавателю осуществлять деликатную коррекцию речи студентов без разрушения неформального контакта.

Целью данного исследования является (1) описание жанрово-функциональной типологии сообщений в персональном интернет-дискурсе преподавателя РКИ; (2) определение стратегий и приёмов, наблюдаемых в данной выборке и потенциально способствующих формированию ИКК; (3) предложение рекомендаций для лингводидактической практики. На материале исследований, проведенных авторами, рассматривается ряд ключевых вопросов: (1) какому регистру общения отдается предпочтение при переходе от аудиторного взаимодействия к персональному интернет-дискурсу, сокращается ли дистанция между преподавателем и студентом, (2) какие невербальные средства общения при этом включаются, (3) каковы наиболее эффективные приемы и техники с позиции лингводидактики, стимулирующие естественную речевую практику. Особое внимание уделено преимуществам неформальной интернет-коммуникации между учащимися и преподавателями: снижению тревожности у студентов, росту уверенности в использовании языка в реальных ситуациях, формированию положительного эмоционального фона обучения.

2. ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ИССЛЕДОВАНИЯ

С начала 2000-х годов российская лингвистика существенно расширила описание дискурса как объекта исследования, включая вопросы типологии, институциональной коммуникации и интернет-взаимодействия. В научных статьях, монографиях, диссертациях обсуждались и дискутировались как общетеоретические вопросы терминологии, типологии (Гордиевский, 2006; Белоглазова, 2009; Сеницына, 2010; Сеницына, Авдышева, 2014;

Данилова, 2015; Усачева, 2013), так и многочисленные результирующие описания различных типов дискурса, а также прагмалингвистические аспекты институциональных дискурсов (Григорьева, 2007; Лутовинова, 2009; Карчаева, 2009; Щипицина, 2010; Сдобнова, 2016; Добросклонская, 2014; Белова, 2016; Митягина, Сидорова, 2016; Ефанов, Осокин, 2022; Гришанович, 2023). Однако предложенные российским лингвистом В.И. Карасиком в 2000 году два основных вида дискурса – персональный и институциональный – используются в научном обороте и не утратили актуальности сегодня. В.И. Карасик определил институциональный дискурс как общение в заданных рамках статусно-ролевых отношений и назвал следующие виды институционального дискурса в современном коммуникативном пространстве: политический, дипломатический, административный, юридический, военный, педагогический, религиозный, мистический, медицинский, деловой, рекламный, спортивный, научный, сценический и массово-информационный (Карасик, 2000). Для нашего исследования также теоретическим обоснованием является определение, данное Карасиком персональному (лично-ориентированному) дискурсу, в котором «говорящий выступает как личность во всем богатстве своего внутреннего мира» (Карасик, 2000). При этом в более поздних работах авторы замечают отсутствие четких границ между двумя основными видами дискурса: «Возможен переход от одного дискурса к другому. Выходя за рамки повседневного общения, человеку приходится быстро воспринимать и перерабатывать новую информацию. В этом случае наблюдается быстрая смена тем. При переходе от одного дискурса к другому человек не испытывает трудности, так как любая подобная ситуация является его естественной сферой коммуникации» (Синицына, Авдышева, 2014). Это наблюдение сегодня дает нам возможность для изучения типовых моделей коммуникационных ситуаций (ТМКС) в персональном интернет-дискурсе преподавателя вуза. Для нас принципиально важным является также следующий вывод В.И. Карасика: «При рассмотрении дискурса социальных медиа можно сделать вывод, что в нем присутствует как персональный, так и институциональный типы дискурса. Первый прослеживается в отношении пользователей, когда участниками общения становятся хорошо знакомые люди, а само оно «сводится к поддержанию контакта и решению обиходных проблем» (Карасик, 2004). В качестве примера такого общения В.И. Карасик называет переписку в мессенджерах с контактами из телефонной книги или в социальных сетях с пользователями из списка друзей. И наконец, основополагающей дефиницией данного исследования выступает следующее определение: «под дискурсом социальных медиа следует понимать функционально-обусловленный тип дискурса, представляющий собой интеграцию персонального и институционального типов дискурса, которые создаются пользователями разного рода интернет-сервисов (мессенджеры, социальные сети, службы обмена данными, электронная почта и др.) в процессе активного использования языка и возникают в зависимости от платформы общения, собеседников, связей между ними» (Карасик, 2004).

Цифровые технологии активно трансформируют способы реализации коммуникативной компетенции современного коммуниканта. Они способствуют формированию умений эффективного общения с другими людьми, в том числе посредством передачи культурных и духовных ценностей, что отражает этический и социокультурный аспекты коммуникации. Кроме того, цифровые технологии участвуют в выражении эмоциональной связи между участниками общения, что связано с психологическим и экзистенциальными аспектами межличностной коммуникации. В более широком социальном контексте цифровое общение может рассматриваться как важный фактор социализации. В совокупности указанные параметры могут быть соотнесены с понятием коммуникативного потенциала личности (Лазина, 2022). Коммуникативная компетентность преподавателя РКИ проявляется в ясности

и структурированности изложения материала, эффективной организации обратной связи, а также в соблюдении принципов толерантности и корректности онлайн-общения. Партнерское взаимодействие как критерий коммуникационного уровня реализуется через использование интерактивных форматов работы, гибкость в выборе стратегий общения на различных цифровых платформах и оказание поддержки иностранным студентам за рамками формальных учебных ситуаций.

Интегративный характер дискурса социальных медиа позволяет использовать классификацию типовых моделей коммуникативной ситуации (ТМКС) в структуре институционального дискурса для анализа персонального интернет-дискурса:

- ТМКС информирования;
- ТМКС убеждения;
- ТМКС побуждения к действию;
- ТМКС создания интерактивной коммуникации (Малявкина, 2017).

Данные типовые модели подразделяются в соответствии с дискурсивными интенциями говорящего (адресанта). Авторская интенция может быть выражена как эксплицитно, так и имплицитно. В то же время не всегда можно выделить одну единственную авторскую интенцию в каждом конкретном эпизоде общения. Скорее можно говорить о совокупности интенций, вызывающих перлокутивный эффект.

Участниками персонального интернет-дискурса, как правило, выступают (1) вузовский преподаватель русского языка как иностранного и (2) обучающиеся – иностранные студенты. Среди каналов коммуникации можно выделить наиболее популярные – социальные медиа «ВКонтакте», мессенджеры Telegram и WeChat.

В последнее время вопрос обучения РКИ с помощью социальных сетей находит отражение в научно-методических статьях и разработках, мультимедийных проектах и диссертационных исследованиях (Нефедов, Ордынко, 2014). При этом чаще всего акцент делается на сам процесс обучения с использованием социальных сетей и других интернет-платформ: «социальные сети дают возможность создавать виртуальные сообщества и осуществлять различные формы работы с обучающимися: индивидуальную, коллективную и групповую работу; проектную деятельность: сетевые проекты, самостоятельную работу студентов» (Нестерова, 2021). В частности, Н. Г. Нестеровой и Д. А. Тумановой была разработана система заданий для подготовки иностранных учащихся к коммуникации в социальных сетях. Э. Р. Диких пишет, что информационная поддержка учебного курса в социальной сети позволяет студентам, пропустившим занятие, не выпадать из образовательного процесса, принимать участие в обсуждениях и выполнять задания дистанционно (Диких, 2012).

При рассмотрении персонального интернет-дискурса преподавателя русского языка как иностранного с точки зрения типов коммуникационных процессов важно отметить, что общение в аудитории строится по вертикали, доминирующей, в таком случае, оказывается нисходящая коммуникация. В то время как при общении между преподавателем и студентом в мессенджерах и социальных сетях основным становится горизонтальный тип коммуникации. В то же время, несмотря на неформальную площадку, сохраняется ролевая дистанция, т. к. сохраняются требования речевого этикета, и закрепление его навыков на письме входит в перечень лингводидактических задач коммуникации в социальных медиа.

Горизонтальные коммуникации называют также интерактивными (Василик, 2005). Интерактивные (горизонтальные) коммуникации, противопоставляемые вертикальным коммуникациям, очевидно, называются так потому, что «возникают в процессе взаимодействия с лицами, равными по положению», обеспечивая человеку необходимую социальную поддержку,

которая может способствовать «объединению усилий для достижения общих целей и задач», так как «психологически человеку удобнее обратиться за поддержкой именно к тем, кто стоит примерно на том же уровне, а не к выше- или нижестоящим» (Василик, 2005).

Вертикальная коммуникация подразделяется на нисходящую и восходящую коммуникацию. Согласно теории коммуникации, нисходящее направление характеризует коммуникативный поток, который перемещается от одного уровня в группе или организации к другому, более низкому уровню (Синекопова, 2014). Другой разновидностью вертикальной коммуникации является восходящая коммуникация. Восходящее направление вертикальной коммуникации – это коммуникация снизу вверх, выполняющая «функцию оповещения о том, что делается на низших уровнях» (Василик, 2005). Восходящая информация используется для обратной связи подчиненных с руководителем с целью информирования о результатах работы и текущих проблемах (Синекопова, 2014).

В зарубежной лингвистике и педагогике схожие процессы активно изучаются в рамках направлений Computer-Mediated Communication (CMC), Digital Discourse (цифровой дискурс) и Mobile-Assisted Language Learning (MALL). Исследователи отмечают, что использование социальных сетей и мессенджеров во внеаудиторном общении преподавателя и студента (Out-of-Class Communication) способствует повышению эффекта «преподавательского присутствия» (teacher immediacy), что напрямую коррелирует с ростом мотивации обучающихся (Manca & Ranieri, 2016; Miangah & Nezarat, 2012). Зарубежные авторы также подчеркивают гибридную природу общения в мессенджерах (например, WhatsApp или WeChat), где неформальная среда (social presence) неизбежно сталкивается с академическими целями (cognitive presence), требуя от преподавателя выработки особых стратегий коммуникативной адаптации (Bouhnik & Deshen, 2014; Herring, 2018).

3. МАТЕРИАЛ И МЕТОДЫ ИССЛЕДОВАНИЯ

Материалом исследования послужили текстовые сообщения, полученные в ходе переписки в социальной сети «ВКонтакте», а также в мессенджерах Telegram и WeChat между преподавателями Института русского языка как иностранного РГПУ им. А. И. Герцена и иностранными студентами бакалавриата, обучающимися по направлению 45.03.02 «Лингвистика». Общее количество отобранных для анализа сообщений – 71. С целью соблюдения этических норм вместо реальных имен студентов и преподавателей указаны их инициалы. В эпоху развития и повсеместного использования компьютерных технологий студенты, в том числе иностранные, активно взаимодействуют с преподавателями не только при очных встречах, во время аудиторных занятий и внеаудиторных мероприятий, но и дистанционно. В отличие от общения по электронной почте, переписка в социальных сетях и мессенджерах, как правило, не требует четкой структуры сообщений (как в случае с электронными письмами, в которых обязательными элементами являются «шапка» письма, обращение, основной текст, подпись) и характеризуется неформальным характером коммуникации, при которой дистанция между преподавателем и обучающимся сокращается. Данный материал позволяет в наиболее полном объеме провести исследование персонального интернет-дискурса преподавателя русского языка как иностранного, затрагивая и его лингвометодический аспект – корректировку ошибок, допущенных студентами в ходе переписки. Далее представляется целесообразным обосновать выбор данных мессенджеров и социальной сети в качестве источника материала.

Социальная сеть «ВКонтакте» является самой популярной в Российской Федерации и в настоящее время довольно активно используется иностранными студентами, желающими общаться с носителями русского языка, следить за новостями различных сообществ и т. д. Многие учащиеся добавляют в друзья своих преподавателей, чтобы иметь возможность быстро связаться с ними. Telegram является одним из наиболее популярных приложений для быстрого обмена сообщениями в странах СНГ, в частности, Узбекистане и Туркменистане. Таким образом, переписка с узбекскими и туркменскими студентами, обучающимися в РГПУ им. А. И. Герцена, преимущественно ведется в данном мессенджере. WeChat представляет собой китайское мобильное приложение, объединяющее в себе функции мессенджера, социальной сети и платежной системы. Данное приложение интересует нас, в первую очередь, как мессенджер, которым ежедневно пользуются все китайские студенты. Общение в WeChat способствует быстрой передаче информации, в том числе и целым группам или даже курсам иностранных студентов, подавляющее большинство которых в Институте русского языка как иностранного составляют учащиеся из КНР.

В исследовании задействован метод целенаправленной выборки сообщений в соответствии с критериями репрезентативности:

- наличие одной из ТМКС в персональном интернет-дискурсе преподавателя;
- наличие лингвометодического компонента в текстовых сообщениях ТМКС.

Методологическую основу исследования составили также анализ педагогического взаимодействия, сравнительный анализ, метод дискурсивного анализа, контекстуальный анализ, лингвостилистический анализ, семантический анализ.

Учитывая специфику анализируемого материала (личная переписка), данное исследование носит характер качественного пилотного проекта, кейс-стади. Его главной целью является не статистическое (количественное) обобщение, а выявление глубинных качественных механизмов прагматического и лингводидактического взаимодействия в гибридной цифровой среде. Все участники коммуникации были предварительно проинформированы о целях исследования и дали свое информированное согласие на анонимное использование фрагментов их переписки в научных публикациях.

Для верификации коммуникативных интенций обучающихся в мае 2025 года был проведен структурированный письменный опрос, в котором принял участие 21 студент-иностранец. Анкета включала в себя 5 закрытых вопросов с множественным выбором (направленных на выявление целей использования социальных медиа) и 2 открытых вопроса, позволяющих студентам в свободной форме описать свой опыт общения с преподавателями в сети. Полученные данные использовались для триангуляции результатов дискурс-анализа.

Необходимо оговорить и некоторые ограничения проведенного исследования. Для анализа были выбраны текстовые сообщения 21 студента из КНР, Туркменистана и Вьетнама и 2 преподавателей. Уровень владения русским языком – В1-В2. Анализ стратегий исправления ошибок, примененных преподавателями, не входил в перечень целей исследования.

4. РЕЗУЛЬТАТЫ И ОБСУЖДЕНИЕ

Ядро персонального интернет-дискурса вузовского преподавателя РКИ составляет общение участников коммуникации, обладающих аккаунтами (личными страницами) в социальной сети «ВКонтакте». В данном случае для анализа были выбраны текстовые сообщения

студентов из КНР (7 человек) и 1 преподавателя. Период наблюдения: сентябрь 2023 года – июнь 2025 года. В мае 2025 года среди студентов-участников коммуникации был проведен опрос, результаты которого приведены ниже.

В анализируемом материале первичной моделью выступает ТМКС создания интерактивной коммуникации в социальной сети «ВКонтакте». Механизм создания ТМКС стандартный, обеспеченный интернет-платформой социальной сети. Каждый из семи студентов, обладатель персонального аккаунта во «ВКонтакте», отправил запрос «Добавить в друзья» своему преподавателю. Важно заметить, что персональный дискурс обладает высокой степенью свободы в выборе коммуникантов, в частности, в социальной сети «ВКонтакте» адресат может принять или отклонить запрос «Добавить в друзья», или «Удалить из подписчиков». В данном случае преподаватель принял не все заявки, поданные от студентов. Пользуясь возможностью ограничения доступа на личную страницу, коммуникант отклонил просьбы тех коммуникаторов-студентов, которые не проявили усердия и заинтересованности в аудиторных занятиях. В первичной коммуникативной ситуации не используются авторские текстовые сообщения, поэтому нельзя однозначно говорить об авторской интенции. Тем не менее, опираясь на результаты опроса студентов-участников, можно утверждать следующее: авторская интенция – установление неформального контакта с преподавателем – выражена эксплицитно (Рис. 1).

Я зарегистрировался(лась) во ВКонтакте, чтобы ☐ Иметь практику в русском языке ☐ Неформально общаться с русскими друзьями ☐ Неформально общаться с преподавателями ☐ Завести русских друзей ☐ Мой ответ <u>Неформально общаться с преподавателями</u>

Рис. 1. Фрагмент формы опроса

Все последующие авторские сообщения коммуникантов в течение всего периода наблюдений носили двусторонний характер, имели различную интенсивность и различались по степени регулярности. Анализ содержания позволяет систематизировать их в зависимости от авторской интенции по трем типовым моделям:

- ТМКС информирования;
- ТМКС убеждения;
- ТМКС побуждения к действию.

Приводя примеры текстовых сообщений для каждой модели, мы выделяем исправления ошибок, которые делает преподаватель в ответном сообщении. Важно также отметить реакцию адресата на исправления. В приведенных ниже примерах «С:» обозначает сообщение студента, «П:» - сообщение преподавателя (см. Таблицу 1, особенности пунктуации и орфографии авторов сообщений сохранены).

Таблица 1. Примеры текстовых сообщений из социальной сети «ВКонтакте»

ТМКС информирования	Инициатор коммуникации - преподаватель	Инициатор коммуникации - студент
	П: Добрый вечер, Т. Как ваше здоровье? Есть температура? С: Доброе утро, И. В. <i>Нет температура</i> . Мне нужно очень хорошо отдыхать. Я устал. П: <i>Нет температуры - правильно</i> . Да, вы много занимаетесь. Вам надо набраться сил, здоровья – Ю. за вами хорошо ухаживает, я уверена. С: Ю. заболела из-за работы. <i>Нет температуры</i> .	С: Добрый день, И. В. Я исправил 1,3,6. П: Добрый день. Посмотрю в ближайшее время. Завтра или в среду. С: Хорошо. <i>В этой неделе</i> у меня есть зачеты и экзамены. Поэтому только смогу продолжить в следующем понедельник. П: Понятно. Правильно: <i>На этой неделе... в следующий понедельник</i> . С: Да.
ТМКС убеждения	П: Понимаете, Т., в стихотворении «говорит» погибший боец. Вначале он живой, сражается, а потом его убивают. «Звезда прямо под сердце» -- это пуля. Этот момент очень важный. Его надо показать интонацией. С: Понял. С: Спасибо <i>большой</i> . П: Правильно: спасибо <i>большое</i> . С: Я случайно ошибся. Спасибо Вам за исправление.	С: Хорошо. Спасибо за <i>вашу замечанию</i> . Проверю и исправлю. П: <i>Ваши замечания –правильно!</i> С: Спасибо за <i>ваши замечания!</i>
ТМКС побуждения к действию	П: Я посмотрела. Все хорошо. Надо сделать последний слайд «Благодарю за внимание!» И прочитайте текст доклада три раза вслух проверьте ударение в незнакомых словах – это влияет на оценку. С: Хорошо!	С: Когда вы <i>ездите</i> в Китай? Я в Китае жду вас. Давайте! П: Когда вы <i>поедете</i> в Китай? -- так правильно. С: Когда вы <i>поедете</i> в Китай?

С прагмалингвистической точки зрения особый интерес представляет стратегия коррекции ошибок, которую использует преподаватель. Возникает очевидный ролевой конфликт – мессенджеры предполагают «горизонтальное», неформальное общение, тогда как исправление ошибок является атрибутом «вертикального» институционального дискурса. Анализ показывает, что для снятия этого противоречия преподаватель активно прибегает к стратегиям позитивной вежливости и «сохранения лица» собеседника. Во-первых, используется имплицитная коррекция, когда преподаватель не указывает на ошибку прямо, а переформулирует мысль студента в правильном виде в своей ответной реплике, например: С: «*Нет температура*» > П: «*Нет температуры - правильно*»; С: «*в следующем понедельник*» > П: «*в следующий понедельник*».

Во-вторых, эксплицитные исправления смягчаются маркерами эмпатии и ободрения (например: «Ничего страшного, я просто исправил»). Такая прагматическая тактика позволяет сохранить неформальный, доверительный характер общения, реализуя при этом образовательную (перлокутивную) функцию без риска демотивировать иностранного учащегося.

Подробный анализ текстовых сообщений показывает, что мы не во всех случаях можем выделить единственную авторскую интенцию. Чаще интенций несколько, но одна является доминирующей в той или иной модели. Однако важна, на наш взгляд, воздействующая интенция адресанта-преподавателя, целенаправленно исправляющего грамматические ошибки адресатов. В ответных сообщениях все студенты неизменно благодарят и вносят исправления в переданное ранее текстовое сообщение. Данное наблюдение позволяет нам говорить о перлокутивном, в данном случае лингводидактическом эффекте, возникающем в типовых моделях коммуникативных ситуаций дискурса социальных медиа.

Обобщенный результат опроса студентов-участников коммуникации во «ВКонтакте» позволяет прийти к заключению, что интегративный характер дискурса социальных медиа, в котором присутствует как персональный, так и институциональный, в нашем случае

образовательный, тип дискурса расширяет дидактическое воздействие адресанта-преподавателя, одновременно повышая речевые навыки русского языка адресанта-студента.

Помимо анализа текстовых сообщений, выбранных из переписки между преподавателем и студентами в социальной сети «ВКонтакте», нами также были проанализированы сообщения из мессенджеров WeChat и Telegram, обладающих своей спецификой.

В отличие от социальной сети «ВКонтакте», в которой студенты регистрируются по желанию, связанному с потребностью в общении с носителями русского языка, в том числе с преподавателями, переписка в мессенджерах WeChat и Telegram для иностранных студентов является более привычным способом общения с членами семьи и друзьями.

Telegram является одним из наиболее популярных приложений для быстрого обмена сообщениями на территории Российской Федерации, поэтому его использование удобно и привычно как многим студентам (особенно из стран СНГ), так и их преподавателям. WeChat представляет собой популярное многофункциональное приложение в Китайской Народной Республике, подавляющее большинство жителей которой используют его ежедневно не только для общения, но и для оплаты покупок, ведения личной странички по аналогии с социальными сетями, игр и др. Таким образом, можно констатировать, что применение Telegram и WeChat в контексте преподавания РКИ и коммуникации между учащимися и преподавателями является весьма эффективным: студенты с готовностью добавляют преподавателей в контакты, часто обращаются к ним как по учебным, так и по различным бытовым вопросам. Использование данных мессенджеров способствует более близкому и доверительному общению между студентами и преподавателем. Отметим, что сам факт использования преподавателем приложения WeChat может заинтересовать китайских студентов и расположить его к ним.

В то время как в социальной сети «ВКонтакте» у преподавателя есть возможность добавить студента в друзья или отклонить заявку, добавление студентов в контакты в мессенджерах WeChat и Telegram происходит относительно «незаметно» для участников коммуникации, сохраняя при этом возможность быстрой связи при необходимости. В некоторых случаях преподаватель может попросить «добавиться» к нему в контакты не всех студентов определенной группы, а 3-4 человек, чтобы, с одной стороны, быть на связи с группой, а с другой стороны, избежать переизбытка новых имен в списке личных контактов, что иногда может затруднить быстрый поиск нужного контакта. Также важно отметить то, что в мессенджерах преподаватели, в особенности, кураторы студенческих групп и курсов создают общие чаты, в которых можно оперативно донести до всех студентов информацию или обсудить какие-либо вопросы. При этом персональный интернет-дискурс преподавателя также функционирует в полной мере в рамках личной переписки со студентами.

Для анализа были отобраны текстовые сообщения 14 студентов из Китая, Туркменистана и Вьетнама, полученные в период с конца декабря 2024 г. по июль 2025 г. Общий объем сообщений – 664 слова. В каждом примере курсивом выделен лингводидактический компонент: ошибка, допущенная студентом, исправлена преподавателем в ответном сообщении либо без прямого указания на нее, либо с прямым указанием на ошибку. Как и в случае с примерами из социальной сети «ВКонтакте», при рассмотрении сообщений из мессенджеров Telegram и WeChat первичной моделью оказалась ТМКС создания интерактивной коммуникации. Как правило, студенты, добавляясь в контакты, отправляют сообщения, содержащие только фамилию и имя (чаще всего так делают студенты из КНР) либо небольшое предложение с приветствием. Анализ содержания сообщений и содержащихся в них авторских интенций позволил распределить их по трем типовым моделям коммуникативной ситуации: ТМКС информирования, ТМКС убеждения, ТМКС побуждения к действию.

В приведенных ниже примерах «С:» обозначает сообщение студента, «П:» - сообщение преподавателя (см. Таблицу 2).

Таблица 2. Примеры текстовых сообщений из мессенджеров Telegram и WeChat

ТМКС информирования	Инициатор коммуникации - преподаватель	Инициатор коммуникации - студент
	П: Здравствуйте! У нас зачет в среду. С: Будет ли <i>вступительный экзамен в колледж</i> очень сложным? П: Нет. Вы учитесь <i>в университете, а не в колледже. Это не экзамен, тем более, не вступительный. У нас просто зачет.</i>	С: <студент прислал скриншот расписания> Завтра эти две пары будут находиться в разных местах? П: Здравствуйте, да, некоторые занятия проходят в главном корпусе на Мойке.
	П: Здравствуйте! Напишите, пожалуйста, когда студенты Вашей группы приедут в Россию. С: Здравствуйте! <имена студентов> Все трое прибыли в Россию 23 февраля. П: Хорошо, спасибо! «Прибудут» - будущее время нужно. С: Спасибо большое!	С: Здравствуйте! Из-за пробок и дождливых дней мы можем опоздать в школу. П: Здравствуйте, в школу не нужно приходить. Приходите в университет. Хорошо, я подожду.
	П: Здравствуйте! 14 июня у вас есть зачет по уроку <...> В день зачёта нужно обязательно выполнить тест. Кодовое слово 53. С: Здравствуйте! Раньше нам сказали, что это необязательно. Это дисциплина по выбору. П: Да, но, к сожалению, ситуация поменялась. Завтра будет проверка, поэтому нужно обязательно выполнить тест всем студентам! С: Я уже сделал этот тест нам надо идти в университете? П: Нет, в университет приходить не нужно, это нужно сделать дистанционно, в Moodle.	С: Уважаемая Б. В.! Меня зовут <...>, группа 4, я кашляю, поэтому хочу попросить у вас сегодня отпуск. Хорошего дня! С уважением, <...>. П: Здравствуйте! Хорошо, не болейте. Только я не «уважаемая», а «уважаемый». С: Большое спасибо) П: И лучше обращаться «В. А.», без фамилии. С: Хахаха хорошо
	П: Здравствуйте! Скажите, пожалуйста, где сейчас студент <...>? С: Он уже приехал. На прошлой пятницу. П: Правильно «В прошлую пятницу». С: Извините. П: Ничего страшного, я просто исправил.	С: Этим осенью я переехал в семь групп. Сейчас я в семи группах. П: «Сейчас я в седьмой группе». Так правильно. Или «в группе 7». С: Хорошо! С: <студент прислал фотографии, снятые в Выборге> Первые две фотографии – это городок техобслуживания. П: Здравствуйте! Почему городок техобслуживания? Это Выборг. Спасибо! Замечательные фотографии! С: Потому что в китайских социальных сетях люди называют его городом техобслуживания или финским городом. П: Понял.
ТМКС убеждения	П: Здравствуйте! Вам нужно завтра обязательно зайти в деканат. С: Кабинет деканата находится на втором этаже школы? П: Да, но не школы, а университета. Института русского языка как иностранного. Кабинет 23. П: Здравствуйте! У Вас есть какие-нибудь проблемы со сдачей академической разницы? С: Добрый день! Мне нужна оценка за этот предмет, но я не могу связаться с учителем. Что я должен делать? П: Вам нужно прийти в деканат, они помогут связаться с преподавателем.	С: Здравствуйте, помогите, пожалуйста, отредактировать список имён. Завтра я не смогу прийти. Мне нужно готовиться к танцевального во вторник. Спасибо большое. П: Здравствуйте! Вам нужно готовиться к танцевальному выступлению? Это мероприятие обязательно для всех студентов! Списки проверялись и утверждались. Извините, но никак нельзя завтра пропускать. С: да, я приду завтра П: Спасибо за понимание! До завтра! *мы относим данный пример к ТМКС убеждения, потому что авторская интенция преподавателя (ТМКС убеждения) возобладала
ТМКС побуждения к действию	П: Здравствуйте! Пожалуйста, срочно подойдите в международный отдел. С: Отправляйся в Казань, б, верно? П: Да. Вам нужно пойти на Казанскую улицу, дом б, где Вы были сегодня.	С: Это составленный мной план содержания диссертации. Можете ли вы проверить его или предложить какие-либо рекомендации? П: Здравствуйте! Вы пишете не диссертацию, а дипломную работу на 4 курсе. Или ВКР – выпускную квалификационную работу. С: Дипломная работа.

Таким образом, мы видим, что в проанализированных примерах встречаются разнообразные ошибки: лексические (многие студенты из КНР пишут «школа», «колледж» вместо «университет», «диссертация» вместо «курсовая работа» или «дипломная работа» и т. п.), грамматические и другие. Задача преподавателя – вовремя исправить их, тем самым способствуя совершенствованию речевых навыков учащихся и используя элементы лингводидактики в общении в мессенджерах в рамках персонального интернет-дискурса.

Авторами был проведен опрос студентов-участников коммуникации. Приводим несколько характерных ответов:

«ВКонтакте помогает мне поддерживать контакт с друзьями, быть в курсе новостей, а также улучшать свои навыки русского языка»;

«Я зарегистрировалась во ВКонтакте, чтобы неформально общаться с преподавателями»;

«Я зарегистрировалась во ВКонтакте, чтобы неформально общаться с русскими друзьями».

5. ЗАКЛЮЧЕНИЕ

В современной гибридной модели обучения педагогический дискурс представляет собой не просто сферу обмена информацией, но прежде всего территорию педагогического новаторства, где формируется и развивается личность обучающегося. Таким образом, учебный процесс предстает как совместная и целенаправленная педагогическая деятельность преподавателя РКИ и студента, направленная на трансформацию личности последнего, где каждый элемент взаимодействия – от речевых норм до выбора методов обучения – служит единой цели: всестороннему развитию иностранного учащегося в контексте современных требований к выпускнику российского университета. В контексте цифровой педагогической среды важной становится не только семантическая содержательность самого речевого сообщения, но и его лексико-грамматическое оформление, которое выступает в роли инструмента для достижения поставленных образовательных задач. Это, в свою очередь, подразумевает гибкое и осмысленное применение норм литературного языка с учётом нормативно-стилистических требований современного русского языка. Общение в рамках социальных медиа позволяет преподавателю РКИ сохранить необходимый баланс между строгими академическими регламентами и адаптивностью виртуального взаимодействия между участниками образовательного процесса.

Проведенный дискурсивный анализ типовых моделей профессиональной интернет-коммуникации персонального дискурса преподавателя РКИ выявил наличие определенного лингводидактического потенциала в обмене текстовыми сообщениями между преподавателем и иностранными студентами. Как персональный дискурс, он личностно-ориентирован и нацелен на неформальное общение участников, но в то же время статусы участников изначально определены институциональным образовательным дискурсом. Интегративный характер дискурса социальных медиа расширяет обучающее воздействие преподавателя на студентов. Во-первых, преподаватель-адресант демонстрирует образец правильной письменной речи, во-вторых, преподаватель-адресат получает возможность исправлять ошибки в письменной речи студентов во внеаудиторное время. В исследуемом корпусе коммуникативных актов преобладают ТМКС информирования и ТМКС побуждения к действию. Лингводидактическая стратегия исправления обнаружила признаки коммуникативной приемлемости в проанализированных эпизодах, т. к. иностранные студенты проявляли заинтересованность

в неформальном общении с преподавателем и исправлении своих ошибок. Хотя полученный результат можно считать проявлением частного случая, он свидетельствует об общей тенденции: лингводидактика позволяет использовать дискурс социальных медиа для повышения речевых компетенций иностранных учащихся.

Успешный опыт, приобретенный нами в ходе исследования, предполагает продолжение изучения данной тематики, а также рекомендации преподавателям РКИ активнее включать студентов в качестве участников персонального интернет-дискурса преподавателя.

Конфликт интересов

Авторы заявляют об отсутствии конфликта интересов.

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**PERSONAL INTERNET DISCOURSE OF A TEACHER
OF RUSSIAN AS A FOREIGN LANGUAGE:
LINGUODIDACTIC ASPECT**

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Abstract: Communication models in modern educational discourse are undergoing active transformation driven by digitalization. The shift of communication between teachers and international students to social networks and instant messengers replaces the strict vertical hierarchy of classroom interaction with a more flexible, “horizontal” type of communication. Examining the integrative nature of personal Internet discourse is of great relevance for developing effective teaching methods. The study aims to identify and describe the linguodidactic potential of the personal Internet discourse of a university teacher of Russian as a Foreign Language (RFL) realized through social media. The empirical basis comprises a corpus of 71 text messages extracted from the correspondence between foreign undergraduate students (from China, Turkmenistan, and Vietnam) and their university RFL teachers via the VKontakte social network and the WeChat and Telegram

instant messengers. The study employs a comprehensive methodological framework, including discourse, contextual, semantic, and linguostylistic analysis, alongside purposive sampling and the analysis of pedagogical interaction. The analysis of communicative practices revealed that informal correspondence maintains the institutional framework of the educational environment, thereby forming a specific hybrid type of professional discourse. The authors propose a classification of student-teacher messages, identifying three dominant typical models of communicative situations: informing, persuading, and urging to action. It is established that a pronounced perlocutionary (linguodidactic) effect is realized within these models. In the online environment, the teacher not only addresses organizational issues but also acts as a model of literate written speech, purposefully and tactfully correcting students' lexical and grammatical errors outside of class time. Results of the study show that personal Internet discourse serves as a crucial professional tool for shaping the language environment. Integrating linguodidactics into daily online communication reduces the psychological barrier for international students, increases their motivation, and develops intercultural communicative competence through natural language practice in real-life situations.

Keywords: personal discourse, Internet discourse, linguodidactics, social networks, instant messengers, Russian as a foreign language, perlocutionary effect.

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DEVELOPING WORK READINESS IN GENERATION Z: THE ROLE OF DIGITAL SKILLS, COMMUNICATION, EXPERIENTIAL LEARNING, AND SELF-EFFICACY

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Abstract: Literature on work readiness increasingly highlights the critical need for graduates to successfully integrate into specialised professional discourse communities, particularly as institutional communication becomes more complex in the digital era. However, prevailing employability models, predominantly derived from Western contexts, often emphasise self-efficacy as the core psychological mediator. This study critically examines the universality of such models within the sphere of institutional communication in a developing economy. The objectives are to (1) test the direct influence of professional communication skills, digital literacies, and experiential learning on work readiness, and (2) utilise an explanatory sequential mixed-methods design (QUAN → qual) to explore the limitations of self-efficacy among Generation Z university students transitioning into the Indonesian labour market. The quantitative phase surveyed 277 students, analysing data via PLS-SEM. The subsequent qualitative phase used in-depth interviews (n=15) to unpack unexpected statistical outcomes. The quantitative results indicated that communicative competence (including the clear articulation and persuasion of ideas), digital skills, and experiential learning significantly drive work readiness. Crucially, however, self-efficacy failed to function as a mediator. The qualitative findings elucidated why this paradox occurred: coping with institutional communication and hiring practices in Indonesia demands strict pragmatism. Students prioritise producing tangible communicative artefacts (e.g., professional portfolios, language certifications) and tapping into informal institutional networks (social capital) far above internal psychological confidence. This study advances the literature by providing robust empirical evidence from a non-Western context. It challenges the universal application of self-efficacy theory, proposing instead that the demonstrated mastery of professional discourse and active

participation in institutional networks are more potent predictors of employability. These findings offer vital implications for teaching foreign languages for specific professional purposes, suggesting educators must prioritise authentic, task-based language instruction that yields verifiable communicative outputs over abstract confidence-building exercises.

Keywords: work readiness, digital skills, communicative competence, experiential learning, self-efficacy, mixed-methods, professional discourse, Generation Z.

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1. INTRODUCTION

The imperative to produce work-ready graduates has become a critical global challenge in the Industry 4.0 era, characterised by rapid labour market transformations (Islam, 2022). Nevertheless, a “skills gap” persists, in which employers consistently report that university graduates are frequently unprepared for the realities of the modern workplace (World Economic Forum, 2020). This gap directly highlights a fundamental critique of higher education: curricula are often perceived as overly theoretical, failing to equip students with the practical competencies required to be productive from day one (Lawton et al., 2024). Consequently, identifying the determinants, be they technical, interpersonal, or psychological, that effectively cultivate work readiness has become an exigent research agenda for educational institutions.

In response to this challenge, management and education literature, predominantly originating from Western contexts, has identified various antecedents of work readiness. Research consistently highlights the importance of mastering tangible competencies such as digital skills (Van Laar et al., 2020) and communication skills (Cuic Tankovic et al., 2023; Reith-Hall & Montgomery, 2023), as well as practical experience through experiential learning (Kolb, 1984). Crucially, foundational theories, such as Social Cognitive Theory (Bandura, 1986), have positioned psychological factors, particularly self-efficacy, as a critical mediator. The prevailing model in this literature posits that it is this internal conviction (i.e., an individual’s belief in their capabilities) that acts as the psychological “engine” translating acquired skills into workplace readiness (Fugate et al., 2004). Consequently, the current understanding relies heavily on the assumption that self-efficacy is a universal psychological driver of work readiness, an assumption critically examined in this study.

However, this assumption of self-efficacy’s universality warrants scrutiny, as the preponderance of empirical evidence originates from individualistic cultural contexts in Western nations. Scant research has critically examined whether this model, focused on an individual’s internal psychological factors, holds in non-Western countries, such as Indonesia, where contextual and external factors may play a more dominant role. For instance, in a highly pragmatic labour market, students (such as Gen Z) might value tangible evidence of skills (portfolios) or even the strength of social capital (connections or ‘insiders’) over mere internal psychological confidence. Thus, a clear literature gap exists not only to re-test this model but also to explore in depth why such contextual factors might render the standard psychological model less relevant.

Therefore, this research aims to address this gap with two primary objectives: (1) to quantitatively examine the standard work readiness model (including the mediating role of self-efficacy) among Gen Z in Indonesia, and (2) to qualitatively explore why this model may fail to explain

the contextual realities students face. To answer these complex “what” (objective 1) and “why” (objective 2) questions, a purely quantitative design, such as PLS-SEM alone, is insufficient. This study adopts an explanatory sequential mixed-methods (QUAN → qual) design, as described by Creswell (2007), constituting a methodological innovation in this field. This approach integrates the statistical power of quantitative survey data (N=277) for hypothesis testing with deep qualitative insights from interviews to elucidate unexpected findings. Through this methodological integration, the research contributes to the literature by offering a richer, more contextually relevant understanding of the determinants of work readiness in a developing country.

2. THEORETICAL BACKGROUND

Understanding the antecedents of work readiness has become a principal focus in the education and management literature, particularly in addressing the demands of Industry 4.0. Conceptually, work readiness is not a binary ‘ready or not ready’ state, but rather a complex multidimensional construct (Herbert et al., 2020; Makki et al., 2023). This construct is generally understood as a synergistic blend of human capital (knowledge and technical skills) and psychological capital (personal attributes and self-belief) that enables graduates to adapt and contribute productively in the workplace (Aprile & Knight, 2020; Fugate et al., 2004). Therefore, a comprehensive framework for explaining work readiness must identify how graduates build their ‘assets’ of competence alongside the psychological ‘engine’ that mobilises those assets.

The primary foundation of work readiness lies in the possession of ‘tangible assets’ in the form of competencies relevant to current industry demands. In the modern era, two competencies stand out as non-negotiable: digital skills and communication skills (Cuic Tankovic et al., 2023). Digital skills have evolved from mere technical abilities into a fundamental literacy for professional participation (Gui & Argentin, 2011; Van Laar et al., 2020; World Economic Forum, 2020). In parallel, communication skills, encompassing the clear conveyance of ideas and persuasion, are consistently ranked by employers as the most crucial ‘metaskill’, without which technical abilities lose their value (Farzaliyeva, 2022; Succi & Canovi, 2020). This consistent empirical evidence indicates a fundamental positive relationship between the mastery of these two skills and work readiness, forming the basis for the initial hypotheses in this study.

Furthermore, in the context of a globalized labour market, this communication skill is intrinsically linked to the mastery of specialized professional discourse and, frequently, proficiency in a foreign language (e.g., English for Specific Purposes) (Ramírez, 2015). For Gen Z, communicative competence is no longer limited to interpersonal fluency. It requires the ability to work with complex institutional genres, articulate persuasive arguments, and produce tangible linguistic artefacts (such as professional emails, project pitches, and digital portfolios) that signal their legitimate membership within a professional community.

However, the possession of ‘tangible assets’ (digital and communication skills) cannot be effectively acquired solely through passive, theoretical classroom learning. Experiential Learning Theory (Kolb, 1984) provides a robust theoretical foundation, positing that knowledge and skills are created through the “transformation of experience.” In the context of higher education, this manifests as internship programmes, project-based learning, and work simulations (Masdarini et al., 2024). These authentic environments serve as the ‘crucible’ wherein students test, practice, and validate their theoretical competencies, transforming them into proven, practical skills. Therefore, participation in experiential learning is hypothesised as the third direct driver of work readiness, as it provides the essential platform for competency development.

Interestingly, the Western-dominated literature does not stop at these direct relationships; it focuses profoundly on the psychological mechanisms that bridge the gap between possessing skills and feeling ready. This is where Social Cognitive Theory, developed by Bandura (1986), becomes particularly influential, proposing that self-efficacy, an individual's belief in their ability to succeed, is the primary psychological mediator. The underlying logic of this model is that successful experiences (e.g., mastering a new skill or succeeding in an internship) build self-efficacy (H5, H6, H7), and this self-efficacy subsequently becomes the internal engine driving work-ready behaviours and attitudes (H8, H9, H10). Consequently, this self-efficacy mediation model has become a 'gold standard' and a foundational assumption in the majority of Western work readiness research.

However, this assumption regarding the universal mediating role of self-efficacy becomes questionable, as its empirical backing is derived almost exclusively from individualistic cultural contexts in Western nations. Little research has critically examined whether this model, focused on an individual's internal psychological factors, remains valid in non-Western countries, such as Indonesia, where contextual and external factors might play a more dominant role. For instance, in a highly pragmatic labour market, Gen Z students might value tangible proof of skills (such as portfolios or certificates) more than internal psychological confidence. Furthermore, external factors, such as the strength of social capital (connections or 'insiders'), might be perceived as a more influential career pathway than individual self-efficacy. Thus, a clear literature gap (a clear advancement gap) exists not only to retest this model but also to explore in depth why these contextual factors might render the standard Western psychological model less relevant.

In developing economies, the transition from education to employment is often influenced by factors beyond individual competence. While Human Capital Theory emphasises skills and knowledge (Becker, 1985), Social Capital Theory highlights the value of social networks and connections in securing economic resources (Bourdieu, 1986).

Previous studies suggest that in collectivist cultures, strong ties, often manifested as kinship or close personal networks, can play a pivotal role in recruitment processes (Tlaiss & Kauser, 2011). This creates a labour market where meritocratic selection coexists with network-based hiring. Consequently, a graduate's confidence may depend not only on their internal skills but also on their perception of access to crucial professional networks.

Based on the aforementioned literary debate, this study proposes a mixed-methods model to test the identified tension. The quantitative phase of this research will test both sides of the argument: (1) the direct influence of tangible assets, skills, and experience, and (2) the mediating role of the psychological engine dominant in Western literature. The qualitative phase (explained in the Methodology) will then be utilised to explore in depth why a mediation failure might occur, thereby providing a literature advancement supported by methodological innovation. Therefore, the quantitative hypotheses to be tested in this study are as follows:

- H1: Digital skills have a positive and significant influence on work readiness.
- H2: Communication skills have a positive and significant influence on work readiness.
- H3: Experiential learning has a positive and significant influence on work readiness.
- H4: Self-efficacy has a positive and significant influence on work readiness.
- H5: Digital skills have a positive and significant influence on self-efficacy.
- H6: Communication skills have a positive and significant influence on self-efficacy.
- H7: Experiential learning has a positive and significant influence on self-efficacy.
- H8: Self-efficacy mediates the influence of digital skills on work readiness.
- H9: Self-efficacy mediates the influence of communication skills on work readiness.
- H10: Self-efficacy mediates the influence of experiential learning on work readiness.

3. MATERIAL AND METHODS

3.1. Research design

This study adopts an explanatory sequential mixed-methods design (QUAN → qual) (Creswell, 2013; Guest et al., 2006). This design was chosen in response to critiques of a “lack of methodological innovation” and represents an ideal approach to comprehensively address the research objectives. The research flow consists of two phases: (1) The primary Quantitative (QUAN) Phase was utilised to test hypotheses and identify statistical relationships among variables. (2) The subsequent Qualitative (qual) Phase was employed to explain and deepen the quantitative findings that were unexpected and contradictory to existing literature, particularly concerning the failed mediating role of self-efficacy.

3.2. Phase 1: Quantitative (QUAN) study

3.2.1. Quantitative sample and data collection

The quantitative phase of this study employed a cross-sectional survey approach. The target population was Gen Z university students in Indonesia in the final stages of their studies, as they are the group most relevant to the issue of work readiness. Utilising a purposive sampling technique, data were collected from a total of 277 valid respondents. The online questionnaire was disseminated via social media and academic networks during July. To capture richer variations in responses and enhance data sensitivity, all instrument items were measured using a 7-point Likert scale (ranging from 1 = Strongly Disagree to 7 = Strongly Agree).

3.2.2. Instruments and quantitative measurement

The research instrument (questionnaire) was developed based on established literature. Work Readiness was measured using indicators adapted from the following papers (Fugate et al., 2004a; Herbert et al., 2020), encompassing dimensions of human and psychological capital. Digital Skills were measured using indicators adopted from Van Laar et al. (2020) and Gui and Argentin (2011), focusing on practical competencies in the digital era. Communication Skills were measured using indicators developed by Tankovic et al. (2023). Experiential Learning was measured with indicators adapted from Kolb (1984) and Morris (2020), assessing students' exposure to practical work experiences. Finally, Self-Efficacy was measured using indicators adapted from Bandura (1997). All items had been validated and shown to be reliable in previous research.

3.2.3. Quantitative analysis technique: PLS-SEM

Partial Least Squares Structural Equation Modeling (PLS-SEM) was chosen over Covariance-Based SEM (CB-SEM) because this study is exploratory and predictive, focusing on identifying key drivers of work readiness rather than confirming an established theory. Furthermore, PLS-SEM is more suitable for complex models with multiple latent variables and a moderate sample size (below 300), where data normality cannot be fully guaranteed (Hair et al., 2019).

Data from the quantitative phase (N=277) were analysed using Partial Least Squares Structural Equation Modeling (PLS-SEM) with SmartPLS 4 software. PLS-SEM was selected as the primary analysis technique for two reasons: (1) it is ideal for testing complex models and predicting target variables (work readiness), and (2) its capability to handle models involving both reflective and formative constructs. Following the recommendations of Hair et al. (2022) and Sarstedt et al. (2021), the analysis was conducted in two steps:

3.2.3.1. Evaluation of the measurement model

This step was conducted to ensure data validity and reliability by testing convergent validity (outer loadings, AVE, CR) and discriminant validity (HTMT).

3.2.3.2. Evaluation of the structural model

To test the research hypotheses, path coefficients, p-values, and T-statistics were analysed through a bootstrapping procedure (5000 subsamples) to assess the significance of direct and mediating relationships.

3.3. Explanatory qualitative study

The second phase of this mixed-methods design was devised as a proactive step to gain a richer understanding than is attainable from survey data alone. Its primary objective was to prepare explanations for complex, unexpected, or contradictory quantitative findings. Given that the theoretical background section had already identified a debate over the universality of self-efficacy's mediating role (Western vs. non-Western contexts), this qualitative phase was explicitly designed to explore the "why" behind these relationships from students' perspectives.

This mixed-methods approach was chosen because the study aims not only to identify what relationships exist, but also to explain why they emerge. By adding the qualitative phase, the study gains the methodological depth to uncover the pragmatic realities that students may face, which cannot be captured by quantitative survey data alone.

3.3.1. Participant selection and qualitative data collection

For the qualitative phase, purposive sampling was used to recruit participants who could provide the richest insights. Participants were final-year students and recent graduates from the study population with direct experience of the transition from university to the workforce.

Semi-structured, in-depth interviews were conducted until data saturation was reached, which occurred at 15 participants. All interviews were conducted face-to-face, allowing the researcher to capture nuances and build a deeper rapport. The interview questions were open-ended and exploratory, focusing on students' perceptions of the relationship between self-belief (self-efficacy) versus tangible skills (portfolio evidence) and the realities of the Indonesian labour market.

In line with the explanatory sequential mixed-methods design, participants for the qualitative phase were purposively selected from the respondents who had previously participated in the quantitative survey. This approach was employed to ensure explanatory consistency between the quantitative findings and the qualitative insights. The selected participants represented diverse levels of work readiness and self-efficacy, enabling a deeper exploration of the unexpected quantitative results, particularly regarding the non-significant role of self-efficacy.

3.3.2. Qualitative data analysis

The qualitative data collected from the interviews were analysed using Thematic Analysis (Braun & Clarke, 2006). This process involves six phases: (1) familiarisation with the data, (2) generating initial codes, (3) searching for themes, (4) reviewing themes, (5) defining and naming themes, and (6) producing the report. This systematic approach allows the researcher to identify key patterns and themes emerging from the data. These themes will then be used to provide deep insights into students' perceptions of the role of self-efficacy in the context of work readiness.

To ensure the credibility and trustworthiness of the qualitative findings, this study applied several validation strategies recommended by Lincoln and Kalleberg (1985). These included data triangulation, member checking, and maintaining an audit trail throughout the analytic process. Triangulation was achieved by comparing responses across multiple participants to con-

firm consistency of emerging themes, while member checking was conducted by sharing the preliminary interpretations with several participants to verify the accuracy and authenticity of the results.

3.4. Mixed-methods data integration

Finally, this explanatory sequential design integrates both datasets at the interpretation stage. Findings from Phase 1 (QUAN) will be presented first to establish the statistical relationships. Subsequently, findings from Phase 2 (qual) will be presented in the Discussion section to provide a rich, contextual explanation for the statistical findings, particularly for the hypothesis-testing results, both those that were supported and those that were not.

4. RESULTS AND DISCUSSION

This section presents the findings within the explanatory sequential mixed-methods design. The first section (4.1) reports the statistical results from the quantitative (QUAN) phase. The second section (4.2) will report the thematic findings from the qualitative (qual) phase.

4.1. Quantitative study

4.1.1. Respondent profile and descriptive analysis

The quantitative (QUAN) phase successfully gathered valid data from 277 respondents. The sample comprised 151 male respondents (54.5%) and 126 female respondents (45.5%). In terms of academic background, a substantial majority of participants were from social science fields ($n = 194$; 70.04%), while the remainder were from science fields ($n = 83$; 29.96%).

Descriptive findings indicated high mean scores for all constructs, suggesting generally positive perceptions (Table 1). A crucial initial finding was that Self-Efficacy registered the highest mean score among all variables. This descriptive finding indicates that, at a surface level, the Gen Z respondents possess a very high level of confidence in their abilities.

Table 1. *Description of questionnaire results*

No	Variable	Mean	Standard Deviation
1	Work Readiness	5.79	1.06
2	Digital Skills	5.96	0.98
3	Communication Skills	5.41	0.99
4	Experiential Learning	5.92	1.01
5	Self-Efficacy	6.15	1.03

4.1.2. Evaluation of the measurement model (outer model)

In accordance with PLS-SEM analysis procedures developed by Hair et al. (2019), the measurement model (outer model) was evaluated first to ensure the research instrument met the standards of validity and reliability.

Construct reliability was assessed using Cronbach's Alpha (CA) and Composite Reliability (CR), while convergent validity was evaluated using the Average Variance Extracted (AVE). As shown in Table 2, all constructs demonstrated satisfactory reliability, with CA and CR values exceeding the recommended threshold of 0.70. Specifically, Communication Skills demonstrated strong internal consistency with a Cronbach's Alpha of 0.891 and Composite Reliability of 0.896. Furthermore, all AVE values exceeded the minimum threshold of 0.50, indicating adequate con-

vergent validity across all constructs. Although Communication Skills and Digital Skills share identical reliability scores, their validity metrics (AVEs) differ, indicating distinct underlying structures.

Table 2. *Measurement model: Reliability and convergent validity*

Construct	Indicator	Outer Loading	Cronbach's Alpha	Composite reliability	AVE
Digital Skills	DS1	0.811	0.891	0.896	0.648
	DS2	0.842			
	DS3	0.716			
	DS4	0.841			
	DS5	0.839			
	DS6	0.771			
Communication Skills	CS1	0.666	0.891	0.896	0.509
	CS2	0.743			
	CS3	0.629			
	CS4	0.704			
	CS5	0.788			
	CS6	0.611			
	CS7	0.725			
	CS8	0.731			
	CS9	0.806			
	CS10	0.707			
Experiential Learning	EL1	0.707	0.890	0.892	0.566
	EL2	0.721			
	EL3	0.738			
	EL4	0.768			
	EL5	0.824			
	EL6	0.732			
	EL7	0.778			
	EL8	0.743			
Self-Efficacy	SE1	0.783	0.871	0.882	0.564
	SE2	0.848			
	SE3	0.752			
	SE4	0.766			
	SE5	0.742			
	SE6	0.711			
	SE7	0.632			
Work Readiness	WR1	0.753	0.840	0.847	0.557
	WR2	0.811			
	WR3	0.715			
	WR4	0.738			
	WR5	0.793			
	WR6	0.659			

Note: The identical Cronbach's Alpha and Composite Reliability values for Digital Skills and Communication Skills are coincidental. The two constructs differ in both item composition and Average Variance Extracted (AVE) values, indicating that they are empirically distinct constructs.

Discriminant validity was assessed using the Heterotrait–Monotrait ratio (HTMT) criterion (Henseler et al., 2015). As presented in Table 3, most HTMT values were below the conservative threshold of 0.85, indicating satisfactory discriminant validity among the constructs. However, the HTMT value between Experiential Learning and Communication Skills (HTMT = 0.855) slightly exceeded the recommended cut-off. This marginal exceedance suggests a close conceptual relationship between the two constructs, which is theoretically plausible given that experiential

learning activities often serve as a primary context for the development of communication skills. Despite this, the overall HTMT pattern remains within an acceptable range for exploratory research, supporting the adequacy of discriminant validity for subsequent structural model analysis.

Table 3. *Heterotrait-monotrait ratio*

	Self-Efficacy	Work Readiness	Digital Skills	Communication Skills
Work Readiness	0.622			
Digital Skills	0.592	0.841		
Communication Skills	0.729	0.731	0.632	
Experiential Learning	0.723	0.820	0.705	0.855

Taken together, the results of reliability and validity testing indicate that the measurement model demonstrates an acceptable level of psychometric quality, thereby allowing the evaluation of the structural model and hypothesis testing to proceed.

4.1.3. Evaluation of the structural model (inner model) and hypothesis testing

After the measurement model was confirmed as valid and reliable, the structural model was evaluated to test its predictive power and the research hypotheses (Fig. 1).

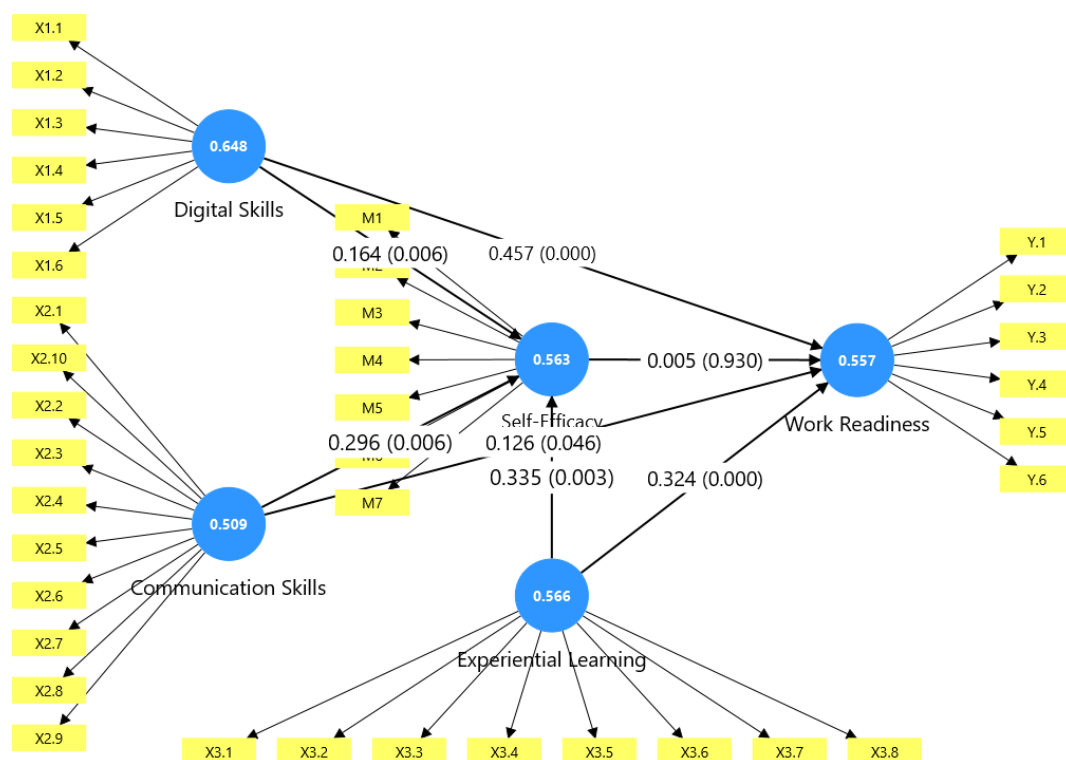


Figure 1. *Structural model (PLS-SEM results)*

The model's explanatory and predictive power was evaluated using two primary metrics. First, the in-sample explanatory power was evaluated using the coefficient of determination (R^2). Based on data processing, this model was able to explain 50.4% of the variance in the Self-Efficacy variable ($R^2 = 0.504$) and 65.2% of the variance in the Work Readiness variable ($R^2 = 0.652$). According to the criteria (Hair et al., 2022), both R^2 values indicate moderate explanatory power (trending toward substantial for Work Readiness).

Second, the out-of-sample predictive relevance was evaluated using the Stone-Geisser Q^2 via a blindfolding procedure. The data processing results showed that both dependent variables had Q^2 values > 0 (Self-Efficacy $Q^2 = 0.478$; Work Readiness $Q^2 = 0.641$). As all Q^2 values are well above zero, this indicates that the model possesses strong predictive relevance.

The results of the hypothesis testing (Table 4), obtained through a 5000-subsample bootstrapping procedure, are presented below. The results indicate that H1, H2, H3, H5, H6, and H7 were significantly supported ($p < 0.05$). The most critical finding from this quantitative phase is the rejection of all hypotheses related to the functional role of self-efficacy. Specifically, H4 (the direct influence of self-efficacy on work readiness) was rejected. Furthermore, all three mediation hypotheses (H8, H9, and H10) were also found to be statistically insignificant ($p > 0.05$).

Table 4. *Path coefficients and hypothesis testing results*

Hypothesis	Path	Path Coefficient	T statistics	P values	Decision
H1	Digital Skills -> Work Readiness	0.457	10.607	0.000	Supported
H2	Communication Skills -> Work Readiness	0.126	1.999	0.046	Supported
H3	Experiential Learning -> Work Readiness	0.324	4.907	0.000	Supported
H4	Self-Efficacy -> Work Readiness	0.005	0.087	0.930	Not Supported
H5	Digital Skills -> Self-Efficacy	0.164	2.738	0.006	Supported
H6	Communication Skills -> Self-Efficacy	0.296	2.750	0.006	Supported
H7	Experiential Learning -> Self-Efficacy	0.335	3.015	0.003	Supported
H8	Digital Skills -> Self-Efficacy -> Work Readiness	0.001	0.078	0.937	Not Supported
H9	Communication Skills -> Self-Efficacy -> Work Readiness	0.002	0.078	0.938	Not Supported
H10	Experiential Learning -> Self-Efficacy -> Work Readiness	0.002	0.087	0.931	Not Supported

4.2. Explanatory qualitative study

In accordance with the mixed-methods design, the qualitative phase was conducted to explore student perceptions in-depth, in order to prepare explanations for the quantitative findings. Thematic Analysis (Braun & Clarke, 2006) of 15 in-depth, face-to-face interviews (see Table 5) identified two highly relevant primary themes. Both themes emerged consistently among participants and provided rich contextual insights into why self-efficacy (internal belief) might not function as Western literature assumes.

Table 5. *Characteristics of interview participants*

Participant ID	Gender	Major / Field of Study	Year of Study	Internship Experience
P1	Male	Management	4th Year	Yes
P2	Female	Accounting	3rd Year	Yes
P3	Male	Communication	4th Year	Yes
P4	Female	Visual Communication Design	4th Year	Yes
P5	Male	Information Systems	3rd Year	Yes
P6	Female	Management	4th Year	Yes
P7	Male	Architecture	4th Year	Yes
P8	Male	Informatics Engineering	4th Year	Yes
P9	Female	International Relations	3rd Year	Yes
P10	Female	Business Administration	4th Year	Yes
P11	Male	Informatics Engineering	4th Year	Yes
P12	Female	Management	4th Year	Yes
P13	Male	Communication	3rd Year	Yes
P14	Female	Criminology	4th Year	Yes
P15	Male	Electrical Engineering	4th Year	Yes

4.2.1. Theme 1: Gen Z pragmatism towards tangible skill evidence

The first and most dominant theme was a strong pragmatism. Participants clearly differentiated between feeling confident and having demonstrable proof. There was a clear consensus that in the current Indonesian job market, employers (HRD) are no longer interested in abstract self-belief. They demand concrete evidence in the form of portfolios, skill certifications, or clear internship experiences. Self-confidence was deemed hollow or worthless unless supported by tangible proof. This theme was perfectly summarised by one participant (P2):

“Just being confident isn’t enough, Sir. Nowadays, we must have specific skills that can be shown to HRD to get hired. It’s useless to be confident [percaya diri/PD] if the portfolio is empty.”

4.2.2. Theme 2: Perceived dominance of social capital (Orang Dalem)

The second emergent theme was a strong perception of the importance of external factors beyond individual control, particularly social capital or informal networks. In the Indonesian context, the term “Orang Dalem” refers to individuals with internal connections or informal ties within organizations or institutions, perceived to facilitate access to job opportunities beyond formal recruitment mechanisms. Participants felt that career paths are often determined more by who you know than by what you believe or even what you can do. This perception further diminishes the relevance of internal psychological factors such as self-efficacy. If success in the job market is perceived as highly dependent on external connections, internal self-belief becomes less critical. This theme was bluntly expressed by the same participant (P3) as a continuation of the previous quote:

“...Unless there is an ‘insider’ (orang dalem), only then can you get in even if your competence is lacking.”

While self-efficacy remains a core driver of work readiness, our qualitative data revealed a prevalent skepticism regarding meritocracy. Several participants highlighted that technical competence often plays a secondary role compared to social capital, colloquially known as “Orang Dalem.” For instance, while P3 emphasised the necessity of networking, P8 provided a more direct critique of the hiring landscape:

“...Honestly, even if I have high confidence and digital certificates, I feel insecure if I don’t have connections inside the company. In Indonesia, “who you know” is often faster than “what you know”.” (P8, Male, informatics engineering)

This sentiment was corroborated by P12, who observed similar patterns during their internship application process. P12 noted that internal recommendations frequently bypassed standard selection procedures, creating a psychological barrier for students without such networks:

“...I saw my friend get accepted immediately because his uncle was a manager there. It makes me feel that my skills might not be enough, no matter how hard I study.” (P12)

These findings suggest that for Gen Z in this context, work readiness is not solely an internal state of confidence but is heavily moderated by their perception of external structural barriers (nepotism).

4.3. Discussion

This section integrates the quantitative and qualitative findings to answer the research objectives. Its primary aim is to provide an in-depth explanation of the hypothesis-testing results, particularly those findings that contradict existing literature, thereby offering a clear advancement of the literature.

4.3.1. The self-efficacy paradox: Explaining the mediator’s failure

The most notable finding of this research is the total failure of self-efficacy to function as an influential variable. Quantitatively (Results 4.1.3), hypothesis H4 as well as H8, H9, and H10 were all rejected ($p > 0.05$).

This finding creates a sharp paradox. First, it contradicts our own descriptive findings (Results 4.1.1), where self-efficacy actually registered the highest mean score (indicating students felt highly confident). Second, it directly contravenes the majority of Western literature (Innab et al., 2024) that positions self-efficacy as the primary psychological engine in work-readiness models.

However, this paradox is plausibly explained by the qualitative findings (Results 4.2), which is the strength of this mixed-methods design. The in-depth interviews revealed that Gen Z students in Indonesia are highly pragmatic and capable of distinguishing between reported confidence and actual competence.

Theme 1 (Pragmatism towards Tangible Evidence) explains why this high self-confidence is not functional. Students understand that in the modern job market, self-belief is worthless without tangible proof. As expressed by Participant P3:

“Just being confident isn’t enough, Sir... It’s useless to be confident (PD) if the portfolio is empty.”

In other words, high self-efficacy may exist, but it is a ‘confidence unsupported by demonstrable evidence’ that is non-convertible into work readiness. Students place more faith in tangible assets than in internal beliefs. This explanation for the failure of self-efficacy is further reinforced by Theme 2 (Perceived Dominance of Social Capital).

Theme 2, the qualitative finding (Results 4.2), indicates that students perceive external factors beyond individual control, such as connections, as highly influential in shaping career pathways. As Participant P3 revealed:

“...Unless there is an ‘insider’ (orang dalem), only then can you get in even if your competence is lacking.”

This qualitative finding provides a robust contextual explanation. When students perceive the job market as heavily influenced by external factors (e.g., connections), the relevance of internal factors/psychological self-belief is automatically diminished. Their focus shifts from *I believe I can* to *I must have tangible proof* (Theme 1) or *I must know someone* (Theme 2).

The combination of these two qualitative themes provides a solid mixed-methods justification for our statistical (QUAN) findings: self-efficacy fails as a mediator because, in the context of Gen Z in Indonesia, it is superseded by the pragmatic demand for tangible skill evidence and the perceived importance of social capital.

4.3.2. The strength of tangible assets

In stark contrast to the failure of self-efficacy, the quantitative findings (Results 4.1.3) demonstrated robust support for hypotheses H1, H2, and H3. Digital, communication, and experiential learning skills were found to have a positive and significant influence on work readiness. This finding is fully aligned with and reinforced by the qualitative findings. Theme 1 Pragmatism towards Tangible Evidence is essentially a reflection of H1, H2, and H3. The qualitative interviews (Results 4.2) confirmed that students are consciously aware that it is these three ‘tangible assets’ that employers seek:

- Digital Skills (H1) and Communication Skills (H2) are the evidence they referred to in the quote *“...specific skills that can be shown to HRD.”*
- Experiential Learning (H3) is the factory where they acquire the portfolios or certificates that they deem more valuable than self-belief.

Therefore, this combined (QUAN + qual) finding confirms that, in the Indonesian context, the Gen Z work-readiness model is strongly driven by the development of tangible, verifiable assets, rather than internal psychological factors. This finding supports prior research (Cosby et al., 2023; Helsper & Van Laar, 2021) that also emphasises the centrality of digital skills in the modern era.

Viewed through the lens of professional discourse, these ‘tangible assets’ represent concrete communicative outputs. Students intuitively understand that recruiters do not merely evaluate subjective self-belief. They assess a candidate’s applied communicative competence. Digital and communication skills must materialise into verifiable artefacts (i.e., recognized foreign language proficiency certificates, documented cross-cultural internship reports, or multimedia portfolios). In a pragmatic hiring culture, discursive artefacts like these serve as the ultimate proof of work readiness

4.3.3. Theoretical implications

This research offers two primary theoretical contributions that directly address concerns about limited theoretical advancement in studies of work readiness.

First, this study contributes to the ongoing debate on the boundary conditions of Social Cognitive Theory (Bandura, 1986) and self-efficacy-centered models of work readiness developed predominantly in Western contexts. While self-efficacy has been widely validated as a significant predictor of career-related outcomes in individualistic societies, the findings of this study indicate that its mediating role may be substantially weakened in collectivist and pragmatically oriented labour markets such as Indonesia. The consistent rejection of all self-efficacy-related hypotheses in the quantitative phase suggests that internal psychological beliefs alone may be insufficient to explain work readiness in contexts where employability is evaluated primarily through observable competencies and tangible evidence.

Second, rather than treating the non-significant role of self-efficacy as a statistical anomaly, this study advances theory by providing an explanatory account of why the established model fails to operate as expected. Through an explanatory sequential mixed-methods design, the qualitative findings reveal that pragmatic hiring practices, portfolio-based assessments, and perceptions of social capital play a more central role in shaping work readiness than internal self-belief. These findings suggest a contextual reconfiguration of work-readiness theory, in which external and socially embedded resources may serve as dominant mechanisms in non-Western labour markets. Consequently, this study extends the literature by proposing that self-efficacy should be viewed as a context-dependent construct rather than a universally dominant explanatory mechanism.

Third, this study extends the theoretical framework of communicative competence within the discipline of Language for Specific Purposes (LSP). Although modern language pedagogy often integrates psychological interventions to lower affective filters and build ‘willingness to communicate’ (MacIntyre et al., 1998) this research demonstrates that in pragmatic, network-driven communicative situations, discourse mastery must be empirically demonstrable. The findings propose that in non-Western labour markets, linguistic competence is validated not by an individual’s internal efficacy, but by the successful production of institutional genres and the strategic use of language to cope with social capital networks.

4.3.4. Practical and managerial implications

These findings have vital practical implications for higher education stakeholders, particularly educators teaching foreign languages for specific professional purposes. Career development and language curricula must no longer overemphasize abstract psychological interventions, such as general confidence-building or casual conversational fluency, as these are insufficient. Priority must be given to experiential learning (H3) programmes that yield concrete outputs (e.g., real projects, skill certifications) that can be shown to HRD, as our participants expressed. Educators must also prioritize highly authentic, task-based instruction that results in verifiable communicative outputs. Universities must shift their focus to helping students build a tangible portfolio of professional discourse, incorporating real-world project documentation, mastery of specialized in-

stitutional vocabulary, and formal language certifications. These are the exact concrete assets that Gen Z students correctly perceive as crucial for bypassing the limitations of subjective confidence when facing HR professionals.

Gen Z students must realise that feeling confident alone will not guarantee employment. This finding encourages them to pragmatically focus on building tangible skill assets (H1 and H2) and documenting them in a professional portfolio during their studies.

4.3.5. Limitations and future research directions

This study, despite its contributions, possesses several limitations. First, the cross-sectional design does not permit us to draw definitive causal inferences. Future research would benefit from a longitudinal design, for instance, tracking students from before to after they complete an internship programme.

Our qualitative findings on the importance of social capital are highly provocative. However, this was only explored qualitatively. Future quantitative research should explicitly incorporate ‘social capital’ as a new variable into the work-readiness model for statistical testing.

5. CONCLUSION

This research set out to test prevailing work-readiness models in Western literature, with a specific focus on challenging the universal assumption of self-efficacy’s mediating role in a developing country context. By adopting an explanatory sequential mixed-methods design, this study successfully not only tested statistical relationships but also uncovered the “why” behind those findings.

The quantitative findings from 277 respondents confirmed that ‘tangible assets’ comprising digital skills (H1), communication skills (H2), and experiential learning (H3) are potent and significant drivers of work readiness. However, the most crucial finding was the total failure of self-efficacy to function as either a direct predictor (H4 rejected) or as a mediator (H8, H9, H10 rejected). This paradox, in which students reported the highest descriptive scores for self-efficacy, yet it was functionally irrelevant, was explained in depth by the qualitative (qual) findings.

The qualitative findings from 15 interviews revealed two primary themes: (1) Gen Z Pragmatism, which values tangible skill evidence over empty confidence; and (2) the perceived importance of Social Capital, which supersedes internal psychological factors. Overall, this study provides a potential contribution to the literature by demonstrating the boundary conditions for the application of self-efficacy-focused theories. Its practical implication for universities is clear: the focus must shift from merely building self-confidence to building a portfolio of proven, tangible skills to prepare graduates for the realities of a pragmatic labour market.

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Conflict of interest

The authors declare that there is no conflict of interest.

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