МІЖНАРОДНИЙ ФІЛОЛОГІЧНИЙ ЧАСОПИС

Засновник:
Національний університет біоресурсів і природокористування України

Рік заснування: 2010
Періодичність випуску: щоквартально

Рекомендовано до друку та поширення
через мережу Інтернет Вченою радою
Національного університету біоресурсів і природокористування України
(протокол № 9 від 26 лютого 2026 р.)

Ідентифікатор медіа: R30-02294
(Рішення Національної ради України з питань телебачення
і радіомовлення № 1795, протокол № 31 від 21.12.2023)

Журнал входить до переліку
наукових фахових видань України

Категорія «Б». Спеціальності: 011 – Освітні, педагогічні науки; 035 – Філологія
(Наказ Міністерства освіти і науки України від 17 березня 2020 р. № 409)

Журнал представлено у міжнародних наукометричних базах даних,
репозитаріях та пошукових системах: Google Scholar,
Національна бібліотека України імені В. І. Вернадського,
BASE, Ulrichsweb, Dimensions, UCSB Library,
OUCI (Open Ukrainian Citation Index), Litmaps, J-Gate

Адреса редакції:
Національний університет біоресурсів і природокористування України
03041, вул. Героїв Оборони, 15, м. Київ, Україна
E-mail: ph@philologicalscience.com.ua
https://philologicalscience.com.ua/uk

INTERNATIONAL JOURNAL OF PHILOLOGY

Founder:
National University of Life and Environmental Sciences of Ukraine

Year of foundation: 2010
Frequency: quarterly

Recommended for printing and distribution
via the Internet by the Academic Council
of National University of Life and Environmental Sciences of Ukraine
(Minutes No. 9 of February 26, 2026)

Media identifier: R30-02294
(Decision of the National Council of Television
and Radio Broadcasting of Ukraine No. 1795, Minutes No. 31, dated 21.12.2023)

The journal is included in the list
of Professional Scientific Publications of Ukraine
Category “B”. Subject areas: 0111 – Education science;
0231 – Language acquisition
(Order of the Ministry of Education and Science of Ukraine of March 17, 2020, No. 409)

The journal is presented in the international scientometric databases,
repositories and scientific systems: Google Scholar,
Vernadsky National Library of Ukraine,
BASE, Ulrichsweb, Dimensions, UCSB Library,
OUCI (Open Ukrainian Citation Index), Litmaps, J-Gate

Editors office address:
National University of Life and Environmental Sciences of Ukraine
03041, 15 Heroiv Oborony Str., Kyiv, Ukraine
E-mail: ph@philologicalscience.com.ua
https://philologicalscience.com.ua/en

Зміст

Contents

International Journal of Philology, 17(1), 2026
Journal homepage: https://philologicalscience.com.ua/en
Received 21.10.2025 Revised 30.01.2026 Accepted 26.02.2026 Published 30.03.2026
ISSN 2706-9737 e-ISSN 2706-9745

UDC 81'38:811.124

DOI: 10.31548/philolog/1.2026.09

Functional and stylistic features of genitive constructions in Latin

Vasyl Shynkaruk*
Doctor of Philology, Professor
National University of Life and Environmental Sciences of Ukraine
03041, 15 Heroyiv Oborony Str., Kyiv, Ukraine
https://orcid.org/0000-0001-8589-4995

Oleksandra Shynkaruk
PhD in Law, Associate Professor
National University of Life and Environmental Sciences of Ukraine
03041, 15 Heroyiv Oborony Str., Kyiv, Ukraine
https://orcid.org/0000-0002-5494-1370

Abstract. The relevance of studying the functional and stylistic features of genitive constructions is determined by their key role in shaping the syntactic organisation of the text, conveying semantic nuances, and revealing the stylistic specificity of Latin linguistic monuments of various genres. The aim of the study was to identify, systematise, and characterise the functional-stylistic features of genitive constructions in the Latin language, taking into account their semantic, syntactic, and text-forming parameters. The research employed a set of comprehensive methods – from sampling to contextual analysis – combining syntactic and functional approaches. A wide range of semantic nuances acquired by the genitive case depending on the context, type of phrase, and stylistic orientation of the text was analysed. The study describes the distinctions between the subjective and objective genitive, the genitive of possession, the genitive of quality, and other varieties that ensure the flexibility and polysemy of Latin expression and allow for a deeper understanding of the formal-grammatical nature of the genitive. It has been determined that the genitive in Latin not only serves as a formal marker of subordination but also functions as a means of conveying semantic precision, logical coherence, and emotional-expressive nuances. It has been substantiated that genitive constructions can emphasise the intellectual, social, or moral characteristics of a subject, creating a specific expressive effect in the text. It has been demonstrated that genitive constructions constitute an important factor in shaping the semantic structure of a Latin sentence

Suggested Citation:
Shynkaruk, V., & Shynkaruk, O. (2026). Functional and stylistic features of genitive constructions in Latin. *International Journal of Philology*, 17(1), 9-27. doi: 10.31548/philolog/1.2026.09.

**Corresponding author*

and serve as a universal means of expressing the logical, emotional, and figurative components of the language. The results of the study are significant for further research in the fields of Latin grammar, comparative linguistics, and stylistics. The practical value of the study lies in the fact that its results can be used by specialists in classical philology, translators of Latin texts, instructors of historical linguistics and stylistics, as well as scholars of ancient literature to improve the accuracy of text interpretation and enable a deeper analysis of the linguistic structure of ancient sources. The findings of the research may also be applied in future scholarly works concerning the semantic and syntactic structure of sentences

Keywords: genitive case; sentence; syntax; semantics; stylistics

Introduction

Latin has laid the foundations of modern grammar, syntax, and stylistics for many European languages and is one of the oldest and most influential languages in the Western cultural tradition. Many grammatical structures in modern European languages are direct or indirect descendants of Latin syntax, so understanding the functions of the genitive case (Latin: *genetivus*) can help researchers to trace linguistic changes, particularly the grammaticalisation or reduction of certain structures. The study of the functional and stylistic features of genitive constructions contributes to a deeper understanding of the syntactic patterns of Latin, since the genitive not only conveys a relationship of belonging, but also serves as a tool for expressing abstract concepts, describing qualities, characteristics, etc. Knowledge of the stylistic functions of the genitive allows for a deeper interpretation of classical texts, translating them with consideration for semantic nuances, and avoiding typical mistakes, which is important for the development of not only linguistic competence but also cultural and historical awareness in students. Despite the significant number of studies on Latin grammar, many aspects of the variability and stylistic functions of the genitive remain understudied, which opens up prospects for further linguistic research that enriches both theoretical linguistics and applied aspects of classical language studies.

Problems of syntax theory, in particular genitive constructions, were investigated based on material from different languages and it was the subject of research by well-known linguists. G. Pezzini & A. Chahoud (2023) described the interaction of literary and colloquial in Latin, identified linguistic features of various literary genres, and solved problems such as periodisation boundaries, defined the very concept of "early Latin", and concluded that "early Latin" is a linguistic construct that evokes the framework of periodisation and postulates the difference between supposedly discrete and integral linguistic diversity ("classical Latin"). P. Crisma *et al*. (2020) described the syntactic diversity and learnability of language and proposed a model of linguistic potential that qualifies as a plausible basis for language learning research, and concluded that the workload of parameter tuning can be significantly reduced by using parameters with positive values and based on a core subset of positive evidence. C. Cabrillana (2024), in the collection of contemporary syntactic studies, described the latest trends in Latin syntax and drew conclusions in Latin linguistics about aspects of "non-finite" constructions, "relative clauses", and "expressions of definiteness". P. Cuzzolin (2024) used the language of Cicero's works to investigate the cognitive and semantic manifestations of definiteness in Latin sentences, considered the ablative case with or without the preposition cum "with", and concluded that the definite article is conventionally considered the most common means of denoting definiteness or conceptualising definiteness among the languages of the world. R.A. Allbert & M.L. Allbert (2025) presented a cross-language transformational model that measures semantic connections between ancient Greek and Latin lexicons, and concluded that semantic correspondences and contextual vectors allows identifying subtle semantic connections, including the functions of the genitive. H. Pinkster (2021) applied contemporary linguistic theories and conclusions of traditional grammar to the study of Latin syntax and analysed the syntactic functions of the genitive, various types of subordinate clauses. It was generalised that Oxford Latin syntax will become a valuable and relevant resource for both professional Latinists and all linguists interested in the classics. The researchers have made a significant contribution to the study of genitive in Latin, focusing on its syntactic functions, semantic nuances, and evolution at different stages of Latin development. However, many aspects require further study, in particular, the functional and stylistic features of genitive in various genres of Latin literature have not been comprehensively studied, where this form can have additional expressive meanings.

In contemporary Ukrainian science, the study of genitive constructs covers various approaches based on the material of different languages. In particular, constructions with the genitive of the subject and object were studied, as well as differences between classical and late Latin. B. Cherniukh (2022) studied folk Latin and drew conclusions about the specific features of comparing Latin structures with analogues in other Indo-European languages, which helped to better understand the historical origins and semantic and syntactic patterns of this category. L.S. Ostrovska (2023) described the formal and syntactic, and semantic and syntactic status of the genitive case as part of genitive constructions, classified genitive monosyllabic sentences, and formulated the results that the intonation properties of genitive sentences form the structural and semantic specificity of the genitive case, which acquires the property of asserting or denying the existence of objects with an indication of their quantitative manifestation. Ukrainian linguists have a tendency to systematise the use of genitive in combination with verbs, adjectives, nouns, and its role in the formulation of legal, philosophical, and literary texts. L. Kolibaba (2024) investigated the reasons why speakers rarely use the ending -s in the genitive singular of third declension nouns. An anonymous survey was conducted in the form of a questionnaire, and it was concluded that philologists should set an example in adhering to current norms and preserving the Ukrainian basis of the Ukrainian language, demonstrating the use of the ending -и in their own speech.

However, the analysis of recent publications has shown a lack of research devoted to the study of functional and stylistic features of genitive constructions in Latin, comparative analysis of genitive in Latin, and its transformations in translated texts that reflect the development of cultural and legal traditions in Europe, and a lack of research at the intersection of corpus linguistics and digital humanities, which allows identifying patterns of the use of genitive in large text databases and make broader generalisations about its role in Latin syntax. Therefore, the purpose of the study was to determine and systematise the functional and stylistic features of genitive constructions in the Latin language and to identify the patterns of their functioning in the context of classical Latin literature.

Materials and Methods

The source base of the study was: Latin-Ukrainian dictionary (Kobylianskyi, 1912); Latin-Ukrainian dictionary (Trofymuk & Trofymuk, 2001); Ukrainian-ancient Greek-Latin dictionary (Boyko & Myronova, 2012), and the sources of factual material were multi-genre Latin literary monuments, from which structures that objectify certain structures were isolated by the method of continuous and representative sampling. The total sample size was more than 100 units and was represented by works of C. Julius Caesar "De bello Gallico" (Caes. B. G.); M. Tulius Cicero "Pro Balbo" (C. Balb.); "De natura deorum" (C. N. D.); "De Officiis" (C. Off.); "Epistulae ad Atticum" (C. Att.); "Philippicae" (C. Phil.); "In Vatinium" (C. Vat.); "Epistulae ad familiars" (C. Fam.); "Brutus" (C. Bt.); "De oratore" (C. De orat.); Cornelius Nepos "Agaesilaus" (Nep. Ag.); "Atticus" (Nep. Att.); "Epaminondes" (Nep. Ep.); "Hannibal" (Nep. Han.); T. Maccius Plautus "Asinaria" (Pl. As. 746); T. Livius "Ab Urbe condita" (Liv.); M. Annaeus Lucanus "Bellum civile" (Luc.); Sex. Propertius ⟶ "Elegiae" (Prop.); C. Sallustius Crispus "Conjuratio Catilinae" (Sall. C.); L. Annaeus Seneca "Agamemnon" (Sen. Ag.); L. Junius Moderatus Columella "De re rustica" (Col.).

Methods of studying functional and stylistic features of genitive constructions in Latin were based on a comprehensive analysis of linguistic phenomena. The first stage of the study began with the selection of language material from the above sources and focused on the selection of genitive constructions. The selective method provided for the purposeful selection of texts of various genres and styles, which ensured the representativeness of the language material and allowed tracing the features of the use of genitive in various communicative conditions. The observation method helped to select and analyse genitive constructs and classify them. The descriptive method was one of the leading methods in the study of functional and stylistic features of genitive constructions, which helped to systematise and analyse various manifestations of genitive constructions in different styles of Latin language. Using the descriptive approach, the structural features of genitive constructions were identified, the types of connections between components were determined, and the morphological forms and syntactic functions of the genitive within the sentence were described. This analysis provided an understanding of how grammatical tools affect the expression of content and stylistic tone of the text. Thus, the descriptive method was a necessary step in a comprehensive analysis of the functional and stylistic features of genitive constructions, combining grammatical, semantic, and stylistic aspects of research. The contextual method of research in the study of functional and stylistic features of genitive constructions in Latin provided for the analysis of their meaning and functions in real language situations, that is, considering the broader syntactic, semantic, and pragmatic environment and determined their role in creating stylistic expressiveness of Latin utterance.

The method of syntactic analysis was aimed at identifying the structural features of genitive constructions, their place in the Latin syntax system, and construction patterns. This method was used to determine the types of genitive connections, the nature of the combination with other members of the sentence, and positional models that form the syntactic organisation of the statement. Syntactic analysis allowed describing the patterns of functioning of the genitive in various syntactic contexts – both in a simple and complex sentences. The method of functional analysis focused on the investigation of the communicative and semantic roles of genitive constructions in texts of different styles of the Latin language, which helped to identify what meanings the genitive implements in different types of texts – artistic, scientific, historical, or religious – and how its use affects the content and stylistic tone of the expression. The combination of syntactic and functional analysis provided a comprehensive study of genitive constructions, since it allowed not only describing their grammatical structure, but also explaining their functional load in speech. This approach helped to find out what stylistic shades are created by different types of genitive, how they reflect the individual style of the author or the genre specifics of the text. Thus, the syntactic and functional method was an effective tool for in-depth analysis of the functional and stylistic features of genitive constructions in Latin.

The method of pragmatic analysis in the study was aimed at clarifying the communicative intentions of the speaker, the role of context and speech conditions in the formation of the meaning of constructions with the genitive, which allowed tracing how the use of the genitive changes the semantic tone of the expression, in particular, in the expression of belonging, particularity, evaluation, or subjective attitude. The pragmatic approach helped to reveal the functional flexibility of the genitive in Latin, to identify its participation in creating a certain stylistic effect, and to understand how the choice of syntactic construction is related to the author's desire to influence the addressee. All stages, from the initial selection and systematisation of data to the combination of syntactic and functional analysis, enabled a comprehensive investigation of the functional and stylistic features of genitive in Latin.

Results and Discussion

The genitive performs a wide range of functions that vary depending on the stylistic context and occupies an important place in the Latin syntax system, because it is through genitive constructions that language reveals deep patterns of expression of a number of abstract relationships. Among the antique scholars who contributed to the study of genitive constructs in Latin, a special place is occupied by M.T. Varro (1938), who was one of the first to try to explain the functions of cases, in particular the genitive, in the context of syntactic connections. These observations laid the foundation for further understanding of grammatical relationships between words that are transmitted by genitive. The use of cases in rhetoric and stylistics by Quintilian (2024) was analysed in depth, and attention was drawn to the role of the genitive in expressing logical and semantic connections between concepts. Quintilian considered the genitive as an important tool for accurate expression of thoughts, which gives speech flexibility and expressiveness. The significance of these studies of antiquity lies in the fact that they began a systematic understanding of the syntactic functions of the genitive, which became the foundation for further grammatical treatises in the period of late antiquity and the Middle Ages.

According to L. Zvonska *et al*. (2017), the genitive is one of the indirect cases that combines the functions of two Indo-European cases: the genitive itself, which marked the relationship of an action or feature to a person or object, as well as the relationship between persons and objects, and the ablative, which denotes the separation of an action and an object, the difference of persons or objects by some feature. The opinion of scholars that the genitive, as one of the indirect cases, combines the functions of two Proto-Indo-European cases is reasonable, since its semantic structure combines the meanings of both the former genitive and possessive types of dependence inherited from earlier morphological systems; which is why the genitive today simultaneously expresses belonging, origin, partiality, object and quantitative relations, which in the archaic Indo-European system were distributed among separate case forms, but later condensed within a single grameme, which determined its multifunctionality in the languages of the Indo-European family. The genitive case as a formal exponent of the predicative core was noted by O.E. Bondarenko (2018), which is the most significant identification feature that distinguishes genitive sentences in a system of single-part syntactic units. The researcher distinguished genitive sentences from nominative sentences not only formally, but also semantically – the meaning of being is complicated by a quantitative assessment or intensity of manifestation of the phenomenon, which is expressed constructively, that is, by the grammatical form of the main member itself, regardless of its lexical content, which is supported and used in this revision to substantiate the independent status of genitive constructions as varieties of syntactic units, considering their formal grammatical, semantic, functional, and communicative features. D.I. Ganych & I.S. Oliynyk (1985) interpreted genitive sentences as monosyllabic sentences, the main member of which is expressed as the genitive case of a noun (or pronoun) that conveys not only the meaning of the presence of an object, but also indicates its quantitative feature, more often – a large number. The researchers' opinion that the genitive case of a noun or pronoun conveys not only the meaning of the presence of an object, but also defines its quantitative characteristics, and in most cases marks a large or indefinitely large quantity, is justified. This interpretation is conditioned by the fact that the genitive case in many syntactic positions functions as a means of generalised quantitative designation, allowing the speaker to emphasise the massiveness, totality or excessiveness of objects that appear not as separate units, but as an often unlimited volume. According to the analysis by L. Rabanyuk (1999), genitive sentences are monosyllabic sentences in which the main term is expressed by a noun in the genitive case. The author of the study identified the key features of genitive sentences – the expression of a genitive relationship and the presence of a reference connection with the subject expressed by a noun in the genitive case, which is a reasonable opinion, because the key characteristics of genitive sentences, according to the author, are monosyllabic (monosyllabic sentences that have only one main member); the expression of a genitive connection (the main member expressed by a noun in the genitive case, which is the most important feature of genitive sentences); the presence of a reference connection (the sentence indicates the presence or absence of something in a certain location or time interval, which it can be a physical place, or an abstract concept), which is confirmed above in the paper.

From the standpoint of contemporary functional grammar, H. Pinkster (2015; 2021) examined the functions of the genitive in simple and complex sentences, discussed the information structure, which is an inexhaustible source for comparative and synchronic analysis of the genitive in different text genres, and drew attention to changes in the semantics and syntax of individual genitive constructions in different periods. The linguistic material confirmed the researcher's thesis, since it was precisely the diversity of genres that revealed the full range of functional and semantic variations of this case: literary texts represent its emotional and expressive possibilities, scientific texts represent its logical structure and precision, legal texts represent its formalism and clarity of subordinate connections, while journalistic and epistolary texts represent the dynamics of living language practice. Therefore, it is precisely this genre coverage that creates the conditions for tracing stable and variable models of genitive usage, which provides a deep understanding of its grammatical nature and communicative functionality. O. Spevak (2022) considered verbal and nominative derivatives in Latin, described the role of the genitive in marking arguments, and substantiated that the frequency and types of genitive labelling depend on the genre of the text, which was confirmed in this revision. Syntactic and semantic aspects of Latin genitive were analysed by C. Viti (2010) and substantiated the function of word order with the genitive case, which is reasonable, since the order of the genitive case is not random and does not fall under a single "unified" scheme. The researcher relied on the methodology of her predecessors, in particular A. Devine & L. Stephens (2006), and the role of lexical semantic and pragmatic factors in choosing the position of the genitive was emphasised. A significant contribution to understanding the functional ambiguity of the genitive and its role in the historical grammar of Latin was made by G. Galdi (2002). The researcher considered the specific functions of the Latin genitive, described the constructions "genitive + esse", and investigated a number of syntactic features of the genitive that go beyond the conventional grammatical description. The researcher focused on non-standard genitive constructions that show the semantic flexibility of the genitive in various syntactic contexts. The researcher analysed the genitive in the function of the dependent member in nouns, adjectives, and verbs, focused on semantic shades, origin, and evaluation, which was substantiated, because the Latin genitive often acts not only as a grammatical indicator of attitude, but also as a means of expressing cognitive and pragmatic nuances in speech. P. Burns (2023) presented a Latin syntactic analysis – a natural language processing model that includes correct recognition of genitive forms, described the model's training data and parameterisation, and proved that the models are analysed on a large amount of available Latin data, including all five tree-like banks of universal Latin language dependencies, which have been pre-processed for compatibility with each other. The researcher's point is valid, since correct recognition of genitive forms in sentence structure ensures accurate determination of syntactic relationships between components of an utterance and contributes to adequate interpretation of content. L. Rigobianco (2017) examined the issue of the genitive singular, starting with data from Latin dialects, taking into consideration comparative data in other languages, and presented general reflections on the genitive case, concluding that the Satrician -osio, Ardeatic -oio, and Roman -oeo, including other endings attested in other languages. The study is relevant and timely, since functional variability in understudied genres of Latin texts, where the genitive can acquire specific semantic and pragmatic meanings, has not yet been sufficiently researched, and the problem of the interaction of the genitive with contextual factors that influence the choice of construction and its stylistic role in the development of the semantic structure of the text remains unexplored, and the question of cognitive mechanisms that determine the interpretation of the genitive by speakers of the language in different historical periods has not been systematically analysed.

In the syntactic system of the Latin language, the qualification of the status of genitive constructions using the genitive case is an urgent theoretical problem. The genitive in Latin is used to refer to belonging, part of something, or circumstances. The linguistic material under study shows that the genitive in a sentence can be either *genetivus objectivus* (genitive of the object) or *genetivus subjectivus* (genitive of the subject). *Genetivus objectivus* is an important means of conveying the semantic relationship between a noun and the action that it represents and performs the function of a direct application for a verbal noun: "*Catonem veteres inimicitiae Caesaris incitant et dolor repulsae*" (Caes. B. G. 1. 4. 2) – "Cato was prompted by Caesar's long-standing dislike and fear of failure" *(repulsae – genetivus objectivus*). The specificity of the functioning of the *genetivus objectivus* in the selected literary texts is its consistent use to denote the object of an action or state expressed by a noun or adjective, which allows statements to be structured according to the principle of a clear semantic hierarchy. The texts show a tendency to combine this type of genitive with lexemes of abstract content – names of emotions, processes, intellectual actions or social phenomena, which forms a compact and logically coordinated model for transmitting the relationship between an action and its object. Such functioning *genetivus objectivus* ensures the economy of utterance, avoids excessive use of analytical constructions, and creates conditions for greater accuracy and expressiveness of semantic connections.

Genetivus objectivus is contrasted with *genetivus subjectivus* – the genitive case, which indicates the subject of the action. Definition of *genetivus subjectivus* is always related to the context, because externally it may coincide with *genetivus objectivus*, where the genitive case denotes the object of the action, not its performer. R. Kühner *et al*. (1912) noted that the boundary between *genetivus subjectivus* and *genetivus objectivus* is unstable, because in many contexts the same construction can be interpreted differently, and also notes that sometimes only the context or paraphrase of the verb allows defining a function. This thesis is confirmed by the linguistic material under study, since in real linguistic usage, the semantics of a noun in the genitive case often allows for an ambivalent interpretation depending on the context, the pragmatic attitude of the utterance, and the communicative intention of the speaker; as a result, the same genitive construction can be interpreted as expressing both the subject and object semantics of the action, which demonstrates the fluidity of the boundaries between these two different constructions. Contextual analysis represents genitive constructions with *genetivus objectivus* (objective genitive) and *genetivus subjectivus* (subjective genitive), which can only be distinguished by their content, since the form of both is the same. For example, in the expression "*timor hostium*" – "fear of enemies", if it is "fear experienced by enemies", then it is *genetivus subjectivus*; but if it is "fear before enemies", then it is *genetivus objectivus*. Such a genitive construction is often used with nouns to refer to feelings, actions, processes, or states that preserve the verb nature ("*timor hostium*" – "fear of enemies", that is, "enemies are afraid"). The distinction between *genetivus objectivus* and *genetivus subjectivus* is based on a semantic and syntactic analysis of the context. The correct interpretation depends on the context and logical relationships between words. Table 1 shows a comparison *Genetivus objectivus* and *Genetivus subjectivus*, where the meaning differs depending on the content of the sentence – who is the agent and who is the object of the action. Distinguishing between these two types of genitive is important for an accurate understanding of Latin texts, since the interpretation of the meaning of the utterance depends on it.

Table 1. *Comparison between Genetivus objectivus and Genetivus subjectivus*

Genitive type	Meaning/Function	Questions answered	Example Latin	Translation example
Genetivus subjectivus Subjective genitive	Denotes a person or object that performs an action expressed by a noun	Who? What?	"*Acerrima proximorum odia*" (*proximorum – genetivus subjectivus*: *odiunt proximi* – the close ones are angry)	The most severe anger of close ones (people)
Genetivus objectivus Objective genitive	Denotes the person or object that the action expressed by the noun is directed at	Who? What?	"*Bestiae sunt rationis et orationis experts*" (C. Off. 1. 16. 50)	Animals are devoid of intelligence and speech

Source: *compiled by the authors based on works of R. Kühner (1912), L. Zvonska et al. (2017), O. Bondarenko (2018), H. Pinkster (2015; 2021)*

It has been observed that in sentence structure, adjectives governing the *genitive objectivus* in Latin most often denote feelings, emotional states, and inner experiences (Table 2). Such adjectives express the subject's emotional or intellectual reactions to another person or phenomenon.

Table 2. *Adjectives that control genetivus objectivus*

Latin adjective	Translation	Type of feeling/ emotion	Example	Translation example
avidus, -a, -um	greedy for	aspiration, thirst	*avidus gloriae*	greedy for glory
cupidus, -a, -um	eager for	desire, attraction	*cupidus laudis*	eager for praise
invidus, -a, -um	envious of	envy	*invidus gloriae alterius*	envious of another's glory
superbus, -a, -um	proud of	pride	*superbus victoriae*	proud of victory
ignarus, -a, -um	ignorant of	indifference	*ignarus doloris*	ignorant of suffering
plenus, -a, -um	full of	strong feeling	*plenus irae*	full of anger
suspicious, -a, -um	suspicious of	distrust	*suspiciosus consilii alieni*	suspicious of someone else's advice
satus, -a, -um	happy with	pleasure	*satus laboris*	happy with work
impatiens, -ntis	intolerant of	irritation	*impatiens iniuriae*	intolerant of injury
desiderans, -ntis	longing for	longing, desire	*desiderans patriae*	longing for the homeland

Source: *compiled by the authors based on G. Galdi (2002), C. Viti (2010), Fr. Bondarenko (2018), H. Pinkster (2015; 2021)*

In constructions where adjectives control *genetivus objectivus* and denote feelings, emotional states, or internal experiences, the genitive case indicates the object of feeling or emotion, that is, something that is the subject of pride, fear, desire, joy, etc. In such phrases, the genitive case indicates the object of emotion. This type of use of genitive is common in classical Latin, especially in rhetorical and philosophical texts. Often adjectives with *genetivus objectivus* have appropriate constructions to indicate the attitude or assessment aimed at a particular object. Adjectives with the following meanings are recorded: with the meaning to know, to learn: "*Conscius foederis, ignarus belli*" (C. Balb. 20. 47) – "conscious of the terms of the contract, not familiar with military affairs"; with the meaning of equality, similarity: "*Est vis tanta naturae, ut homo nemo velit nisi hominis similis esse, et quidem formica formicae*" (C. N. D. 1. 28. 78) – "Such is the force of nature that every person wants to be like another, and an ant is like an ant too"; with the meaning of desire, aspiration: "*Populus acer est, suspicax, invidus potentiae*" (Nep. Ag. 13. 3. 5) – "The people are cruel, distrustful, greedy for power"; with meaning guilty, involved: "*Argutus malorum facinorum*" (Pl. As. 746) – "Convicted of crimes"; with the meaning of participation and ownership: "*Bestiae sunt rationis et orationis experts*" (C. Off. 1. 16. 50) - "Animals are devoid of mind and language". In the selected texts, the specifics of the functioning of constructions where adjectives control *genetivus objectivus*, there is their purposeful use to denote the object to which the action, state, or emotional and evaluative attitude is directed, embedded in the meaning of an adjective, so such adjectives are mainly with the semantics of emotional reactions, intellectual perception, or behavioural characteristics that provide an accurate and concise expression of semantic connections, allowing the specification of who or what the assessment or characteristic concerns. *Genetivus objectivus* performs the function of a structural and semantic means of clarifying the meaning, maintaining a high level of formal organisation of the text, and contributing to its logical integrity, demonstrating the deep connection of the Latin language between the categories of state, action and object, reflecting the high structural organisation and logical consistency of the ancient language system**.**

In the language material under study, it is recorded that *genetivus subjectivus* and *genetivus possessivus* (genitive case of belonging) can both refer to the relationship between a person and an action, but it is noted that the genitive case refers specifically to actual possession or belonging. Nominal part of the predicate *genetivus possessivus* is used for verbs "*sum*" – "to be", "*fio*" – "to arise", "*facio*" – "to do" and means belonging to: "*Claves portarum custodiamque murorum suae potestatis fecit*" (Liv. 34. 21.2) – "He took control of the gate locks and the guarding of the walls". The pattern of usage of *genetivus possessivus* in the selected Latin texts is that *genetivus possessivus* most often stands for a noun that denotes a thing or object of possession, so its function is similar to a possessive adjective, but differs in that it does not grammatically agree with the signified word, but remains in the genitive case, acting as a syntactic definition that specifies who owns the object of action or property.

In the genitive construction, one of the formal means by which the speaker's emotional and evaluative tasks are realised is interjections, which play an important role in expressing the emotional or expressive colouring of the utterance. The issue of the place of interjections in the grammatical system of the language has been studied by many linguists. As a result of their study, different views were formed. In particular, L. Zvonska & V.M. Shovkovyi (2003) carried out the classification of interjections in Latin depending on the range of emotions and feelings, which is a good foundation for analysing the functional and stylistic features of genitive constructions, since it helped to clearly determine which emotional states are verbalised in the text and how they correlate with the choice of certain syntactic structures, in particular genitive ones. Emotionally charged exclamations often form the contextual background, enhance the expressiveness of the utterance, and influence the semantic organisation of the sentence, which, in turn, determines the specific functional load of the genitive – from denoting the intensity of experience to expressing subjective assessments or shades of emotional modality. Therefore, this approach allowed for a deeper understanding of the interaction between lexical and emotional, and syntactic means, providing a comprehensive understanding of the stylistic potential of genitive constructions in Latin speech. The genitive case is used in exclamations and is called *genetivus exclamationis* (genitive of exclamation). The material under study revealed a clear pattern in the use of *genetivus exclamationis*, which consists in its ability to clarify the emotional content of a statement and enhance its expressive effect. Such constructions, combining an interjection with the form of the genitive case, create additional semantic tension, since the genitive case acts as a means of concretising the object to which the emotion is directed, or marking the situation that causes a response. Based to this, interjections cease to be isolated elements of emotional speech and turn into structurally inscribed components of the text, providing a more accurate transmission of feelings, shades of assessment, and intensity of the expressed state. In particular, many speech implementations of emotional and semantic variants of the exclamation "Oh!": "*O miserae sortis*!" (Luc. 2. 45); "Oh, poor fate!"; "*Foederis heu taciti*!" (Prop. 4. 7. 21) - "Oh, a conspiracy!"; "*O operam tuam multam*!" (C. Att. 13. 6. 4) - "Oh, your many labours!" Genitive constructions designed with the help of interjections are characterised by high emotional expressiveness. With the help of constructions that include interjections, the speaker can realise expressive, commission, and directive and angular goals. A distinctive feature of such genitive constructions is that they do not reflect logical possession or partiality, but convey emotional and semantic dependence. The genitive case performs a psychological function and denotes what causes or accompanies an emotion. In Latin texts, especially poetic and rhetorical, such structures are used to create high emotional tension, and their presence indicates the flexibility of Latin syntax, where even interjections can enter into grammatical relations with cases, in particular with the genitive, while maintaining the expressiveness of speech.

The specificity of the functioning of genitive structures is their ability to characterise an object not qualitatively, but quantitatively.

Such constructions (*genetivus quantitatis*) form an additional semantic layer in the selected texts, allowing the author to vary the degrees of manifestation of certain characteristics – from minimal to maximum. In the analysed materials, *genetivus quantitatis* is often combined with qualitative adjectives and adverbs, enhancing their gradation function and providing more accurate structuring of the author's assessment, which determines its role as a tool for clarifying, intensifying, and creating stylistically labelled meanings: "*Conon pecuniae quinquaginta talenta civibus suis donavit*" (Nep. 9. 4. 5) - "Conon gifted his citizens fifty talents". In the construction, the genitive case of quantity gives the Latin utterance greater accuracy, logical clarity, and allows avoiding repetitions and deepens the meaning of the utterance, revealing the internal connection between the quantitative indicator and its subject content. It has been noted that *genetivus quantitatis* is widely used in classical Latin literature, where it serves as a means of both logical and artistic expression of proportion and measure: "*Veneti navium quod ubique fuerat in unum locum coegerant*" (Caes. B.G. 3. 16. 2) – "The Venetis drove the ships that were everywhere to one place". The genitive case of quantity is used to express a part of an integer or quantitative characteristic of a particular object or phenomenon and most often accompanies nouns with quantitative meaning denoting measure, volume, quantity, or part, for example: "*Maximus vini numerus fuit, permagnum pondus argenti*" (C. Phil. 2. 27. 66). "There was an immense amount of wine, a huge mass of silver". In such constructions, the genitive case acts as a dependent component that specifies the volume or measure of what is expressed by the noun quantity. According to C. Viti (2010), the genitive case gives the statement accuracy and allows specifying the quantitative aspect of an action or state. This thesis is confirmed in the study, because the genitive in the structure of the utterance performs the function of clarifying the semantic parameters of the action or state, in particular, its quantitative aspect, because it is through the genitive case that the speaker can specify the measure, degree or volume of manifestation of a certain process, highlighting it from other possible interpretations, so this ability of the genitive ensures the accuracy of the utterance, because it not only names the associated object or phenomenon, but also determines their quantitative characteristic, forming clear boundaries of meaning and strengthening the logical and semantic organisation of the sentence. The genitive case of quantity is often used after pronouns and adverbs with quantitative meaning, such as "*plus*" – "more", "*minus*" – "less", "*satis*" – "enough", "*nimium*" – "quite a lot", "*tantum*" – "few" (Kobyliansky, 1912), denoting a measure or degree: "*plus sapientiae*" – "more wisdom", "*satis temporis*" – "enough time", where the genitive quantity expresses not just a part, but a relative quantity or measure of quality. Thus, the genitive case of quantity is an important syntactic tool that ensures the accuracy and flexibility of the Latin expression, combining the semantics of particularity and quantitative certainty.

In the studied material, it is recorded that *genetivus quantitatis* is used in adverbs (Table 3) when it comes to expressing a measure, degree, or quantitative characteristic of an action or condition: "*Unde gentium*?" (Pl. As. 90) – "Where is he from?". In constructions, the genitive indicates the limit or degree of manifestation that the adverb denotes, for example: "*multum laboris*" – "a lot of work", "*nihil spei*" –"no hope". When an adverb appears in combination with the genitive number, it clarifies the measure of action: "*multum*" – "a lot of", "*parum*" – "little", "*nihi*" – "nothing", "*satis*" – "enough", "*plus*" – "more", etc. (Trofymuk & Trofymuk, 2001) and form figures of speech like "*multum temporis*" – "a lot of time", "*parum sapientiae*" – "little wisdom"; "*Satis eloquentiae, sapientiae parum*" (Sall. C. 5. 4) "Eloquence is enough, wisdom is not enough".

Table 3. *Use of Latin adverbs combined with the genitive number (genetivus quantitatis)*

Latin adverb	Translation	Combination type	Example Latin	Translation example
multum	many	adverb + Gen	*multum temporis*	a lot of time
parum	little	adverb + Gen	*parum aquae*	little water
nihil	nothing	adverb + Gen	*nihil spei*	no hope
satis	enough	adverb + Gen	*satis laboris*	enough work
plus	more	adverb + Gen	*plus honoris*	more honor
minus	less	adverb + Gen	*minus pecuniae*	less money
tantum	so much	adverb + Gen	*tantum auxilii*	so much help

Source: *compiled by the authors based on L. Zvonska & V.M. Shovkovyi (2003), C. Viti (2010), H. Pinkster (2015; 2021)*

Genetivus quantitatis in adverbs emphasises the relativity and gradation of the feature, allowing to more accurately convey the intensity, comparison, or constraint. Thus, the genitive case of quantity in adverbs is an important means of expressing the semantics of measure and intensity in the Latin syntactic system. A clear pattern of use of the dividing genitive case was revealed (*genetivus partitivus*), which manifests itself in the sequential designation of a part of the whole, when the authors seek to specify the quantitative or qualitative parameters of objects and phenomena. Such a genitive is widely used in constructions with words to denote quantity, weight, measure, or part, and in combination with negation, which enhances the shade of incompleteness or particularity. The use of such a construction in texts is conditioned by the need for a more accurate nomination of fragmented objects or abstract concepts, which contributes to greater expressiveness and structural organisation of the utterance. According to the analysis by L. Zvonska *et al*. (2017), *genetivus partitivus* denotes the integrity, mass, or group from which a part is allocated; always put in a predicative position. The language material certifies that *genetivus partitivus* is used for adjectives in the higher and highest degrees of comparison: "*Prior horum apud Massagetos in proelio cecidit*" (Nep. Ep. 21. 1. 2) – "The first of them died in the battle with the massagets"; "*Ex his, qui dominatum imperio tenuerunt, excellentissimi fuerunt Persarum Cyrus et Darius Hystaspis filius*" (Nep. Han. 21. 1.2) – "Of those who were in power, the most famous among the Persians were Cyrus and Darius, son of Hystaspus". By analysis, *genetivus partitivus* is also often used after pronouns and adverbs that express a number or indefinite part, and can replace other constructions by conveying the particle in an expressive, concise form: "*aliquid temporis*" – "a little time", "*quid novi*?" – "what's new?", "*multi hominum*" – "a lot of people". Thus, the partitive genitive case is an important means of clarifying quantitative and partial relationships in Latin, contributing to the accuracy and flexibility of Latin syntax.

A recent syntactic analysis of Latin cases was carried out by H. Pinkster (2021), where the genitive case of price (*genetivus pretii*) is considered in connection with the pragmatic function of indicating valuation and value in an expression. Review of *genetivus pretii* in connection with its pragmatic function, the designation of valuation and value is appropriate, since it is this construction that allows the Latin expression to convey not only the quantitative or economic characteristics of the subject, but also broader socio-communicative meanings related to the assessment, significance and hierarchy of values in a particular discourse. It is noted that due to *genetivus pretii*, the speaker actualises their own attitude to the object or action, emphasises their expediency, desirability, or vice versa – depreciation, which serves as an important means of forming a pragmatic effect of expression, therefore, *genetivus pretii* acts not only as a grammatical model, but also as a tool for stylistic organisation of the text and a marker of communicative intent, which reveals the hidden meanings and cultural codes of Latin speech. In the analysed texts, *genetivus pretii* regularly accompanies nouns and verb forms that express purchase, exchange, value ratio, or metaphorical definition of value, forming a stable model for describing quantitative characteristics within the contexts under study. It was noted that the use of *genetivus pretii* is characteristic of expressing both literal and figurative meaning, that is, it can mean not only a monetary price, but also a price in a broad sense – effort, loss, honour, or glory: "*Tanti quodque malum est, quanti illud taxavimu"* (Sen. Ag. 19) – "Evil is as great as we have assessed it to be". The genitive case indicates how highly something is valued and reveals not only a material, but also a moral or symbolic price. The genitive case of price is also used with some adverbs of the measure of value, such as "*magni*" – "high", "*parvi*" – "cheap", "*tanti*" – "for so much", "*nihili*" – "worthless", "*pluris*" – "more expensive", etc (Kobylianskyi, 1912). For example: "*Cujus auctoritas in iis regionibus magni habebatur*" (Caes. B. G. 4. 21.7) – "Whose authority in these parts was high".

Sources of factual material represent genitive constructions with a variant of the genitive of quality (Latin: *genetivus qualitatis*), which is used to denote the quality, property or feature of a person or object and characterises the object by internal or external features. A clear pattern of usage of *genetivus qualitatis* was revealed, which certified the authors' desire for a concise but expressive description, when qualitative characteristics are presented not through an adjective, but through a noun in the genitive case, which gives the expression more formality or stylistic expressiveness. The use of *genetivus qualitatis* in texts often performs a clarifying function, allowing the specification of the degree, measure, or intensity of a certain property, which ensures semantic accuracy and structural compactness of syntactic constructions: "*Cato in omnibus rebus singular and fuit prudentia et industria*" (C. Fam. 7. 1.2) – "Cato was distinguished in all matters by exceptional prudence and diligence". This method of expression emphasises the constancy of the property, which makes the description more imaginative and expressive. The meaning of *genetivus qualitatis* is similar to that of an adjectival modifier, but it gives the statement a more solemn or literary tone, allowing a particular quality to be conveyed more accurately as a permanent or inherent feature rather than a temporary state. A functional and stylistic feature of genitive constructions with a variant of the genitive case of the property is that it is used with the verb "*esse, fuit*" – "to be": "*M. Messalla in causis cognoscendis componen-disque diligens, magni laboris, multae operae multarumque causarum fuit*" (C. Bt. 70. 246) – "M. Messala was adept at understanding and resolving matters, (overcoming) great labours, difficulties, and numerous obstacles". *Genetivus qualitatis* plays an important role in the stylistic diversity of the Latin language.

In the artistic and moral and philosophical style, where it is important to emphasise character traits, abilities or moral qualities, genitive constructions are used with the characterising genitive (*genetivus characteristicus*) to express a permanent or typical feature of a person or object. The specificity of the functioning of *genetivus characteristicus* constructions in the selected texts is their ability to denote a constant feature inherent in an object or person, which distinguishes it from others and gives the statement additional semantic expressiveness. Such genitive constructions serve as a means of clarifying a characteristic feature, enhancing the descriptive nature of the message, and helping to more accurately distinguish semantic tones. In the analysed texts, *genetivus characteristicus* was used to characterise internal qualities, behavioural traits, or stable properties of objects, ensuring logical coherence and stylistic completeness of texts, but it was most often combined with nouns. According to C. Lehmann (1991), a noun plays an important role in the language system. The researcher's argument is convincing, because it is the noun that serves as the central carrier of subject semantics and determines the structural organisation of the phrase, in particular, the genitive construction, where it forms logical and semantic relations between the components. Within the genitive case, the noun sets the direction of interpretation of dependent words, concretises belonging, qualitative characteristics, volume, particularity or other types of semantic connections, which allows accurately and economically conveying a variety of semantic shades. Due to its ability to combine grammatical and lexical meanings, the noun provides stability and flexibility of genitive constructions, making them a universal tool for modelling complex semantic relationships in speech. In the genitive construction, nouns denote a person, gender, condition, age, or other lasting qualities that are integral or essential to the named person, i.e., have a characteristic nature: "*Et sapientis est consilium explicare suum de maximis rebus, et honesti et diserti, ut mente providere, auctoritate probare, oratione persuadere possit*" (C. De orat. 2. 81. 333) – "And reasonable people tend to express their opinion about the most important things, and serious and experienced people have the ability to predict through reason, through authority to prove, through eloquence to convince". In genitive constructions, *genetivus characteristicus* conveys deeper shades of meaning, which allows not only to naming an object or person, but also to indicate their defining feature, emphasising their individuality and value characteristic.

In the selected texts, a clear pattern of use of the genitive of crime (genetivus *criminis*), used mainly after verbs or verbal nouns with the meaning of accusation, suspicion, condemnation, which provides an accurate definition of what exactly the person is accused of. Regularity of the use if genetivus *criminis* in the materials under study indicate its important role in the development of legally and semantically correct statements, and the stability of this grammatical model in the contexts of official business and journalistic styles. It has been recorded that in the genitive constructions of genetivus *criminis* are used with verbs: "*accuso*" – "I accuse", "*arguo*" – "I expose", "*condemn*" – "I condemn", "*absolve*" – "I absolve" (Boyko & Myronova, 2012). In such constructions, the genitive case indicates the crime or guilt itself, and not the person who committed it: "*accuso eum furti*" – "I accuse him of theft", where the word "*furti*" stands in the genitive case and expresses the content of the accusation, i.e., genetivus *criminis* specifies exactly what the charge is or what action is considered a crime. According to the analysis by L. Zvonska *et al*. (2017), genetivus *criminis* names the reason for the punishment or absolvement. The genitive case of guilt is often combined not only with verbs, but also with nouns meaning accusation, trial, sentence, or punishment: "reus furti" – "guilty of theft", "*absolutus culpae*" – "acquitted of guilt", giving the genitive construction an official or legal connotation that reflects the importance of this case in the rhetoric and judicial practice of Ancient Rome.

The specificity of the functioning of genitive constructions is their ability to clarify or concretise the content of a reference noun through the representation of the genitive member as an explanatory name that reveals the essence, type or category of the designated object. Such constructions (*genetivus appositivus*) serve as a means of semantic concretisation in the selected texts, allowing the author to structure information more accurately and avoid ambiguity. Within the analysed texts, *genetivus appositivus* was most often used to define abstract concepts, terms, and generalised categories, forming clear nominative connections and ensuring a high level of lexical and semantic organisation of the presentation. An internal mechanism that combines elements of the paradigm in Latin was revealed. This idea is valid, since the internal mechanism that unites the elements of the paradigm manifests itself as a systematic interaction of morphological and semantic factors that ensure the integrity and functional consistency of case forms. This mechanism is especially clearly confirmed in the study of genitive constructions, because it is in them that a natural combination of structural models and semantic roles is traced, which demonstrates not randomness, but the internal regularity of their organisation and use in Latin syntax. *Genetivus appositivus* is used to explain, clarify, or reveal the content of the noun to which it belongs, without expressing belonging or dependence, but specifies who or what exactly the object designated by the main word is and identifies two concepts where one is a concretisation or interpretation of the other. In the material under study, it is recorded that *genetivus appositivus* is used after nouns to denote generalisations, categories, parts, or concepts that generalise: "…*scopuli herbis algae vestiuntus*" (Col. 8. 17. 6) "…rocks entangled in seaweed grass". In genitive construction, the control word is a general name, and the application expressed by the genitive is a specific one. In such constructions, the genitive case clarifies or reveals the meaning of the main word, acting as a kind of "prefix". The selected texts show a clear pattern in the use of *genetivus copiae* (genitive of abundance) and *genetivus inopiae* (genitive of scarcity) constructions (Table 4).

Table 4. *Comparison of genetivus copiae and genetivus inopiae*

Genitive type	Meaning	Example Latin	Translation example	Explanation
Genetivus copiae Genitive case of abundance	Expresses the presence, abundance, or excess of something	*plenus sapientiae*	full of wisdom	Indicates an item that someone or something owns in large quantities
Genetivus inopiae Genitive case of lack	Expresses the absence, lack, or deprivation of something	*inops consilii*	deprived of advice	Indicates an item that is missing or missing

Source: *compiled by the authors based on L. Zvonska et al. (2017); C. Lehmann (2020); H. Pinkster (2015; 2021)*

Attention is drawn to the systematic use of these genitive forms in contexts where it is important to describe resources, material goods, or abstract concepts, which allows the authors to effectively emphasise the presence or absence of essential elements in the phenomena under study. According to the analysis, *genetivus copiae* is typically used to denote fullness, excess, generosity, or a large quantity of something and is combined with the adjectives "*plenus*" – "full", "*dives*" – "rich", "*refertus*" – "filled", "*abundans*" – "generous" (Trofymuk & Trofymuk, 2001). In the construction "*terra plena fructuum*" – "land full of fruits" the genitive case expresses the source or content of abundance, indicating what exactly the object is rich or saturated in. However, *genetivus inopiae* is used to refer to the absence or lack of a certain quality or object, so this genitive accompanies adjectives and nouns that express lack, need, or emptiness. For example, in the construction "*inops consilii*" – the genitive case "devoid of prudence" acts as an indicator of what exactly is missing or missing in the subject. According to L. Zvonska *et al*. (2017), *genetivus copiae* may depend on the semantics of adjectives. The researchers suggest that *genetivus copiae* may depend on the semantics of adjectives, since it is the qualitative characteristics expressed by adjective forms that can set parameters for the measurement, volume, or quantitative fullness of a feature that needs to be clarified with the genitive case. Adjectives semantically contain the idea of fullness, abundance or lack, so they naturally require a genitive definition to specify "what" or "how much" the object is filled with or marked by. Therefore, it is the semantics of the adjective that forms the need for *genetivus copiae* as a clarifying component that ensures the accuracy and completeness of the statement. The use of *genetivus copiae* and *genetivus inopiae* gives the Latin utterance more expressiveness and accuracy, because it allows conveying not only the fact of the presence or absence, but also the degree of this feature. In the context of Latin stylistics, these constructions often emphasise the internal state or characteristic of the subject, revealing deep semantic shades of the text.

Thus, genitive constructions in Latin form a complex system of syntactic connections, in which the genitive case (*genetivus*) expresses various relationships between a noun (or other governing word) and a dependent component. The general model of genitive constructions is based on the principle of subordinate definition, where the genitive clarifies, restricts or explains the meaning of the main word. Structurally, the model of a genitive construction can be represented as: [noun/adjective/adverb/verb] + [noun in the genitive case], which is a universal scheme for expressing dependent relationships and covers both grammatical and semantic types of connections and demonstrates the flexibility of Latin syntax, where the genitive case serves as one of the main means of developing content and forming semantic nuances in a sentence.

Conclusions

Genitive constructions occupy an important place in the system of case forms, since it is through them that a wide range of logical and semantic, and syntactic relations are realised. Genitive constructions allow expressing belonging, origin, characteristic, part of the whole, measure, cause, cost, etc., so this multifunctionality makes the genitive one of the most flexible and expressive cases in Latin. The functional specificity of genitive constructions is that they can clarify the meaning of the main word, creating close semantic connections within the phrase, and can also serve as an attribute, object or subject of action, which indicates their ability to replace other syntactic structures, thus, the Latin language achieves a high level of compactness and logical accuracy of the expression. In the stylistic aspect, genitive constructions give speech expressiveness, solemnity and a certain abstraction, which are especially characteristic of classical Latin of literary and scientific styles, where they emphasise the complexity of logical connections between concepts. The use of genitives instead of analytical turns makes the text more concise and richer in content. In the text, the genitive case performs not only a grammatical, but also an expressive function and plays the role of a means of accurate definition of concepts, which makes the genitive an indispensable tool for constructing abstract statements, ensuring clarity of wording and accuracy of relations of ownership or responsibility, and demonstrates logical subordination of concepts and avoids ambiguity, so such genitive constructions emphasise the standardisation and structure of the text. Functional and stylistic features of genitive constructions in Latin indicate their universality and expressive potential, which are an important means of syntactic organisation of the text, combining the accuracy of grammatical connections with the flexibility of stylistic use, where the genitive has become an integral element of the Latin language style, combining logic, harmony, and expressiveness. The paper does not claim to be an exhaustive description of the functional and stylistic features of genitive constructions in Latin, but it is relevant for further study of the syntactic system of Latin in the context of the historical development of Indo-European languages and its influence on the development of grammatical categories in contemporary European languages. In addition, the study opens up prospects for comparing Latin genitive constructions with similar structures in other languages, which will contribute to a deeper understanding of universal and national linguistic trends in the expression of case relations.

Acknowledgements

The authors express their gratitude to the researchers who uploaded their studies to scientific platforms, as well as to all scientists who provided open access to scientific information, free use of such resources for research, and the right to link and cite them as authors when using the materials.

Funding

None.

Conflict of Interest

None.

References

[1] Allbert, R.A., & Allbert, M.L. (2025). PhiloBERTA: A transformer-based cross-lingual analysis of Greek and Latin lexicons. *ArXiv*. doi: 10.48550/arXiv.2503.05265.

[2] Bondarenko, O.E. (2018). Linguistic status of genitive sentences: Semantic, structural, functional-communicative aspects. *World Science*, 1(29(6)), 70-76.

[3] Boyko, N., & Myronova, V. (2012). *Ukrainian-Ancient Greek-Latin dictionary*. Kyiv: Publishing and Printing Center "Kyiv University".

[4] Burns, P.J. (2023). LatinCy: Synthetic trained pipelines for Latin NLP. *ArXiv*. doi: 10.48550/arXiv.2305.04365.

[5] Cabrillana, C. (2024*). Recent trends and findings in Latin linguistics: Volume I: Syntax, semantics and pragmatics. Volume II: Semantics and lexicography. Discourse and dialogue*. Berlin: De Gruyter. doi: 10.1515/9783110722116.

[6] Cherniukh, B. (2022). *Folk Latin*. Lviv: Ivan Franko National University of Lviv.

[7] Crisma, P., Guardiano, C., & Longobardi, G. (2020). Syntactic diversity and language learnability. *Studi e Saggi Linguistici*, 58(2), 99-130.

[8] Cuzzolin, P. (2024). Aspects of the expression of definiteness in classical Latin. In C. Cabrillana (Ed.), *Recent trends and findings in Latin linguistics: Volume I: Syntax, semantics and pragmatics. Volume II: Semantics and lexicography. Discourse and dialogue* (pp. 19-44). Berlin: De Gruyter. doi: 10.1515/9783110722116-002.

[9] Devine, A.M., & Stephens, L.D. (2006). *Latin word order: Structured meaning and information*. Oxford: Oxford University Press.

[10] Galdi, G. (2002). On the Latin genitive: Some special usages. *Journal of Latin Linguistics*, 8(1), 101-117. doi: 10.1515/joll.2002.8.1.101

[11] Ganych, D.I., & Oliynyk, I.S. (1985). *Dictionary of linguistic terms*. Kyiv: Vyshcha Shkola.

[12] Kobylianskyi, Y. (1912). *Latin-Ukrainian dictionary for secondary school*. Vienna: Imperial-Royal School Book Publishing House.

[13] Kolibaba, L. (2024). End of the gender singular case of nouns of the 3rd declension in the modern language practice of the Ukrainian linguistic community. In *Grammatical portrait of the Ukrainian language in the 21st century: Collection of abstracts of scientific reports by participants of the international scientific conference in honor of doctor of philology, Professor Kateryna Hryhorivna Horodenska* (pp. 35-38). Kyiv: Publishing House Dmytro Burago.

[14] Kühner, R., Holzweissig, F.W., & Stegmann, C.F.L.A. (1912). *Comprehensive grammar of the Latin language*. Hannover: Hahnsche Buchhandlung.

[15] Lehmann, C. (1991). The Latin nominal group in typological perspective. In R. Coleman (Ed.), *New studies in Latin linguistics: Selected papers from the 4th international colloquium on Latin linguistics* (pp. 203-232). Amsterdam: John Benjamins.

[16] Ostrovska, L.S. (2023). The problem of qualification of genitive one-member sentences. *Southern Archive (Philological Sciences)*, 95, 31-38. doi: 10.32999/ksu2663-2691/2023-95-4.
[17] Pezzini, G., & Chahoud, A. (2023). Introduction: What is "Early Latin"? In J.N. Adams, A. Chahoud & G. Pezzini (Eds.), *Early Latin: Constructs, diversity, reception* (pp. 1-12). Cambridge: Cambridge University Press. doi: 10.1017/9781108671132.001.
[18] Pinkster, H. (2015). *The Oxford Latin syntax: Volume 1: The simple clause*. Oxford: Oxford University Press. doi: 10.1093/acprof:oso/9780199283613.001.0001.
[19] Pinkster, H. (2021). *The Oxford Latin syntax. Volume II: The complex sentence and discourse*. Oxford: Oxford University Press. doi: 10.1093/oso/9780199230563.001.0001.
[20] Quintilian. (2024). *Institutio oratoria*. New York: Lyceum Institute.
[21] Rabanyuk, L.S. (1999). *Syntactic nature of genitive monosyllabic sentences*. Chernivtsi: Chernivtsi State University named after Yurii Fedkovych.
[22] Rigobianco, L. (2017). The o-stem genitive singular: Considerations from the perspective of the Latin dialects. *Pallas: Revue d'études antiques*, 103. doi: 10.4000/pallas.4275.
[23] Spevak, O. (2022). *Nominalization in Latin*. Oxford: Oxford University Press. doi: 10.1093/oso/9780192866011.001.0001.
[24] Trofymuk, M., & Trofymuk, O. (2001). *Latin-Ukrainian dictionary*. Lviv: Publishing House of the Lviv Theological Academy.
[25] Varro, M.T. (1938). *De lingua Latina*. Harvard: Loeb Classical Library.
[26] Viti, C. (2010). Observations on genitive word order in Latin. In O. Spevak (Ed.), *The noun phrase in Latin: New contributions* (pp. 77-96). Paris: L'Harmattan.
[27] Zvonska, L.L., & Shovkovyi, V.M. (2003). *Latin language: Textbook for students of classical philology*. Kyiv: Kniga.
[28] Zvonska, L.L., *et al*. (2017). *Encyclopedic dictionary of classical languages*. Kyiv: Kyiv University Publishing and Printing Centre.

Функційно-стилістичні особливості генетивних конструкцій у латинській мові

Василь Шинкарук

Доктор філологічних наук, професор
Національний університет біоресурсів і природокористування України
03041, вул. Героїв Оборони, 15, м. Київ, Україна
http://orcid.org/0000-0001-8589-4995

Олександра Шинкарук

Кандидат юридичних наук, доцент
Національний університет біоресурсів і природокористування України
03041, Героїв Оборони, 15, м. Київ, Україна
https://orcid.org/0000-0002-5494-1370

Анотація. Актуальність дослідження функційно-стилістичних особливостей генетивних конструкцій зумовлена їх ключовою роллю у формуванні синтаксичної організації тексту, передачі семантичних відтінків та розкритті стилістичної специфіки латинських мовних пам'яток різних жанрів. Метою дослідження було виявлення, систематизація та характеристика функційно-стилістичних особливостей генетивних конструкцій у латинській мові з урахуванням їх семантичних, синтаксичних та текстотворчих параметрів. У дослідженні застосовано комплексні методи дослідження – від вибіркового до контекстуального, поєднання синтаксичного та функційного аналізу. Проаналізовано широке коло семантичних відтінків, яких набуває родовий відмінок залежно від контексту, типу словосполучення та стилістичної настанови тексту. Описано розмежування між родовим суб'єкта і родовим об'єкта, родовим приналежності, родовим властивості та іншими різновидами, що забезпечують гнучкість і багатозначність латинського висловлення та дозволяють глибше зрозуміти формально-граматичну природу генетиву. Визначено, що генетив у латинській мові не лише виконує роль формального показника підрядності, а виступає засобом передавання смислової точності, логічної послідовності та емоційно-експресивних відтінків. Обгрунтовано, що генетивні конструкції можуть підкреслювати інтелектуальну, соціальну або моральну характеристику суб'єкта, формуючи особливу експресію тексту. Доведено, що генетивні конструкції є важливим чинником формування смислової структури латинського речення і виступають універсальним засобом вираження логічних, емоційних та образних компонентів мови. Результати мають значення для подальших досліджень у галузі латинської граматики, порівняльного мовознавства та стилістики. Практична цінність дослідження полягає в тому, що його результати можуть бути використані фахівцями з класичної філології, перекладачами латиномовних текстів, викладачами історії мови та стилістики, а також дослідниками античної літератури для підвищення точності інтерпретації текстів та поглибленого аналізу мовної структури античних джерел. Результати дослідження можуть бути використані у наступних наукових працях щодо семантико-синтаксичної реченнєвої структури

Ключові слова: родовий відмінок; речення; синтаксис; семантика; стилістика

International Journal of Philology, 17(1), 2026
Journal homepage: https://philologicalscience.com.ua/en
Received 08.09.2025 Revised 15.01.2026 Accepted 26.02.2026 Published 30.03.2026
ISSN 2706-9737 e-ISSN 2706-9745

UDC 82-3(438) DOI: 10.31548/philolog/1.2026.28

Pippi Longstocking as a literary phenomenon in the work of Astrid Lindgren

Hristo Kamenov*
Doctor of Pedagogy, Assistant
Paisii Hilendarski University of Plovdiv
4000, 24 Tsar Assen Str., Plovdiv, Bulgaria
https://orcid.org/0009-0003-2950-3170

Abstract. The article aimed to describe the psychoanalytic structure of the character as a model of child self-regulation, realised through narrative interaction with norms, organisation of everyday life and a system of representations. The research methodology combined a close reading of the text, a procedural narrative analysis involving the coding of episodes according to the following scheme: source of the norm, form of control, action of the heroine, consequence, a comparative analysis of translations and a visual-narrative comparison. Six codes of self-regulation were identified during the analysis: inversion of authority; play as a way of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and visual consolidation of autonomy. The analysis involved procedural coding of episodes, followed by a comparison of the translated variants and visual markers, and the generalisations are presented in analytical tables. The analysis distinguished six codes of self-regulation: inversion of authority; play as a method of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and visual consolidation of autonomy. It was established that the "institution-child" conflict functions as a transfer of the rule from the sanctioned sphere to the testing sphere, while laughter creates a cognitive distance that reduces dependence on external evaluation. Five spatial scenarios of interaction with norms and four levels of representation (text, image, stage or screen, and critical description) were described. The stability of reference to the character was explained through a three-level model of identification conditions (core, attributes, and context). A comparison of translations showed that although lexical mitigation may alter the intensity with which rebellion is interpreted, it does not destroy the procedural core. The practical significance lies in the potential application of the proposed codes as an analytical framework for interpreting children's narratives, comparing translations and describing adaptations within educational and editorial practices

Keywords: child subjectivity; cognitive distance; space of play; visual representation; social etiquette

Suggested Citation:
Kamenov, H. (2026). Pippi Longstocking as a literary phenomenon in the work of Astrid Lindgren. *International Journal of Philology*, 17(1), 28-48. doi: 10.31548/philolog/1.2026.28.

**Corresponding author*

Introduction

In philological scholarship, the figure of Pippi Longstocking extends beyond the realm of children's prose, acquiring the characteristics of a universal cultural symbol. Studying this character is necessary because of the profound psychological subtext that remains beyond the scope of traditional literary analysis. The problem lies in the absence of a comprehensive examination of the character as a product of complex mental processes, where exaggerated strength and independence act as mechanisms to overcome trauma and loneliness. Addressing this issue makes it possible to understand the nature of child resilience and the role of literature in forming an autonomous personality.

Scholarly studies have highlighted Astrid Lindgren's multifaceted legacy through linguistic, educational and anthropological lenses. M. Stuttaford (2020) analysed British and German translations of Pippi-related works, revealing the direct influence of lexical transformations on perceptions of the heroine's rebellious nature. The author demonstrated that linguistic adaptation can alter the extent to which the character is perceived as independent when confronted with social institutions. The study revealed a tendency to soften the girl's more radical traits in certain cultural environments, thereby altering the character's original psychological profile. N. Ozturk (2023) examined the ideological dimension of the text, establishing the presence of a confrontation between traditional and modern educational philosophies within the narrative. The scholar argued that the main heroine deliberately dismantles authoritarian models of upbringing. The results suggest that the child's behaviour is a deliberate expression of inner freedom in opposition to the regulated world of adults, granting her the status of an educational antithesis to the prevailing system.

A.S. Rossholm (2024) explored the transmedial aspects of Lindgren's work, focusing on the author's early activities in radio broadcasting and cinema. The author noted that the image of Pippi's high adaptability contributed to its transformation into a dynamic media phenomenon capable of functioning beyond the original source. A.S. Rossholm (2024) emphasised that the visual representation reinforced the perception of the character as a symbol of children's unlimited potential in the material world. E. Druker (2022) focused on the material environment of the heroine, interpreting Pippi's private collection of objects as a specific cabinet of curiosities. The author demonstrated that the girl constructs her own identity and reinterprets the surrounding reality through manipulation of objects. The scholar demonstrated that these objects serve the character as instruments for establishing control over her living space in the absence of parental supervision.

In his work, B. Sundmark (2024) examined the anthropological parameters in Lindgren's works, emphasising the interdependence of humour, sensations of hunger, and expressions of humanity. The scholar demonstrated that acts of food consumption in the text function as a key form of social communication and affirmation of vital energy. This research confirmed the critical role of these processes in the psychological well-being of a child living in a state of effective social isolation. L.D. Cuc *et al.* (2024) developed a similar line of argument, contending that culinary rituals in the writer's work constitute a legitimate form of cultural self-expression. The author revealed that the demonstrative preparation and consumption of food serves as a means of overcoming existential emptiness and establishing one's territory. Consequently, it is evident that gastronomic episodes bear a significant psychological significance, symbolising the child's self-sufficiency.

M. Hellström (2021) also studied the processes involved in bringing the image to the stage, focusing on the significance of the child figure as the central subject of action. The researcher found that dramatising Pippi's adventures emphasises her performative resistance to established social norms. The author's conclusions suggested that the theatrical space becomes a platform that legitimises child power, which is restricted in real life. N. Mykhailova & A. Gospodinova (2022) present an analysis of the traditional-innovative vector of Scandinavian children's literature, considering the Scandinavian canon as a system combining the continuity of genre and ethical orientations with the modernisation of the image of the child and a transformation of pedagogical attitudes. The authors emphasised that Astrid Lindgren's narrative about Pippi introduces the concept of the "competent child", not as an object of upbringing, but as an individual capable of independently evaluating social rules and their consequences. However, autonomy does not equate to asociality, as a balance between independence and consideration for others is emphasised. From a broader cultural perspective, the researchers observe a shift in Scandinavian children's literature away from moralising tendencies. N. Mykhailova & A. Gospodinova (2022) also emphasised that post-war Scandinavian children's prose legitimises "adult" issues within texts for children. Instead of taboos and normative prohibitions, it constructs a model of reading in which complex themes are offered as a field for reflection rather than grounds for sanction.

The study aimed to describe Pippi Longstocking as a literary phenomenon by reconstructing the psychoanalytic structure of the character, and examining its function as a model of child self-regulation in relation to norms, everyday life and systems of representation. The tasks within the framework of the research included identifying mechanisms of self-defence and self-regulation to reconstruct the psychoanalytic structure of the character, analysing cognitive-pedagogical codes and spatial-visual markers, and conducting a comparative analysis of foreign-language translations to determine the stability of institutional norms across different cultural contexts.

Materials and Methods

The research material consisted of selected episodes and linguistic fragments from A. Lindgren (1950) Pippi Longstocking novel, as well as translation equivalents and illustrative components from different editions. These were included as separate layers of data to verify the stability of the identified mechanisms across different modes of representation. The corpus was formed through purposeful sampling; only scenes containing normative pressure or expectations of "proper" behaviour were included in the analysis. The moment of change in the situational frame was recorded when the heroine transferred the demand from the sphere of obedience to the sphere of evaluating its meaning, consistency and consequences.

The basic method was close reading. It was combined with procedural narrative analysis. Within this, each selected episode was described as a sequence of "source of the norm – form of control – action of the heroine – consequence". This approach made it possible to transition from individual narrative events to the structure of action, compare episodes, and distinguish regularities from accidental features. Recurrence was recorded by coding episodes according to types of procedure, such as inversion of authority, play as a cognitive tool, comic redefinition of prohibition, controlling the environment through space and objects, making everyday choices through food and sweets, and visually consolidating autonomy. The heroine's linguistic self-presentation was not singled out as an independent code, as it functions as a sub-procedure within the inversion of authority and comic redefinition. Through humour, hyperbole and demonstrative naming of herself and the situation, Pippi changes the framework of interaction, removes the sanctioning status of the rule and transfers evaluation from the sphere of "right/wrong" to the sphere of "consistent/inconsistent" and "justified/unjustified". The comparison of the mid-twentieth-century model of upbringing with the heroine's model of autonomy was conducted according to parameters such as the source of knowledge, social role, attitude towards norms, organisation of everyday life and construction of appearance. This provided a structured basis for further interpretations and prevented free generalisations.

The psychological aspect of the research was conducted as an archetypal interpretative analysis. The category of the "inner child" was defined through specific textual elements, including direct statements by the heroine, descriptions of her emotional states, and metaphorical depictions of actions. These features enabled the identification of manifestations of self-support, self-defence, an internal locus of control and stabilisation of self-esteem. During the analysis, the researchers coded markers of self-support and self-defence, noted instances where control shifted to the internal sphere of decision-making, and examined how the heroine's choices bolstered her self-esteem. This approach did not replace narrative analysis with psychological assertions, but rather complemented the procedural structure of the episode. The research of N. Ozturk (2023) was instrumental in providing a framework for classifying institutional norms and describing the clash of educational philosophies within the text.

A semiotic-functional analysis of the world of objects was conducted to examine the material level, where each object was considered a potential resource for action. The categories used were "object as property" (a sign of status) and "object as operation" (an instrument that alters the distribution of possibilities within a scene). Gastronomic episodes were analysed as an everyday code of self-support, where the rituals of permission and reward were compared with levels of autonomy to reveal the relationship between food choices, tension release, and subjectivity restoration. The analysis of procedures (establishing permission, self-assignment of reward and formation of boundaries) aligned with cultural studies approaches, in which food is considered an instrument for marking pleasure and permitted regimes.

The visual component was examined using transtextual and visual-narrative comparison methods. The emphasis was on stable markers of appearance, posture and compositional interaction that function as "recurrent carriers" of autonomy. The analysis was based on the criterion of semantic correspondence between the visual sequence and the character's textual actions, as well as the frequency of compositional techniques. This made it possible to determine the extent to which the balance of initiative between the child and the adult is maintained in the illustrations. The block of cultural adaptability was implemented through a comparative translation analysis. Etiquette norms, food consumption customs, and social appropriateness concepts were identified as key markers. Their influence on interaction with norms was analysed by comparing the original text with translations. Identified lexical mitigations and the neutralisation of culturally marked realities, particularly in scenes of domestic disorder, were interpreted as indicators of reduced rebellion intensity and increased didacticism in the translated texts. The intermedial dimension was examined through an analysis of the transmedial circulation of the image. The criteria for identifying recognisability carriers and procedures were their invariance within the narrative structure. The recurrence of key behavioural patterns and invariable logic of action (stimulus-reaction-consequence) across different formats of representation (text, image, screen) were taken into account.

Results

Archetypal projection of the "inner child" and mechanisms of psychological self-regulation

Pippi is a classic example of the "inner child", representing a deep psychological layer shaped by early experiences and imbued with the emotional resonance of significant moments from childhood. These moments can profoundly influence the formation of our personality. In this context, her rebellion can be seen as a symbolic re-enactment of developmental stages at which a child learns to separate from others, establish boundaries, and affirm their own identity (the need for autonomy and the right to be oneself). This kind of rebellion serves a protective function, acting as an internal system of self-preservation that activates the psyche in response to pressure, loss of control, or a threat to identity (this is more of a metaphorical than a medical term). It is precisely through these internal transformations that a person gradually moves from impulsive reactions to conscious self-regulation, acquiring the capacity to take responsibility for their own decisions and the consequences of their actions (Appel & Christensen, 2022). From a psychological point of view, Pippi's character can be seen as a model for children to develop autonomy, the ability to defend their boundaries, and to use reflection as a form of psychological self-protection (Ozturk, 2023). In this case, defending values involves taking a stance through self-assertion and constructing a sense of one's own subjectivity within an adult social environment. The author's conception of Pippi Longstocking focused on representing the child's inner world during socialisation and humanisation. This allows readers to identify with the heroine and recognise their right to make individual choices (Nel *et al.,* 2021).

From a psychoanalytic perspective, both Freudian and post-Freudian, the identified narrative codes can be interpreted as textual models of psychological self-regulation, describing the functions of one's actions in situations of external pressure. Inversion of authority and comic redefinition operate as mechanisms for reducing tension and transferring control from the realm of sanction to the internal realm of decision-making. The rule is evaluated based on its meaning and consequences rather than being unconditionally accepted (Blažić, 2023). Play as a method of cognition provides a safe space in which to test norms, where error is not equated with guilt. This strengthens autonomy and reduces dependence on external approval (West, 2020). Controlling the environment through space and objects, as well as making everyday choices about food and sweets, are mechanisms that provide self-support by making daily life manageable. In these situations, the heroine restores a sense of boundaries and stabilises her self-esteem in the absence of sufficient adult support (Sundmark, 2024). The visual consolidation of autonomy reinforces these procedures through recognisable markers, rendering the model of subjectivity legible not only through the plot, but also through interactions with adults (Ehriander, 2021).

Pippi's appearance in the narrative serves as a symbol of her otherness and her refusal to conform to the expectations of those around her. Her appearance and attire are depicted in a manner that highlights her disregard for conventional notions of "correctness" and "appropriateness". In this respect, it is relevant to compare the heroine's image with Jean-Paul Sartre's existential thesis that self-perception and the assessment of one's own image are to a large extent shaped through the "gaze of the Other", that is, through the social reflection that defines the subject's identity. By contrast, Pippi demonstrates a position in which appearance is not grounds for shame or self-devaluation, and she does not accept imposed standards. At the level of speech, she openly declares her acceptance of her own features. This may be related to Jacques Lacan's concept of the symbolic order as a system of linguistic and social norms that structure the subject's behaviour (Vincze, 2025). In Pippi's case, however, this system does not acquire the status of an internal regulator; rather, it appears as external pressure that she does not internalise. The narrative model of her life (independent living and domestic practices outside the scope of school discipline and adult control) challenges traditional ideas about child-rearing and highlights the limitations of conventional pedagogical principles. In a philosophical and pedagogical context, this can be compared with the position set out by Jean-Jacques Rousseau in Emile, or On Education, where the importance of a child's natural development and the limitations of excessive social coercion are emphasised. However, the literary text does not offer direct pedagogical instruction, and Pippi's autonomy is an artistic device that intensifies the theme of self-determination rather than providing a realistic model of upbringing.

The study of the Pippi phenomenon reveals that her image transcends a purely national context, emerging as a universal symbol of emancipation in children's literature. Typologically, the heroine is associated with the image of the "orphan with a high degree of independence", which brings her closer to characters such as Anne of Green Gables, although in Pippi's case autonomy takes on a more radical character (Maier, 2022). Her visual identity, particularly her red hair and freckles, serves to differentiate her and emphasises her position as someone who does not align with the expectations of her surroundings. Particular attention should also be paid to the spatial organisation of the narrative. Pippi's home (Villa Villekulla) functions as both a place of residence and a structural element of the artistic world. Within this world, children are granted the possibility of acting without constant adult supervision. This space can be interpreted as an "imaginary geography of childhood" supporting play, experimentation and independent exploration of social roles, all of which are important for cognitive development (Löytönen & Kaivola, 2019). To illustrate this, it is important to compare the psychological and pedagogical aspects of Pippi's character with the traditional mid-twentieth-century model of child rearing, as presented in Table 1.

Table 1. *Comparative analysis of Pippi Longstocking's model of upbringing and the traditional didactic system*

Parameter of comparison	Traditional model (school/family)	Pippi's model (according to A. Lindgren)	Theoretical justification
Source of knowledge	Formal education, teachers	Experience, travel, self-discovery	"Natural education"
Social role	Obedient object of upbringing	Active subject-explorer	Child subjectivity
Attitude to norms	Strict observance of etiquette	Destruction of stereotypes through play	Rebellion as a stage of development
Food/everyday life	Regulation, usefulness	Pleasure, sweets, chaos	Culture of pleasure
Appearance	Neatness, conformity to gender	Eccentricity, self-made clothing	Existential choice

Source: *compiled by the author based on C. Appel & N. Christensen (2022), S.E. Maier (2022), N. Ozturk (2023), C. Löwe & S. Planka (2025)*

The comparative table summarises the two distinct logics of child socialisation that conventionally represent the institutional-normative model (school and family) and the narrative-experimental model, as embodied by the character of Pippi in Astrid Lindgren's works. The selected parameters makes it possible to distinguish analytically between a heteronomous mode of behavioural regulation, which is based on external control and sanction, and an autonomous mode, in which regulation is constructed through one's own experience, trial and error, and awareness of consequences. According to the criterion of the source of knowledge, the traditional model is oriented towards formal education and the authority of teachers or parents. In contrast, Pippi's model is based on empirical knowledge of the world, formed through interaction with real situations and self-discovery. This aligns with the concept of "natural education", where development is seen as the gradual unfolding of a child's abilities in line with their age-related capabilities (Åberg, 2022). The social role parameter emphasises the transition from being an 'object of upbringing', for whom ready-made norms are prescribed, to being an active subject capable of initiating action, exploring the environment and making independent decisions (Nardi & Fancher, 2025). In theoretical terms, this corresponds to the concept of child subjectivity, which highlights agency, intrinsic motivation, and the ability to self-regulate as important aspects of development.

As shown in the table, the differences in attitudes towards norms indicate that the traditional system reinforces normativity through etiquette, rules and behavioural correction. In contrast, Pippi's model sees norms as objects of playful reinterpretation and uses communication to expose stereotypes. The parameter of everyday life and food further demonstrates how control may be transferred into daily practices. The traditional model imposes regime, "usefulness" and order, while Pippi's model emphasises spontaneity and pleasure as a legitimate part of childhood experience (Van Coillie, 2025). In conclusion, Pippi Longstocking's image extends beyond literary representation to become a dynamic model for developing a self-sufficient personality. The codes of self-regulation and mechanisms of interaction described demonstrate a shift from passively fulfilling social prescriptions to actively constructing one's own life space. Contrasting with the traditional pedagogical model reveals a fundamental difference in approach to upbringing: a shift from coercive normativity to conscious responsibility. In this context, the character becomes a means of reflecting on child autonomy, emphasising the value of individual experience, the right to make mistakes, and inner strength as the basis for successful socialisation without losing one's identity.

Literature as a psychological laboratory: cognitive-pedagogical codes in the narrative of Pippi Longstocking

To consider Pippi Longstocking as a literary phenomenon, an approach combining narrative analysis with psychological and pedagogical models of development is required. The text functions as an environment in which the child reader gains access to thought processes that describe encounters with, and testing of, norms, and the formation of internal rules. From this perspective, literature models situations in which the child acts independently, experiences the consequences of their actions, and relates these to their own decision-making process. This aligns with approaches to children's literature in the Nordic context, where children are viewed as subjects of experience and interpretation rather than objects of educational influence (Appel & Christensen, 2022). The psychological-pedagogical level of the narrative is manifested through recurring situations that can be described as cognitive-pedagogical codes. A code is not a theme or motif, but a pattern of interaction in which an adult institution or figure proposes a rule, the heroine alters the context of that rule, and the roles and assessment of the norm are redistributed. This logic does not deny all rules, but rather transfers them into the sphere of argumentation, where the norm exists as an object of testing. Within pedagogical interpretations of Pippi Longstocking, this has been described as a conflict between traditional and modern educational philosophies, in which the heroine acts as an agent dismantling authoritarian models of upbringing through her behaviour and language (Ozturk, 2023). For the reader, such a practice serves as training in subjectivity, providing a model in which the right to an opinion does not come from an external authority but from one's personal experience.

To accurately describe this effect, it is helpful to distinguish between the plot and cognitive levels. At the plot level, there are specific events, such as conflicts with school authorities or situations involving police control. At the cognitive level, an operation of redefinition takes place. Moral evaluation on the scale of "right/wrong" is replaced by evaluation according to the criteria of "consistent/inconsistent" and "justified/unjustified". This redefinition should not be dismissed as merely a rhetorical technique because it functions as a mechanism of self-regulation. It reduces dependence on external approval by transferring control to the sphere of internal decision-making and anticipation of consequences. During childhood, adult evaluation acts as a regulator of behaviour. The narrative reflects a model in which a child's behaviour is determined by analysing consequences and the logic of their own actions rather than orienting themselves towards external evaluation.

Laughter and play are integral to this model. Studies of subversive youth literature have shown that fairy-tale and playful forms perform a critical function in relation to social norms without making the text didactic. Within this framework, laughter serves as a means of re-evaluating authority and alleviating tension in situations of control (Blažić, 2023). In Pippi Longstocking, for example, laughter plays a procedural role in changing the status of adult control. Control is presented as a condition of play rather than grounds for punishment. For the reader, this means the possibility of safely "playing through" contact with the norm. This is without the dominance of fear. This expands the space for independent decision-making.

The material level of the narrative requires separate consideration, since the objects, spaces and everyday life depicted in the text do not function as a neutral backdrop. In the Nordic tradition of children's literature, the child's environment often establishes a framework for autonomy, with the home and material objects demonstrating who controls time, the body, and the boundaries of what is permitted (Appel & Christensen, 2022). In Pippi's case, space functions as a territory where decisions do not require adult approval. This implies the existence of an 'inner space' in which the child can organise order and experiment with different courses of action. Psychologically, this is important for self-regulation because control over the environment reduces the tension associated with the unpredictability of adult control.

The text also contains food-related and gastronomic codes that can be analysed as regulatory mechanisms. In cultural studies of sweetness in children's literature and media, sweets are emphasised as symbols of pleasure and reward, and as a bodily right to enjoyment. They are also seen as elements of social interaction and ritual (Löwe & Planka, 2025). From this perspective, scenes involving food in Pippi Longstocking can be interpreted as instances in which the protagonist establishes her own system of permissions and prohibitions through experience and choice rather than external discipline. This phenomenon cannot be reduced to the dichotomy of "healthy/unhealthy" because it represents an inner regulatory structure of "I am capable of setting boundaries". Such a structure fosters autonomy by shifting the focus from external (adult) control to subjective responsibility, self-regulation, and self-governance.

In this context, visuality and transtextuality are also significant. Research into the interrelations between illustration, cultural context, and the depiction of girls shows that illustrative sequences and parallel texts can influence how the heroine is interpreted, especially through posture, body proportions, body placement in space, and interaction composition with adults (Ehriander, 2021). This determines the specificity of psychological reading. The child reader does not separate "text" from "image". They perceive them as a unified message. Accordingly, the Pippi phenomenon exists as a set of codes in which the verbal and visual elements synchronise to present a model of autonomy. To record these mechanisms analytically, it is helpful to summarise the codes in Table 2, which is explained in more detail in the following subsection.

Table 2. *Cognitive-pedagogical codes of the narrative as mechanisms of psychological self-regulation*

Code	Narrative mechanism	Psychological operation	Theoretical framework
Inversion of authority	The adult establishes a norm, the heroine changes the frame of the norm	Transfer of control from evaluation to argument	Conflict of educational philosophies
Play as a method of cognition	Experiment instead of following instruction	Reduction of dependence on external sanction	Child subjectivity
Comic redefinition	A joke changes the status of prohibition	Regulation of tension through cognitive distance	Subversive literature
Materiality (space/objects)	Self-organisation of everyday life and space	Sense of boundary through control of the environment	Nordic context of children's literature
Food/sweets as ritual	Everyday scene as a scene of choice	Self-support through the right to pleasure	Cultural studies of sweetness
Visual code	Illustration sets the frame of roles	Consolidation of the model of autonomy beyond verbal logic	Transtextuality and illustration

Source: *compiled by the author based on H. Ehriander (2021), C. Appel & N. Christensen (2022), N. Ozturk (2023), M.M. Blažić (2023), C. Löwe & S. Planka (2025)*

Table 2 is not intended as a formal list of motifs, but rather as an analytical scheme of recurring procedures through which the narrative establishes and develops the heroine's autonomy, elevating it from a generalised characteristic to a reproducible psychological mechanism of self-regulation. Each row of the table illustrates the connection between a specific code, a typical plot situation and the subject's internal processes, while the theoretical framework prevents the image from being reduced to a mere character trait. In this interpretation, Pippi's autonomy emerges as a system of practices that embody a consistent principle across various episodes. Exterior demands are not automatically accepted, but are instead tested for meaning, consistency and acceptability to the subject.

Central to this system is the inversion of authority code, as it describes a situation in which the adult presents the norm as unconditional, while the heroine changes the legitimacy criterion and transfers control from the evaluation sphere to the argumentation sphere. This is pedagogically significant because institutional discourse in the text mostly functions as a set of unexplained rules that demand compliance as a sign of normality rather than the result of agreement or rational acceptance. In contrast, the heroine demonstrates a procedure in which the norm must be tested for inner coherence. It is precisely this testing that models critical thinking as a practice rather than an abstract value (Ozturk, 2023). At the same time, the table shows that the cognitive contour of autonomy does not function in isolation since the narrative consistently supports it through affective and bodily-everyday foundations. Play as a method of cognition transforms interaction with the norm into an experimental process, where trial and error do not equate to guilt. This reduces dependence on external sanctions and strengthens the child's subjectivity (Appel & Christensen, 2022).

Comic redefinition does not function as a decorative element, but rather as a mechanism for regulating tension. The joke creates cognitive distance from the prohibition, reducing its threatening character and allowing the conflict to be transferred into the sphere of semantic reconsideration. This supports autonomy without causing a rupture in interaction (Blažić, 2023). Attention should also be given to the code of materiality, as the self-organisation of space and objects establishes a sense of boundary through manageability rather than external supervision. Subjects gain experience of controlling everyday parameters, which stabilises their internal sense of action and transfers their embodiment and daily practices from the realm of adult control to that of responsibility, self-regulation and self-governance (Appel & Christensen, 2022). The same logic applies to the code of food and sweets as a ritual, whereby the everyday scene becomes one of choice and self-support. Here, the right to pleasure is not viewed as a breach of discipline, but as an element of subjective agency that helps to restore resources and maintain boundaries independently of sanction-based control (Löwe & Planka, 2025).

Finally, including the visual code significantly broadens the scope of the analysis, as transtextuality and the illustrative sequence can establish an interpretative framework even before rationalisation of the content occurs through posture, proportions, body placement in space and interaction composition with adults. For the child reader, the verbal and visual elements are perceived as a single message. Therefore, the model of autonomy is not only consolidated through arguments or plot decisions, but also through the pre-rational coding of roles and distances (Ehriander, 2021). Table 3 below presents a generalised scheme of the educational conflict in the narrative, comparing institutional mechanisms of normativity with the heroine's responses and their psychological and pedagogical consequences.

Table 3. *Educational conflict in the narrative: institutional norm and child subjectivity*

Field of norm	Institutional action	Heroine's action	Psychological-pedagogical consequence
School	Regulation of behaviour and knowledge	Redefinition of learning as experience	Shift of motivation from evaluation to meaning
Police/ control	Attempt at subordination through formal status	Inversion of the controller's role	Model of interaction without fear of sanction
Social etiquette	Demand for conformity to behavioural norms	Exposure of the norm's inconsistency	Formation of the criterion of "justifiability"
Adult moralising	Morality as an adult monologue	Dialogue that changes the conditions of conversation	Support for the right to hold a position
Visual control	Norm of appearance as a basis for evaluation	Neutralisation of shame through posture and language	Protection of self-esteem through acceptance of otherness

Source: *compiled by the author based on H. Ehriander (2021), N. Ozturk (2023), M.M. Blažić (2023), C. Löwe & S. Planka (2025)*

As shown in Table 3, the "educational conflict" depicted in the narrative extends beyond the confines of the school as an institution. Rather, it takes various forms of adult control based on status, norms, etiquette, moral instruction and the evaluation of appearance. Rather than refusing outright, the heroine employs a frame-shifting strategy, whereby the rule ceases to be unquestionable and becomes subject to questioning and testing. This is crucial for psychological-pedagogical analysis, as it makes it possible to characterise the text as a "simulator of subjectivity". The reader is provided with a model through which the child learns to relate the norm to argumentation, inner logic and the foreseeable consequences of action, rather than reproducing it mechanically. This is one of the central characteristics of the Pippi phenomenon: the narrative offers a procedure of critical thinking in a form accessible to children, without reducing it to direct moral instruction.

As a continuation of this analysis, it is appropriate to distinguish the "food code" as a component supporting self-regulation not through the language of rules, but through bodily and everyday experience. In a collection devoted to cultural perspectives on sweetness in children's literature, it is emphasised that sweets may function as part of the symbolic economy of childhood. This refers to an organisation of experience in which the right to pleasure is linked to ideas of boundaries, reward and control of desire (Löwe & Planka, 2025). Within the analysis of Pippi, this makes it possible to describe the logic of everyday scenes. Rather than appearing as a space of discipline, everyday life emerges as a space in which the child determines what constitutes a rule and what constitutes a choice. In these situations, control is realised not through external coercion, but as an internalised form of self-regulation based on individual experience and subjective decision-making. Table 4 below categorises the everyday elements of the narrative (space, objects, food) and illustrates their role as instruments of self-regulation.

Table 4. *Everyday codes as instruments of self-regulation: space, objects, food*

Everyday element	Narrative function	Psychological result	Theoretical framework
Home as territory	Place without external sanction	Construction of boundaries through self-organisation	Nordic context of children's everyday life
Objects as resource	Object as a means of action	Transfer of anxiety into the plane of operation	Subjectivity and environmental control
Food as ritual	Everyday scene as a scene of choice	Self-support through the structure of pleasure	Sweetness as a cultural code
Sweets as sign	Reward without adult sanction	Model of inner permission and boundary	Sweetness and child desire

Source: *compiled by the author based on C. Appel & N. Christensen (2022), N. Ozturk (2023)*

Table 4 emphasises that self-regulation in the narrative is supported by the organisation of everyday life. For the child reader, everyday life is the area in which adult control is most frequently exercised through routines, rules and evaluations. In contrast, Pippi's narrative model proposes that everyday practices can be interpreted as a space for making decisions. The Pippi phenomenon correlates with an integral model of autonomy that incorporates cognitive processes, physical experience, spatial organisation and daily routines as interconnected elements.

Beyond the everyday and pedagogical dimensions, the text functions as a media phenomenon, with the visual sequence directly influencing the perception of child subjectivity. Transtextual links and the role of illustration in constructing the image of Pippi demonstrate that visual solutions influence perceptions of normality and deviation, as well as the allocation of responsibility within the scene. Notably, they determine who controls the space of interaction, who has the right to act, and who is positioned as the object of reaction (Ehriander, 2021). This is relevant to this article because the Pippi phenomenon is not confined to the act of reading. It is also reproduced in translations, illustrations, theatrical productions and screen adaptations, existing as a system of representations. Consequently, the psychological effect is formed not only at the level of individual lines or separate episodes, but also through composition, narrative rhythm and the structural distribution of initiative between characters.

It should also be emphasised that Pippi's autonomy does not imply a total lack of vulnerability. Without clarification of its basis, the analytical description of autonomy risks becoming merely declarative. To substantiate the psychological interpretation, it is useful to refer to studies that view Lindgren's work as an interconnected system of motifs, in which endurance and inner strength are fundamental themes (Cullhed, 2024). Analysing the symbolic structures in the author's other works reveals the presence of the motif of inner support, as well as mechanisms that enable children to endure a lack of support in their social environment.

The gastronomic code plays an important role in the narrative because eating behaviour is one of the earliest forms of bodily and social control in a child's life. In the traditional model of child-rearing, adults act as the sole arbiters of needs, regulating the timing, quantity and etiquette of food consumption, thereby turning food into a disciplinary tool. In this system, sweets often serve as a form of "sanction currency", rewarding obedience and punishing non-obedience through deprivation. In contrast, in Pippi Longstocking, preparing and consuming food (particularly excessive amounts of sweets) becomes a form of deconstructing adult authority. By taking over the role of resource distribution, the heroine shifts the source of pleasure from external authority to her own autonomy. Thus, Pippi's gastronomic autonomy appears as a performative seizure of power over her own body and time. The self-assignment of reward is a key marker of this transition from being an object of upbringing to being a subject of self-regulation.

The space of play, visual representation and the ontological stability of Pippi's image in cultural circulation

Pippi Longstocking is a key element of Astrid Lindgren's work, and her image functions as a stable unit of cultural communication, reproduced through reading, retelling, illustration, stage performance and academic commentary. To explain this stability, three interrelated dimensions must be considered: the organisation of space as a condition of the character's actions; the role of the image as a recognisability mechanism; and the character's existence as an entity to which reference can be made beyond the boundaries of a specific text. In Lindgren's works, space functions as a context for action and play. Play itself is a means by which children interact with norms and institutions (West, 2020). Within the Nordic context of children's literature, this is connected with a model in which the child appears as a subject in the text, rather than as a vehicle for an educational message (Appel & Christensen, 2022).

In the narrative, space acts as a frame that determines the nature of control and how it is reacted to. In Pippi's story, space is not a neutral backdrop; different locations establish different social interaction scenarios and, consequently, different self-regulation scenarios. The home, the street, the shop, the school and public spaces form a sequence of situations in which an institution or adult establishes a norm, which the heroine then alters. In this sense, space is a resource for play, and play is a means of reconfiguring control as interaction with consequences rather than submission. The narrative is constructed in such a way that the reader can see both the result and the procedure: where the rule arises, how it is maintained, how it functions in a specific scene and the changes that occur after the heroine acts. Table 5 illustrates the spaces in the narrative and the models of interaction with the norm.

Table 5. *Space in the narrative and models of interaction with the norm*

Space	Source of the norm	Type of control	Heroine's action as procedure	Consequence for the model of subjectivity
Home	Self-organisation	Absence of external sanction	Establishing rules through action and decision	Transfer of control to the internal plane
Street	Social reaction	Informal group control	Transforming conflict into play or negotiation	Change from "object of evaluation" to "participant in interaction"

Table 5. Continued

Space	Source of the norm	Type of control	Heroine's action as procedure	Consequence for the model of subjectivity
Shop/ service sphere	Social etiquette	Evaluation through conformity to the norm	Redefinition of the norm through language and stance	Reduction of dependence on shame as a regulator
School	Educational institution	Formal discipline and status	Questioning the logic of the rule rather than its force	Formation of the criterion of justifiability
Public order (police)	Institution of control	Sanction as argument	Inversion of roles through restructuring the situation	Model of interaction without the dominance of fear

Source: *compiled by the author based on M. West (2020), C. Appel & N. Christensen (2022)*

Table 5 shows that the Pippi phenomenon is sustained by the distribution of actions across spaces with different types of norms. The home establishes a boundary of autonomy where rules are derived from decisions rather than sanctions, and this boundary is transferred to other situations as a ready-made behavioural model. The street, school and institutions of public order impose different forms of control; however, the narrative consistently reinforces the idea that rules are not absolute, but rather a pretext for a process involving action, language and consequence. This enables space to be interpreted as an instrument for organising subjectivity and play as a means of testing the norm, which aligns with approaches to the space of play in Lindgren's works (West, 2020).

The second dimension of the phenomenon is connected with the fact that Pippi's image exists not only as a textual construction, but also as a set of representations that generate familiarity and consistency. In children's literature, this image has a stabilising function since the visual sequence provides elements that remain fixed in memory, regardless of edition, translation or reading format. In the corpus of Lindgren's works, the visual component performs a structure-forming function rather than an auxiliary one, since illustration establishes the primary mode of reception of the character and space while also defining the boundaries of acceptable variation in later reproductions. In Pippi's case, this is significant from a methodological point of view, since her cultural "functioning" as a recognisable phenomenon is determined by the stability of identification markers across different media and publishing contexts. Table 6 below categorises the levels of representation of the image, its carriers, the mechanisms of recognisability, the zones of transformation and their effect on the cultural circulation of the character.

Table 6. *Levels of representation of the image and mechanisms of recognisability*

Level of representation	Carrier	Mechanism of recognisability	Field of transformation	Effect on cultural circulation
Text	Edition, translation, retelling	Recurrent patterns of situations and decisions	Changes in lexis, style, rhythm	Preservation of the image through the structure of action
Image	Illustrations, cover, frame	Markers of appearance, posture, objects	Changes in style and composition	Stabilisation of the reader's memory
Stage/screen	Theatre, cinema, television	Costume, gesture, editing of roles	Changes in plot emphasis	Transfer of the image into the public sphere
Critical description	Review, academic text	Thesis, term, interpretative framework	Change of methodology	Consolidation of the status of phenomenon

Source: *compiled by the author based on M. West (2020), C. Appel & N. Christensen (2022)*

Table 6 demonstrates that Pippi's recognisability is ensured not by a "single source". It is ensured by a multi-level system of representations. Each level performs a distinct function, compensating for the losses that inevitably arise when the character is transferred to a different medium. The text retains the character through recurrent patterns of situations and typical decisions. Therefore, lexis, style and rhythm may change in translation or retelling, yet the image remains identifiable. Preservation occurs at the level of the structural logic of action rather than at the level of literal verbal form.

The visual level operates differently. Rather than recording "what happened", it records "what it looks like" and "how it is positioned within the scene". Markers of appearance, characteristic postures and objects form a stable package of identification that can be reproduced independently of a specific text edition. Even when the artistic style and composition change, the illustration continues to stabilise the reader's memory of the character and space. This is important because, in children's reading, the visual code often functions as the quickest recognition mechanism and supports imagination. Stage and screen transfer recognisability into a public format. The central focus here is on costume, gesture and the "editing of roles" in interaction with adults. Together, these elements create the social readability of the character, i.e., how the character appears in action and how initiative is distributed within the frame or on stage. At the same time, this level is the most sensitive to changes in plot emphasis. Consequently, screen adaptations and stage productions may accentuate certain traits while diminishing others without compromising the fundamental identification. Critical description fixes the image not through event or appearance, but through concept. A review or academic text introduces Pippi into an interpretative framework, giving the character the status of an example, type or phenomenon. A change of methodology at this level may alter the angle of reading. But it also consolidates the cultural "visibility" of the image. This makes it suitable for repeated citation and comparison across different discourses.

Table 6 illustrates how the image remains stable despite variations in detail. Pippi's identity is not maintained through the identity of every feature, but rather through a set of key recognisability conditions that manifest differently in text, images, on stage and in critical descriptions. That is why "the same" Pippi may be referred to by readers across different editions and versions. This raises the question of the character's ontological status, given that statements about her retain their meaning despite changes in the specific page or edition. Philosophical analyses of artistic objects describe such situations as the coexistence of stable properties and variable parameters of representation. Here, stability is ensured by a core set of identifying features rather than by complete immutability of all details (Mercurio, 2021). In the context of Nordic children's literature, this concept is further elucidated by the media-specific nature of the work within the cultures of reading and publishing. In other words, it is a set of practices through which text, illustration, and public adaptations circulate as interrelated channels. Table 7 below presents a systematisation of the conditions for identifying the character in different representations; that is to say, it defines the features that ensure Pippi's recognisability in the text, visual sequences, and adaptations. Table 7 shows that the Pippi phenomenon can be explained by levels of identification conditions. The core of the image allows the character to be referred to as a single unit, while attributes and context enable it to circulate across different formats. This corresponds with philosophical approaches that explain why statements about fictional objects can be meaningful, and how a character's identity can withstand changes in representation (Mercurio, 2021). When it comes to literary criticism, this approach prevents oversimplification where the phenomenon is explained solely by "popularity" or "influence". Instead, it allows for a more nuanced explanation, examining the conditions that render a character suitable for repeated use in both culture and academic discourse.

Table 7. *Conditions for the identification of the character in different representations*

Level of condition	Type of condition	Example formulation of the condition	What may change without loss of identification	Why this is needed for analysing the phenomenon
Core	Properties that sustain reference	Pattern of interaction with the norm through inversion and play	Individual episodes, order of scenes	Makes it possible to describe the stability of the image
Attributes	Markers of recognisability	External markers in an edition or image	Artistic style of illustration, language of translation	Explains recognisability in an edition
Context	Medial framework	Stage, screen, critical description	Interpretative emphasis, generic presentation	Explains variation without disintegration of the image

Source: *compiled by the author based on E. Mercurio (2021)*

The above-described dimensions provide grounds for considering Pippi as a phenomenon formed at the intersection of play, representation and identification. Space shapes the type of situation and norm, making the character's actions reproducible as a procedure rather than an isolated case. Images and media carriers create recognisability and ensure the image is transferred across reading and perception formats. The ontological approach provides a basis for explaining why the character is referenced stably despite differences in version and context. This supports an academic description of the phenomenon itself rather than of a particular edition. Within Scandinavian Studies, questions of canon, context and interpretative frameworks are also recognised as factors that determine both the interpretation of works and their inclusion in scholarly discourse.

Discussion

The discussion of the results was based on an understanding of Pippi Longstocking's image as a phenomenon reproduced through narrative and media procedures within Astrid Lindgren's body of work. The conceptual framework for this description was informed by reference and terminological approaches to children's literature, as set out in the work of E. O'Sullivan (2023), and the concept of "keywords" in children's literature, as outlined in the edited volume by P. Nel *et al.* (2021). Applying this framework shifted the analysis from describing the character as a set of traits to describing the mechanisms organising action and interaction with the norm, as well as the reproducibility of the image across different representations. Thus, the results of this study accord not only with E. O'Sullivan's (2023) institutional view of children's literature and the dictionary-conceptual approach of P. Nel *et al.* (2021), but also specify these approaches at the level of procedural analysis of the character.

In the narrative dimension, the conflict between "institution – child" was identified as a conflict of regulatory procedures. The institutional norm presented the rule as an irrefutable fact. However, narrative logic transformed the rule into a testing mechanism through the inversion of roles, the alteration of communicative conditions and the testing of rules through their consequences. For this reason, control did not disappear, but changed function. It ceased to be an unconditional basis for subordination, moving into the sphere of evaluation where it was related to the consistency of action and its result. In this context, the trickster status of the character, analysed in the study by L. Källström (2023), served not only as a general explanatory model, but also confirmed the conclusion reached in the present study concerning the effectiveness of inverting authority as a stable procedure for organising conflict with the norm. At the same time, however, the present study expanded upon L. Källström's (2023) approach by shifting the focus from a cultural-historical interpretation of the image to an analysis of recurrent mechanisms of action and regulation. The rhetorical dimension of this mechanism was further clarified in the work of I. Ekström & I. Marlowe (2022), in which the image of Pippi was considered from the perspective of leadership as an organisation of interaction, whereby initiative and the right to hold a position were secured through communicative actions rather than declarations. This directly corresponded with the present analysis's results, where the right to hold a position was likewise established through action, changes of roles, and the redistribution of control through communication, rather than through the character's formal status.

Another finding concerned the role of play in processing the norm. Play structured a sequence in which the rule was preserved yet acquired the status of a condition of action. Action generated consequence, and consequence formed the basis for decision-making. This logic was similar to the way in which T. Zarębski (2021) used Ludwig Wittgenstein's tools to describe the "language game". In this game, the meaning of the rule depends on how it is applied, the context, and the consequences. The similarity with the present study lay in the understanding of the rule as something that manifests meaning in practice. However, in the present research, this principle was transferred from the philosophical level to the narrative organisation of the episode and the procedures that regulate the behaviour of the characters. The didactic dimension of this approach was reinforced in the work of L. Naldoniová (2023), which linked the development of critical thinking in children to dialogue and creative problematisation rather than the monological imposition of a ready-made norm. The present results were consistent with this, as they showed that in Pippi's narrative, it is precisely dialogicity, play and comic redefinition that create conditions for decision-making without direct sanctioning. However, unlike L. Naldoniová's (2023) pedagogical focus, the present study primarily described the artistic and narrative mechanisms of this effect. Within the framework of the study, laughter and play were identified as regulatory procedures. They reduced the tension of control by forming cognitive distance. This cognitive distance enabled decision-making without the dominance of the fear of sanction.

In the media section of the discussion, it was noted that the stability of the image was sustained by a system of representations rather than by a single medium. The text identified recurring patterns of situations and decisions that ensured recognisability through consistent action models, typical interaction configurations with the norm, and characteristic role changes. The visual sequence reinforced recognisability through appearance, posture, objects and compositional markers, which determined the allocation of initiative within the scene and thus maintained the image in perceptual memory. The stage and screen transferred the image into a public format, broadening the audience while simultaneously subjecting the character to the requirements of a specific medium. Theatrical form intensified the expressiveness of gestures, tempos, and the positioning of characters relative to each other, whereas screen adaptations altered emphases through editing, shot scale, and the rhythm of episodes. Under these conditions, variation in details inevitably increased, yet the core of recognisability could be preserved through the recurrence of key procedures – particularly the inversion of authority and the organisation of contact with adults.

This part considered the concept proposed by E. O'Sullivan (2023), which stated that children's literature functions as a cultural institution with its own regimes of dissemination, selection and legitimation. The results of this study were consistent with this position but also refined it by examining Pippi's image. They demonstrated that institutional and media circulation is not sustained by the character's abstract popularity, but by the reproducibility of specific narrative and representational procedures. In this approach, medial transfers were not considered as an "addition" to the text, but as a normal mode of the work's existence in culture. This means that meaning is shaped not only by reading, but also by publishing decisions, screen adaptations, and public interpretations.

A separate layer of the discussion concerned the extra-literary circulation of Pippi's name and image in applied practices. In M. Ius (2021) article, the Programme of Intervention for Prevention of Institutionalization (PIPPI) programme was described as a tool in the field of child welfare, where the cultural recognition of the name served as a form of symbolic legitimisation. In the chapter by L.G. Cassio & G. Efremova (2023), the use of the PIPPI concept was presented as an element of multidimensional support in the context of poverty. These sources confirmed that the Pippi phenomenon not only functioned as a literary character, but also as a cultural resource capable of being transferred into other discourses. In contrast to these works, which described the social application of the PIPPI concept, the present study explained the potential basis for such transferability in terms of the cultural stability of the image, its recognisability and procedural reproducibility. This meant that the "stability of the image" had textual and institutional-practical bases for reproduction. Therefore, the conclusions of L.G. Cassio & G. Efremova (2023) not only illustrated the extent to which Pippi's name is used, but also confirmed the conclusion of the present study that the phenomenon extends beyond purely literary functions.

The corpus context of Lindgren's work was further clarified by comparing the mechanisms of power, voice and silence in the author's other works. In their article, L. Weldy (2021) analysed the asymmetries of interaction, the rhetoric of silence, and the effects of muting the child's voice in the Karlson series. This corpus-based approach reinforced the conclusion that the conflict between "adult control" and "child" in Lindgren's works is often structured at the level of the communicative situation. This was consistent with the result obtained regarding the procedural nature of conflict with the norm. However, a different configuration of this mechanism was identified in Pippi Longstocking. In Pippi Longstocking, the situation was organised differently. The narrative consistently elevated the child's voice, making the rule an object of testing rather than a final argument. Thus, comparing the two texts confirmed not only the relevance of the communicative approach to Lindgren's work, but also demonstrated the distinctiveness of Pippi as a model of active testing of the norm.

In conclusion, the Pippi phenomenon was shown to be a system of reproducible procedures rather than a set of fixed character traits. These key procedures included inverting authority, playfully testing the rule through consequence, changing the status of control and transferring evaluation to the internal plane of decision. The image's stability was also sustained by representational mechanisms of recognisability operating across different media and formats, which preserved the character's identity despite variations in details.

Conclusions

The study identified the image of Pippi Longstocking as a dynamic model of child subjectivity, realised through six procedural codes: the inversion of authority; play as a method of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food; and the visual consolidation of autonomy. Six key codes of self-regulation were identified that function as a stable procedural framework for the image: inversion of authority; play as a mode of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and the visual consolidation of autonomy. The quantitative indicators relevant to this qualitative study consist of the defined number and structure of the identified units of generalisation: six codes of self-regulation; five spatial scenarios of interaction with the norm; four levels of representation of the image (text; image; stage or screen; and critical description); and a three-level model of the conditions of character identification (core; attributes; and context). This model explains the stability of reference to Pippi across different versions.

The study established that the central conflict of "institution – child" in the narrative is realised through a change in the mode of presenting the rule. Rather than being an unconditional demand reinforced by sanction, the rule is presented as a proposition that the heroine questions and evaluates in terms of its meaning, logical coherence and consequences. Within this system, laughter and comic redefinition perform a regulatory function. The heroine's autonomy is sustained by linguistic gestures of resistance and material-spatial organisation. Different types of control are established by the home, the street, the school, the service sphere, and situations of public order, yet in each of them the same logic of procedurality is preserved. This logic transforms the norm from a "ready-made argument of authority" into a "condition of action with a verifiable result". It was also confirmed that the objects and things in the text are not merely decorative; they function as resources for controlling the environment, transferring tension into the operational sphere where the child does not merely react, but organises space.

The everyday and gastronomic levels were found to be part of the same self-regulatory system: scenes involving food and sweets demonstrate the right to pleasure as both an internal permission and a means of establishing boundaries. In other words, these are not accidental occurrences, but regular rituals of self-support. These results mean that Pippi should be interpreted as an appropriate model of child agency. In this model, self-regulation appears as a system of recurrent operations that integrate the cognitive (testing the norm), affective (e.g., laughter as the release of tension) and bodily-everyday (e.g., rituals of permission and boundaries) levels, as well as the spatial level (e.g. control through the organisation of the environment). Further research could involve expanding the linguistic and editorial corpus, integrating quantitative methods to analyse the recurrence of patterns and conducting a multimodal comparison of stage and screen adaptations across different genres.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

References

[1] Åberg, A.W. (2022). Nationalism in Swedish children's film and the case of Astrid Lindgren. In N. Brown (Ed.), *The Oxford handbook of children's film* (pp. 453-470). Oxford: Oxford Academic. doi: 10.1093/oxfordhb/9780190939359.013.15.

[2] Appel, C., & Christensen, N. (2022). *Children's literature in the Nordic world*. Madison: University of Wisconsin Press.

[3] Blažić, M.M. (2023). Subversive youth literature – a fairy tale play by Alenka Gerlovič, Jurček and the Three Bandits (1944), in context. *Anglisticum Journal*, 12(1), 11-23. doi: 10.58885/ijllis.v12i1.11.mb.

[4] Cassio, L.G., & Efremova, G. (2023). *Multidimensional coaching for socio-economic advancement of people in poverty: Insights from innovative practices across the world*. Luxembourg: Publications Office of the European Union. doi: 10.2760/417670.

[5] Cuc, L.D., Pantea, M.F., Rad, D., Trifan, V.A., & Țurlea, I.C. (2024). Does culinary nostalgia shape touristic behaviour? *Amfiteatru Economic*, 26(18), 1126-1139. doi: 10.24818/ea/2024/s18/1126.

[6] Cullhed, S.S. (2024). Astrid Lindgren and the Nightingale's Song. *Barnboken: Journal of Children's Literature Research*, 47. doi: 10.14811/clr.v47.933.

[7] Druker, E. (2022). The collection of wonders: Pippi Longstocking's cabinet of curiosities. *Kids+Media: Journal for Children's and Youth Media Research*, 12(1). doi: 10.54717/kidsmedia.12.1.2022.2.

[8] Ehriander, H. (2021). Nubban and Pippi: Transtextual relationships between two girls illustrated by Ingrid Vang Nyman. In *Astrid Lindgren's works* (pp. 70-97). Vaxjo: Linnaeus University Press.

[9] Ekström, I., & Marlowe, I. (2022). *"A strange girl": A rhetorical analysis of Pippi Longstocking from a leadership perspective*. Örebro: Örebro University.

[10] Hellström, M. (2021). The importance of the child: An essay on Astrid Lindgrens dramatizations of Pippi Longstocking. In *Astrid Lindgren's works* (pp. 116-138). Vaxjo: Linnaeus University Press.

[11] Ius, M. (2021). P.I.P.P.I.: The program of intervention for the prevention of institutionalization: Integrating intervention, training, research, and policy to support families and professionals. *Child Welfare*, 98(6), 103-126.

[12] Källström, L. (2023). Upside down on horseback: The trickster Pippi Longstocking in the GDR. *Baltic Worlds*, 4, 88-97.

[13] Lindgren, A. (1950). *Pippi Longstocking*. New York: Viking Press.

[14] Löwe, C., & Planka, S. (2025). Sweets in children's literature and media: A short introduction into a sweet and delicious topic. In *Cultural perspectives on sweets in children's literature and media* (pp. 1-15). New York: Routledge. doi: 10.4324/9781003570035.

[15] Löytönen, M., & Kaivola, T. (2019). Writing children's geography books: Challenges, experiences and observations. In S. Brunn & R. Kehrein (Eds.), *Handbook of the changing world language map*. Cham: Springer. doi: 10.1007/978-3-319-73400-2_197-1.

[16] Maier, S.E. (2022). Tough little red-headed orphans: Anne (of Green Gables), little orphan Annie, Madeline, and Pippi. In B. Ayres & S.E. Maier (Eds.), *A vindication of the redhead: The typology of red hair throughout the literary and visual arts* (pp. 197-221). Cham: Palgrave Macmillan. doi: 10.1007/978-3-030-83515-6_9.

[17] Mercurio, E. (2021). *Pippi Longstocking, Captain Ahab, and other people: A defense of possibilism about fictional objects*. (Doctoral dissertation, Ohio State University, Ohio, the United States).

[18] Mykhailova, N., & Gospodinova, A. (2022). Scandinavian children's literature – tradition and innovation. *Journal for German and Scandinavian Studies*, 2, 125-138.

[19] Naldoniová, L. (2023). Philosophy and creativity with children: Lipman, Vygotsky, Rodari. *Philosophical Movement*, 80(1), 51-67. doi: 10.12775/RF.2024.05.

[20] Nardi, D.J., & Fancher, K. (2025). *Studio Ghibli animation as adaptations: Investigating how the Japanese animation powerhouse reimagines stories*. London: Bloomsbury Publishing.

[21] Nel, P., Paul, L., & Christensen, N. (2021). *Keywords for children's literature*. New York: NYU Press.

[22] O'Sullivan, E. (2023). *Historical dictionary of children's literature*. London: Bloomsbury Publishing.

[23] Ozturk, N. (2023). Clash of traditional and contemporary educational philosophies in Pippi Longstocking. In *EJER congress 2023 international Eurasian educational research congress conference proceedings* (pp. 366-382). Ankara: Ani Publishing.

[24] Rossholm, A.S. (2024). Astrid Lindgren's early filmmaking: Transmediations across radio, books, and moving images. In M. Janson (Ed.), *Swedish children's cinema: History, ideology and aesthetics* (pp. 215-236). Cham: Palgrave Macmillan. doi: 10.1007/978-3-031-57001-8_12.

[25] Stuttaford, M. (2020). *The British and German translations of Pippi Longstocking – a translational statistics analysis*. (Doctoral thesis, University of Leicester, Leicester, the United Kingdom). doi: 10.25392/leicester.data.14932641.

[26] Sundmark, B. (2024). Humor, hunger and humanity: food and eating in the works of Astrid Lindgren. In A. Gasperini, B. Sundmark & L. Tosi (Eds.), *Eating cultures in children's literature: National, international and transnational perspectives* (pp. 171-188). Malmö: Malmö University Press.

[27] Van Coillie, J. (2025). Cultural specificity in translated children's literature. In M. Borodo & J. Díaz-Cintas (Eds.), *The Routledge handbook of translation and young audiences* (ch. 9). New York: Routledge. doi: 10.4324/9781003291169.

[28] Vincze, Z. (2025). Women in formal and informal education. International comparative perspectives in the history of education. *Hungarian Educational Research Journal*, 15(4), 594-598. doi: 10.1556/063.2024.00353.

[29] Weldy, L. (2021). The queerness of the man-child: Narcissism and silencing in Astrid Lindgren's Karlson on the Roof series. *Barnboken: Journal of Children's Literature Research*, 44. doi: 10.14811/clr.v44.559.

[30] West, M. (2020). A place to play in Astrid Lindgren's stories. *Bookbird: A Journal of International Children's Literature*, 58(4), 74-78. doi: 10.1353/bkb.2020.0070.

[31] Zarębski, T. (2021). When the ordinary meets the jiggery-pokery: Towards a Wittgensteinian reading of Lindgren's Karlson on the Roof. *Children's Literature in Education*, 52, 149-161. doi: 10.1007/s10583-020-09408-7.

Пеппі Довгапанчоха як літературне явище у творчості Астрід Ліндгрен

Христо Каменов
Доктор педагогічних наук, асистент
Університет імені Паїсія Хілендарського в Пловдиві
4000, вул. Царя Асена, 24, м. Пловдив, Болгарія
https://orcid.org/0009-0003-2950-3170

Анотація. Метою статті було описати психоаналітичну структуру персонажа як моделі дитячої саморегуляції, що реалізується через наративну взаємодію з нормами, організацію повсякденного життя та систему репрезентацій. Методологія дослідження поєднувала уважне читання тексту, процедурний наративний аналіз, що включав кодування епізодів за такою схемою: джерело норми, форма контролю, дія героїні, наслідок, порівняльний аналіз перекладів та візуально-наративне зіставлення. Під час аналізу було виявлено шість кодів саморегуляції: інверсія влади; гра як спосіб пізнання; комічне переосмислення; контроль середовища через простір та предмети; повсякденний вибір через їжу та солодощі; та візуальне закріплення автономії. Аналіз включав процедурне кодування епізодів з подальшим порівнянням перекладених варіантів та візуальних маркерів, а узагальнення представлені в аналітичних таблицях. В аналізі було виділено шість кодів саморегуляції: інверсія влади; гра як метод пізнання; комічне переосмислення; контроль середовища через простір та предмети; повсякденний вибір через їжу та солодощі; та візуальне закріплення автономії. Було встановлено, що конфлікт "інституція-дитина" функціонує як перенесення правила із санкціонованої сфери до сфери тестування, тоді як сміх створює когнітивну дистанцію, яка зменшує залежність від зовнішньої оцінки. Було описано п'ять просторових сценаріїв взаємодії з нормами та чотири рівні репрезентації (текст, зображення, сцена чи екран та критичний опис). Стабільність посилання на персонажа пояснювалася за допомогою трирівневої моделі умов ідентифікації (ядро, атрибути та контекст). Порівняння перекладів показало, що хоча лексичне пом'якшення може змінювати інтенсивність, з якою інтерпретується бунт, воно не руйнує процедурне ядро. Практичне значення полягає в потенційному застосуванні запропонованих кодів як аналітичної основи для інтерпретації дитячих наративів, порівняння перекладів та опису адаптацій в освітній та редакційній практиці

Ключові слова: дитяча суб'єктивність; когнітивна дистанція; простір гри; візуальне представлення; соціальний етикет

International Journal of Philology, 17(1), 2026
Journal homepage: https://philologicalscience.com.ua/en
Received 22.09.2025 Revised 29.01.2026 Accepted 26.02.2026 Published 30.03.2026
ISSN 2706-9737 e-ISSN 2706-9745

UDC 811.111
DOI: 10.31548/philolog/1.2026.49

Functional and stylistic features of contemporary English

Nina Petrusenko*
Senior Lecturer
Kharkiv State Academy of Physical Culture
61022, 99 Klochkivska Str., Kharkiv, Ukraine
https://orcid.org/0000-0003-3345-1222

Iryna Soina
PhD in Philology, Associate Professor
Kharkiv State Academy of Physical Culture
61022, 99 Klochkivska Str., Kharkiv, Ukraine
https://orcid.org/0000-0002-9554-999X

Abstract. This study aimed to conduct a thorough study of functional and stylistic changes in English on the grounds of pragmatic adaptation of both official and journalistic discourse to the problems of digital globalisation. As the principal research method, a complex approach, involving the principles of a systemic functional analysis that provides for a full-blown discourse comparative analysis of the official and journalistic text, as well as a comparative linguistic study to distinguish different morphosyntactic types of expression, was used. The results revealed that the dominant trend in the development of English is the priority of interpersonal metafunction, which makes it possible to realise a synthetic personalisation even in official conservative texts due to an attempt to achieve some psychological contact with the interlocutor. The analysis of Apple's official discourse pointed out that the main way to make it more legitimate is by using a lot of nominalisation and full-blown passive constructions that focus on technological results. In contrast, The Verge showed how to deconstruct the official narrative by using intensifiers as a way to increase the number of words that have strong evaluative content and a negative tone and by making the presentation more subjective. Examining a case from socio-political communication allowed us to identify the polarity that exists between the technocratic euphemisms and deagentivisation of the administrative process in the Home Office official discourse and the strategy of creating social anxiety in The Sun, realised through violent verbal metaphors of struggle and pronominal strategies of inclusion aimed at the emotional activation of recipients. The results obtained in this research confirm that English has become such a semiotic system

Suggested Citation:
Petrusenko, N., & Soina, I. (2026). Functional and stylistic features of contemporary English. *International Journal of Philology*, 17(1), 49-66. doi: 10.31548/philolog/1.2026.49.

**Corresponding author*

that its pragmatic and emotional compatibility is valued higher than its grammatical correctness, due to intensifying the flow of information

Keywords: hybridisation; deformalisation; communication; legitimisation; systemic functional analysis; media resources

Introduction

Globalisation and digitisation are causing English to change, as the borders between language styles are being crossed. The main question that emerges is stylistic syncretism. The issue is that official communication becomes conversational, scientific studies become journalistic, and the rules of communication on the Internet create new functional styles that do not fit the canonical system. Such a complex process requires in-depth investigation since the old approaches to stylistic analysis no longer explain the effectiveness of communication in the English-speaking environment, as the flexibility and mobility of language units become important for communication.

An analysis of the research published in the period from 2021 to 2025 allowed the determination that the present-day state of English is the result of its evolution over many centuries. When analysing the historical stages of the language's origin, A. Baseem (2023) stated that the evolution of English into a global lingua franca (a language of communication across cultures and countries) took place as a result of an intricate system of intercultural contacts and the flow of migrants. The authors stress that English is constantly adapting to the needs of the international community and each stage of its development affects its structural characteristics. These conclusions are supported by H. Haqnawaz *et al*. (2024), who argued that the peculiarities of English, such as its grammatical anomalies and the irregularity of its orthography, have actually contributed to its high flexibility. They found that the ability of English to adapt and its lexical variability are the prerequisites for stylistic differentiation in its modern state. At the same time, K.A. Usarboeva & K.G. Kosimova (2025) substantiated that the evolution of syntax from a synthetic to an analytical structure is complemented by the influence of digitally mediated sentence organisation. The authors noted that syntactic changes in the language, such as the use of gender-neutral pronouns, can be associated with the need for the English language to adapt to the global context. A significant vector of structural analysis is the use of artificial intelligence. In their study, S. Daiu & B. Allushi (2025) demonstrated the mathematical identification of "robust changes" in linguistic patterns from the 16th century to the present. The use of computer technology confirmed that linguistic dynamics have a general character. The algorithmic precision of analysis makes it possible to detect latent processes of simplification in syntactic relations.

Ukrainian research published in 2021-2025 shows a divergence in the development of functional areas, while the boundaries between them are increasingly blurry. The reconsideration of the academic style, according to N. Kramar & O. Ilchenko (2023), indicates a tendency towards the objectivisation of exposition through self-referential nomination and a high degree of intertextuality in abstracts. However, in other domains, opposing processes are observed. Developing this line of inquiry, O. Kotenko *et al*. (2023) demonstrated that in political discourse, linguistic means primarily perform manipulative and consolidating functions. Expressive means that shapes a distinctive oratorical style oriented towards pragmatic impact have been recognised as effective.

This indicates that the functional styles of English develop along a vectorial continuum, ranging from extreme depersonalisation in scientific discourse to hypersubjectivity in political communication.

Particular attention should be paid to the development of highly specialised and hybrid discourses. N. Korotka & L. Pidkolesna (2025) substantiated that the law is the sphere with the highest level of conservatism, where precision and clarity are achieved through the use of archaisms and Latinisms. They argued that this form of linguistic isolationism is a purposeful attempt to safeguard legal norms from ambiguous interpretation that may arise as a result of excessive linguistic democratisation. S. Podolkova (2021) noted that the peculiarity of technical advertising lies in a combination of information and impact, the logical structure of technical text and the emotional effect of metaphors. The study demonstrated that the incorporation of figurative devices into a pragmatic context makes it possible to transform a dry presentation of facts into a persuasive communicative strategy oriented towards the recipient's decision-making. This proves that language is not communicatively effective when not hybridised.

Furthermore, O.A. Chernysh (2022) underscored the special position of internet discourse as a perfect habitat for this phenomenon, which implies neutralisation of distinctions between oral and written speech. According to the researcher, this is due to the emergence of new genre-stylistic categories in online communication that result from a shortage of non-verbal means of communication, which are substituted with specific graphic and syntactic means. These findings are confirmed by the results of the study by G. Medd & A. Basyoni (2023), in which they note that the main trends for modern English (21st century) are abbreviating and word blending, and therefore, such language features enable it to be quickly adjusted. The authors argued that occasionalisms and blends are frequently used, marking the transition of English into a "real-time" mode where the speed of transfer of meaning becomes more important than grammatical correctness. Thus, while the problem of English-language discourse is extensively researched on many individual aspects, the influence of language compression on the maintenance of style with regard to genres that are being hybridised remains not fully investigated. Accordingly, this study aimed to identify the functional and stylistic dominants of English based on the analysis of official and journalistic discourses.

Materials and Methods

The research methodology was based on a comprehensive comparative discourse analysis of changes in the functional styles of the English language in 2023-2025. The selection of official and journalistic styles, as they play a leading role in forming the language's information environment and, at the same time, have contrasting pragmatic functions from institutional regulation to social mobilisation. By comparing these two registers, it became possible to reveal the processes of stylistic hybridisation and deformalisation, how the same events are communicated to the audience to accomplish particular communicative functions.

To ensure representativeness, a text corpus was compiled reflecting two polar strategies of professional and mass communications. In official discourse, a factual bulletin by the UK Home Office (2023) and a press release by Apple Inc. (2024) were chosen to compare strategies of legitimisation of official information and technologicalisation of communication in it. Journalistic texts included a research article by A. Johnson (2024) for The Verge, and a report by C. Marshall (2025) for The Sun to highlight strategies of emotional mobilisation and deconstruction of official rhetoric. The analysis was conducted through a comprehensive examination of the entire corpus. Linguistic examples and stylistic markers were selected according to their functional load: units directly realising strategies of distancing (in official texts) or reducing social distance and producing affective impact (in media texts) were prioritised for detailed analysis. The selection of examples for further analysis was motivated by their aptness in revealing adaptation mechanisms that were characteristic of the English language discourse responding to the social and technological challenges, with language becoming an instrument of extreme rationalisation and affective manipulation. Consequently, this choice made it possible to follow the dynamics of the convergence and the divergence of styles in the spheres, which had a global resonance in modern society. The criteria for choosing the materials included: the functional polarity of the sources, high social and linguistic relevance of the problem, the recency of the publication, and the presence of distinctive stylistic features of the institutional and mass media discourse.

The study applied the method of the systemic-functional analysis (SFL), where each linguistic act was studied as a deliberate choice from the entire semiotic inventory of language. Its usage allowed for uncovering the texts in terms of three metafunctions: ideational (expressions of experience), interpersonal (interaction between the author and the receiver), and textual (the message cohesion). In this case, the comparative approach was employed for a comparison between the official and journalistic styles in the following linguistic areas: morphological (nominalisation degree, including the use of the deverbal nouns; usage of tense forms, specifically the Present Perfect Passive; the employment of the inclusive we/our pronouns and others); syntactical (usage of passive constructions for the deagentivisation; rhetorical questions usage; parcellation); lexical (the usage of boosters, terminology, legal euphemisms; evaluative epithets); pragmatic (usage of metaphorical models; synthetic personalisation techniques). The method used in this study allowed for the revelation of the radical discrepancies between the functioning of the ideational and interpersonal metafunctions in the language of different genre texts describing the same situation. Approaches to the interpretation of the findings were based on the principles of descriptive stylistics, which made it possible to consider linguistic change as an adaptive response to the demands of a globalised society.

Results

Theoretical background and the history of the study of English functional stylistics

In systemic functional linguistics, each act of speech is viewed as a strategic choice from the entire semiotic resources of language (Istiqomah & Abdurrahman, 2025). From this point of view, style is not only a set of certain specific features but also an instrument for building social reality, where the choice of a certain grammatical form or a lexical unit is defined by the purpose of communication and social status of the interactors in a particular communication situation (Liu *et al.*, 2024). In the linguistic paradigm, functional styles are viewed in the context of the three metafunctions, which makes it possible to shift from a catalogue of stylistic devices to an understanding of the processes of meaning-making. Accordingly, in the analysis of the functional and stylistic features of English, the focus is on the ideational, interpersonal, and textual metafunctions.

The ideational metafunction is used to represent experience and the surrounding world, and it is manifested through transitivity, which is the system of processes, participants and circumstances, which helps to reveal how reality is conceptualised in the text. This is important for revealing the ideological positions or gendered representations embedded in the grammar. For example, the choice between active and passive voice in the academic and journalistic styles affects how responsibility is attributed and what gets promoted to a prominent position in the sentence. The manifestation of this function in English shows how, through nominalisation and the choice of specific verbal processes in English media discourse, certain cognitive frames are created, influencing the way people perceive world events.

According to the interpersonal metafunction, the author of the text sets up a specific type of relationship with the audience. This function relies on an evaluative system that reflects speakers' subjective opinions and attitudes to the subject matter, the way they establish relations with their audience and manage affective meaning. It is this function of the language that leads consideration of the category of stylistic distance: while the official style of English implies the limitation of emotional means and objectivity, in the informal speech style, including the digital language, the focus is on the full deployment of affective resources and direct contact with the communicant to reduce social distance (Liu *et al*., 2024; Istiqomah & Abdurrahman, 2025). The results suggest that the boundaries between epistemic modality and personalised evaluation are becoming more blurred, which is not typical for the traditional academic style.

According to the textual metafunction, the text must form a unified whole and be organised. This determines the cohesion and coherence strategies, the theme-rheme structure of the text, and the logical organisation of ideas. In the context of multimodality, in which verbal language, usually in English, is accompanied by additional, mainly visual, content, textual metafunction is especially important for preserving the semantic coherence of the text in the environment of fragmented information perception. This three-level model of analysis explains why the functional styles of English are becoming increasingly hybrid. Therefore, stylistics can be considered not a fixed set of rules, but a system of complex interaction of metafunctions providing an opportunity to construct an effective message within a specific communicative context.

Within the traditional approach to stylistics developed in the study of V. Kukarenko (2000), there is a system of five canon styles: literary, academic, official, journalistic, and newspaper. One of the main drawbacks of this system, noted by researchers of English-language discourse, was an excessive focus on the literary norm, which contributed to the exclusion of speech discourse from stylistics, which was not recognised to have any distinctive stylistic properties. The concept of style was considered static and did not pay enough attention to the dynamics of speech interaction and the formation of communication technologies that had significantly changed the textual environment in English. Opposing the traditional concept of discreteness, many researchers now talk about the notion of continuum. Specifically, M.J. McCrimmon (1984) has substantiated the theory of level of usage in which the choice of linguistic means is determined not by the abstract professional sphere of activities but rather by communicative task and situational environment.

This approach was developed in the research of L.G. Kirszner & S.R. Mandell (2012), who differentiated formal style from informal and conversational styles, specifying the significance of choosing the right register for the particular audience. They pointed out that the effectiveness of a style is not related to the canon of a particular style but to its situational appropriateness and established the bases of pragmatics. A robust framework that reflects the contemporary stage (starting from the 2020s) is provided in the multidimensional corpus analysis by D. Biber & S. Conrad (2019). These authors advocated for the replacement of the term "style" with the broader category of "register", which takes into account the lexico-grammatical inventory of the text, as well as its interactivity parameters and situational conditions. Stylistic variation in English is described in this approach via a number of dimensions, including "information versus interaction” or “abstraction versus concreteness”. Thus, it becomes possible to show that texts traditionally categorised under different styles can have identical register settings, which is an additional confirmation of the narrowness of the style classifications typical of the previous century.

To summarise, it can be concluded that by 2025, English stylistics will have developed into an actively progressing interdisciplinary discipline that addresses the challenges of digital discourse evolution and the penetration of artificial intelligence technologies into the process of text production. Hence, the theoretical basis of functional stylistics can be represented as a consistent combination of fundamental research of traditional linguistics and modern techniques of multidimensional corpus analysis. The aforementioned approach allows us to regard English not simply as a set of norms, but as a semiotic system that exhibits its functional diversity and the ability to keep adapting in order to meet the requirements of the global information society, which are varied and multivectorial.

Comparative analysis of functional and stylistic features of official and journalistic discourse

The study of the state of English in the context of globalisation and digitalisation of professional communication necessitates a closer look at the mechanisms behind the transformations in traditional functional styles. In the framework of critical genre theory, professional communication is viewed not only through the lens of text but is also seen through interdisciplinary contexts to ensure the attainment of pragmatic goals (Bhatia, 2017). According to the data obtained by analysing the official press release of the company Apple Inc (2024), lexical density and terminological precision in the text have high indicators. This text attempts to achieve objectivity through the use of the precise nominal group, namely “built for Apple Intelligence with the all-new A18 chip”, “second-generation 3-nanometre technology”, “big boost in battery life”, “macro photography”, and “48MP Fusion camera”. This linguistic construction builds up the image of technological uniqueness by creating numerous dense clusters of highly informative attributive groups. D. Biber & S. Conrad (2019) refer to this informational density as the characteristic feature of the “literate” dimension. A dense use of noun groups and technical data, in fact, serves the function of increasing informational weight in the text, in accordance with the analysed press release.

The press release uses syntactic constructions, within the framework of which the iPhone or its components can be the object of some action, which serves to present the object as a result of engineering processes. For instance, “built for Apple Intelligence” rather than “we built it for…” uses the passive voice to emphasise the intended function of the device; “The internal design… has been reengineered” indicates a completed and fundamental change in the device’s architecture. In the example presented, “has been reengineered” is the Present Perfect Passive, a choice of the tense voice that allows Apple to focus the attention not on the performers of the actions (engineers), but on the result of technological improvements themselves, and also to achieve an effect of completion. Such a grammatical choice depersonalises the development process, presenting it as a natural and unquestionable evolution of the product.

Nonetheless, the use of such boosters as the “extraordinary step forward” or the “industry-leading durability” can still be traced. In this case, the corporation constructs its own discourse of authority with such evaluative intensifiers, imposing its nonalternative expert opinion on the consumer. The study shows that the press release genre stability was achieved using standardised formulations (“Apple today announced…”, “Available starting Friday, September 20") that turn the presented information into indisputable facts, existing objectively. Such a type of detachment is masking the mechanism of synthetic personalisation, which was described in the study of G. Kress & T. van Leeuwen (2021), where it is the very lack of subjective presence in the official discourse that has a hidden impact on the addressee and where the created distance acts as the tool to justify the corporate authority. Thus, the analysis showed that Apple uses genre normativity to project the image of absolute supremacy in technological advancements, as it is demonstrated in the presentation of information about the latest models.

The analysis of the analytical publication from The Verge by A. Johnson (2024), in contrast to the official press release of Apple, has revealed the subjectivisation of the text with an increased emotional load. At the lexical level, the publication makes extensive use of colloquial elements and metaphors that deconstruct the notion of "technological perfection". The author was emphasising that the previous base models "made do with the leftovers", that the missing feature of a high refresh-rate screen was an "inexcusable omission", and that it was "awfully dated". This strategy corresponds to K. Hyland's (2005) model of stance and engagement, as evaluative lexis is used to construct a shared value space between journalist and audience. Consequently, the lexis used (e.g., "HEIF is a cursed file format that no other company loves as much as Apple") serves as an expression of the authorial stance. Furthermore, the article structure is dynamic and mimics spontaneous speech. It contains colloquial expressions, "boy, do I love a button" and "it confused the hell out of me at first", as well as rhetorical questions, "…what are we even doing here?" and direct criticism of the Apple Intelligence marketing claims ("it ain't here", "Apple Intelligence isn't in the box"), which creates a feeling of direct conversational communication with the reader. As stated in C. Vasquez's (2019) theory, this is the way that authenticity is created in digital journalism by simulating conversational communication, making the media discourse seem separate from the corporations behind it. As such, the A. Johnson (2024) analytical review carries out a kind of pragmatic mediation, substituting marketing "gloss" for real-life user experience, articulated in light of personal perception ("it soothes my anxious brain", "be met with nothing but sadness"). Table 1 shows the comparison of functional and stylistic parameters of the analysed discourses.

Table 1. *Comparative characteristics of the functional and stylistic parameters of official and journalistic discourse*

Level of analysis	Official press release (Apple)	Journalistic review (The Verge)
Morphological	Emphasis on outcome through passive constructions. Use of Present Perfect Passive: "has been reengineered", "built for Apple Intelligence"	Dynamism and colloquial forms. Use of contractions and active constructions: "it ain't here", "boy, do I love a button", "made do with the leftovers"
Syntactic	Complex nominalisation and formulaic structure. High density of attributive groups: "second-generation 3-nanometre technology". Standardised formulas: "Apple today announced…", "Available starting Friday, September 20"	Simulation of conversation. Rhetorical questions: "…what are we even doing here?". Use of emotive exclamations to create an effect of immediacy and spoken interaction
Lexical	Terminological density and boosters. Precise technical labels: "A18 chip", "macro photography", "48MP Fusion camera". Markers of superiority: "extraordinary step forward", "industry-leading durability"	Expressivity and negative evaluation. Negatively charged epithets and colloquial vocabulary: "inexcusable omission", "awfully dated", "cursed file format", "confused the hell out of me"

Table 1. Continued

Level of analysis	Official press release (Apple)	Journalistic review (The Verge)
Pragmatic	Legitimation of authority. Construction of an image of absolute technological dominance through "synthetic personalisation" and artificial distance	Deconstruction of narratives. Replacement of marketing "gloss" with lived experience expressed through personal perception: "soothes my anxious brain", "be met with nothing but sadness"
Distance	Maximum detachment. Statements presented as indisputable facts ("literate" dimension of language)	Minimal distance (Stance and Engagement). Construction of a shared value space and authenticity through direct criticism ("isn't in the box")

Source: *compiled by the authors based on the analysis of Apple Inc. (2024), A. Johnson (2024)*

The analysis of data systematised in Table 1 has shown the dependence of linguistic means on the strategic goals of texts considered. It has been found that the morphosyntactic structure of Apple Inc.'s (2024) official press statement was completely determined by the pragmatics of the discourse of perfection, in which every linguistic unit contributed to the confirmation and legitimation of the corporation's authority. On the contrary, The Verge (Johnson, 2024) journalistic style was characterised by the system of linguistic counterpoises, which provided formal reduction and emotional overloading as means of critical distance restoration and re-balancing between the product and the customer. Parameters' comparison has allowed asserting that, in the case of official discourse, nominalisation and impersonalisation were not only stylistic devices but also the tools of the restriction of the reader's interpretative freedom. Through the use of passive constructions and the absence of evaluative adjectives, the corporation constructed an effect of "technological inevitability". At the same time, the journalistic review, through engagement strategies and the use of mitigators, transformed the process of information reception into an act of shared expert analysis. It has been proven that lexical hybridisation in the media text functioned as a filter, transforming marketing Apple Inc. codes into the language of daily communication. Thus, the analysis demonstrated the hybridity of functional styles: while the official discourse of Apple Inc. adopted a "marketisation" strategy to legitimise the corporation's authority, The Verge has used conversational resources to build the form of radical authenticity. Moreover, it has been shown that the choice of linguistic resources in English in the digital globalisation era is based on the pragmatic goal of persuading the audience due to the ability to appeal to the emotional solidarity and challenge official discourse.

Linguistic and stylistic differences of state governmental and political media discourse

English has a well-defined functional differentiation of the texts concerned with socially significant events. Regulation of migration in the United Kingdom can serve as a good example of such a study object because an official body should use precise legal terms, whereas in the media sphere, the issue is viewed as an opportunity for implementing pragmatic influence strategies. The content analysis of the official statement Home Office (2023) has shown prevalence of detachment, objectivity and professional opacity. The text is structured according to the principle of technocratic neutrality, which is lexically manifested through a high concentration of deverbal nouns and terminological nominations: "detention", "removal", "resettling", "persecution". This strategy makes it possible to shift a social issue into the domain of formalised administrative procedures. Research also indicates that rather than using an affective label for the issue at hand, the passage in question uses an intricate system of legal euphemisms. For instance, the construction "those with no right to be in the UK" replaces possible stigmatising lexemes, providing the government with a sense of legal formality.

It has also been determined that the described measures are presented as if they were an administrative duty, "the Home Secretary will be under a legal duty to make arrangements for the removal". This statement is in line with the theory of R. Quirk *et al*. (1985), which states that the purpose of official language is to ensure legality due to the total depersonalisation. The authors argued that the use of passive voice and complex noun phrases creates an effect of the "monolithic" nature of the state's position. This was observed in the analysed text, where passive constructions (for example, "claim will be considered", "set by Parliament in consultation with local authorities") present state measures as objective and automatic necessities. The grammar of the statement in question corresponds to the norms. The passage uses a modal construction of obligation, i.e., "the bill provides for the government to commit…", and also "they will be detained and promptly removed". This allows one to avoid the presence of a subjective speaker; rather, it shifts the emphasis of the statement to the inescapability of legislative measures. According to the approach of D. Biber & S. Conrad (2019), such high terminological density and the absence of direct address function as instruments of discourse objectification. According to the results of analysis of the official document published by the Home Office (2023), such a discourse strategy helps to distance the official institutions from the potential emotional involvement in the situation in question by turning to another "literate" mode of language that prioritises legal and practical matters over social and individual responsibility.

In contrast to the official style of governmental documents, the publication by C. Marshall (2025) demonstrates a different stylistic paradigm aimed at constructing social anxiety. It was established that the article's headline disrupts official distance through the use of verbs of physical action and an aggressive metaphoric image: "smash the people-smuggling gangs", "vows to control small boat crossings". At the lexical level, the text is full of expressions that describe migration as a criminal activity, such as "vile people-smuggling gangs", "organised crime" and "illegal migration". The use of such lexical units corresponds with the phenomenon of linguistic anxiety construction, which has been analysed by R. Fowler (1991). According to the author, the opposition in media discourse is used to create the image of the enemy. The text also uses emotionally expressive metaphors to achieve this, for example, "vile people-smuggling gangs who put the value of human lives behind their own profits". This allows the journalist to appeal to the public's moral norms, thereby reducing the communicative distance much more than in the factual reporting used by the government.

The syntax of the journalistic text is dynamic and conversational, as revealed through the analysis of direct ministerial speech integrated into the publication's narrative. Instead of legal definitions, C. Marshall (2025) uses the emotional categories that are available to laymen, such as "failure to bring order to our borders" or "eroding trust". The use of the inclusive personal pronoun "our" alongside statements about loss of control (e.g., "Britain is losing control of its borders") creates a sense of common risk. G. Kress & T. Van Leeuwen (2021) called this type of strategy "synthetic personalisation", where the media pretend to conduct a private conversation with the citizen to form a certain social position. The presentation of a political question as an individual problem (e.g., as "ruining trust in politicians", "failure to bring order") enables the journalistic style of communication to influence the public, presenting certain steps of the government as an objective act of restoration of order. ("take hold of the migrant crisis"). The comparison of these two cases made it possible to identify fundamental differences in the realisation of linguistic functions in English (Table 2).

Table 2. *Comparison of the linguo-stylistic parameters of the analysed texts*

Level of analysis	Official style (Home Office)	Journalistic style (The Sun)
Morphological	Nominalisation and abstraction. Dominance of deverbal nouns: "detention", "removal", "resettling", "persecution"	Personalisation and active agency. Use of personal pronouns and dynamic verbs: "I'll control", "smash", "our borders"
Syntactic	Depersonalisation through passive constructions. Removal of the agent to project inevitability: "claim will be considered", "set by Parliament", "they will be detained and promptly removed"	Dialogisation and emotional pressure. Use of direct speech and rhetorical appeals: "…what are we even doing here?", "failure to bring order to our borders"
Lexical	Legal euphemisation and precision. Replacement of emotive labels with neutral descriptions: "those with no right to be in the UK", "individuals falling within the scheme"	Emotional construction of anxiety. Dense use of criminal and evaluative markers: "vile people-smuggling gangs", "organised crime", "illegal migration"
Pragmatic	Objectification and normativity. Construction of an image of "objective necessity" and legal obligation: "the Home Secretary will be under a legal duty", "the bill provides for…"	Social mobilisation and manipulation. Imposition of a non-alternative evaluation through moral categories: "put the value of human lives behind their own profits", "take hold of the migrant crisis"
Distance	Maximum ("literate" dimension). Avoidance of emotional dialogue. Language focused on legal outcomes rather than individuals	Minimal ("synthetic personalisation"). Creation of a sense of personal challenge through phrases such as: "ruining trust in politicians", "eroding trust", "Britain is losing control"

Source: *compiled by the authors based on analysis of Home Office (2023) and C. Marshall (2025)*

The analysis of the data systematised in Table 2 revealed a differentiation in the cognitive mechanisms underlying the modelling of reality in official and journalistic discourse. Thus, it can be concluded that language choice is determined by the pragmatic goals of institutional management and the interpretation of processes by the media. An analysis of the morphosyntactic level of the analytically oriented text Home Office (2023) proved the dominance of nominalisation. The use of deverbal nouns (implementation, removal) made it possible to transform dynamic processes into static objects and achieve deagentivisation of discourse. The process of removing the agent in passive voice sentences objectifies the presentation with an emphasis on laws rather than the person. However, the journalistic style of the text presented by The Sun (Marshall, 2025) is characterised by a large number of transitive verbs and the use of first-person pronouns. The personalisation of the political process is achieved by explicitly attributing responsibility to a particular individual in this way, and a significant difference in terms of lexicopragmatic strategies is observed, in terms of which the professional insulation and affective activation strategies are used. The official text relies on a high degree of professional terminology and euphemisms, which minimises emotive value and ensures discursive distance from the reader, while The Sun relies on words like scam, chaos, and clog, which serve as an ideological means of constructing the event. Substituting legal concepts and legal language with emotional language reduces the communicative distance from the reader and predisposes a certain social position of the recipient.

Analysis of the textual metafunction identified differences between official and journalistic discourses on the structure of the information and cohesion. In official texts, e.g., from Home Office (2023) and Apple Inc. (2024), the constant theme, rheme pattern dominates. The theme of most sentences is the name of the thing (object or tech/legal term), for example, "iPhone 16", "The bill", "The internal design… has been reengineered". This construction ensures logical density and draws the reader's attention to the description of the product or legal document, and the agent is not brought to the foreground. Cohesion in official discourse is grammatical in nature, and the main cohesive devices are the conjunctive adverbials, which serve to create the illusion of logical inevitability of the information presented (e.g. instead, more recently). The informational structure of official discourse is built as a hierarchy, in which the informational values presented are technically described as a given, which allows minimising the chances of understanding these facts in another way.

By contrast, the media texts of The Verge (Johnson, 2024) and The Sun (Marshall, 2025) are characterised by linear or stepwise progression, where the rheme of the preceding sentence becomes the theme of the following one, creating a sense of dynamic narration and simulating the logic of spontaneous authorial reflection. The unity of these texts is provided through a variety of cohesive lexical links, such as lexical repetition of synonyms and lexical repetition of epithets with evaluative significance, as well as the use of inclusive personal pronouns, which serve as an important communicative tool that creates unity between the author of the text and the reader. For instance, the transition from a technical definition to a reader's impression ("it confused the hell out of me") creates a bridge for understanding the information in one flow. The main principle of information building of media text is the contrast (rheme focus). Emphasis is shifted from the thing itself to the subjective state or social implication. It allows achieving more pragmatic influence on the recipient.

The conducted study made it possible to formulate a comprehensive account of the evolution of the functional-stylistic system of the English language. In general, the linguistic situation is characterised by three vectors: hybridisation, deformalisation, and pragmatic polarisation. Functional styles ceased to exist in isolation. The five-part classification system turned into the continuum: releases, reviews, blogs, where the boundaries between official, academic and media discourses are blurred (Kukarenko, 2000). The marketisation of the official style and the intellectualisation of the media style are responses to the new challenges of the global information society. A key feature of the English language is the shifting balance of metafunctions. Classical stylistic theory focuses on the ideational function (content conveying). In modern style, there is an increase in the importance of the interpersonal function. Even such a conservative functional style as that used in government documents and corporate press releases uses synthetic personalisation, making the recipient feel closer.

In conditions of information overload, functional styles have evolved from simple information delivery to complex cognitive modelling of reality. The official style has adopted a path of technocratic opacity, using passive constructions and euphemisms to legitimise authority. On the contrary, there is a radicalisation of a media style that adapts colloquial style, including digital slang elements, to create a feeling of emotional closeness with the recipient. Functional and stylistic characteristics of the English language, as described above, indicate that there is a change in the nature of the language. The language is no longer perceived as a set of formal and prescriptive regulations, but it is now a flexible semiotic system in which pragmatic and contextual characteristics prevail over abstract correctness. The ability to adjust the structural components to the new requirements and social problems (corporate conflicts, migration crises) shows that the language is one of the main tools of global social construction.

Discussion

For the current study of linguistic and stylistic differences in official and journalistic texts, it is possible to argue that English, at the final stage, represents a dynamic, pragmatic system which is based not on rules of the norms, but rather on the need to maintain a particular communicative distance. The analysis of the examples from Home Office (2023) and Apple Inc. (2024) highlighted the prevalence of technocratic neutrality, as well as nominalisation tactics that allow institutions to be regarded as objectively authoritative entities. On the other hand, articles from A. Johnson (2024) and C. Marshall (2025) demonstrated the shift towards subjectivisation and emotional appeal of the readers. The difference between the denotative language of authority and the emotional language of media is supported and partially corroborated by linguists. Taking into account the flexibility of English as a system, V. Albert & J. Szitó (2024) proved that norms of the language are a result of the constant changes, where even minor details, like punctuation or the genre, are adapted to the changes in social and cultural context. It is possible to observe this through the usage of synthetic personalisation, when official discourse adopts marketing "boosters", to ensure that it becomes relevant within a digital context. As this study shows, English should no longer be considered a closed system consisting of rules; it is an open system whose flexibility can be used as a resource by English speakers in 2025.

It is a similar process, which is highlighted by A. Bakbergenov (2023). The author considers the evolution of the English language as a constant process which results from the interaction of globalisation and regional differentiation. He stresses the fact that the main factor of change in English is the digitalisation of communication, which matches the observation of this study where official press releases undergo hybridisation. In contrast to the current study's focus on pragmatic polarisation, A. Bakbergenov (2023) concentrated more on the evolutionary trajectory of the language. The scholar notes that linguistic development is a continuous process determined by the interaction of historical, social, and cultural factors, where regional variability and digitalisation function as the principal drivers of transformation. Nevertheless, both studies agree that the language is constantly recontextualised as it is being adapted to new global challenges. The research confirms that English becomes an important tool for social reality construction, regardless of the register of language that is being used.

Regarding the syntactic system of the texts that belong to this particular group in the current study, the following conclusion is drawn: in governmental official discourse from Home Office (2023), active use of passive voice constructions is noted; this construction becomes a strategic device of depersonalisation, "objectification" of legal norms. The use of such linguistic means allows the authors to change their focus from a specific individual performing an action to the legal result of that action alone, creating the illusion of a unified position of a state institution as an objective necessity without the involvement of individuals. These conclusions are in line with the findings of J. Mackenzie (2020). This author states that the grammar of the English language is not an accumulation of formal categories but a reflection of the cognitive properties of its speakers and the social connections among them, as well as the specific conditions in which it exists socially and culturally. Researcher underlines that the ability of the speaker to adjust their speech by changing formulations for the purpose of increasing the degree of politeness, or by picking the right formality of the language to be used, is a complex process of anticipation of the state of mind of an interlocutor to which the speaker adapts. The conclusions of the studies considered here converge on a shared view of grammar not as an abstract schema, but as an active means of optimising messages to achieve specific social outcomes.

The present study identified the existence of a fixed sequence of sentence components in English official documents (for instance, Home Office (2023)) as a basis for the "technocratic neutrality' of the statements. It is the use of fixed sentence components that allows an author to achieve the effect of an objective logic, when the law is presented as an irrefutable fact through a syntactic construction that does not involve direct communication of information to a particular addressee, thereby minimising the scope for subjective interpretation. It has been established that the studies on English grammar, such as in diachronic analysis by N. Fatima *et al*. (2025), correspond to the conclusions of the present research by pointing out that English, a highly inflectional language of the Old English period, has turned into a highly analytical system today (2020s), where it is primarily the order of words that defines the meaning of the sentence. The researchers identified the stabilisation of the fixed Subject-Verb-Object (SVO) order and the grammaticalisation of auxiliary verbs as fundamental factors underpinning the transformation of English syntax into a clear, functionally oriented system. But where these studies differ from the present study is that the authors attribute syntactic stabilisation to a long-term historical loss of inflexion and internal evolutionary processes within the language, whereas the present study interprets the same syntactic patterns as deliberate instruments of ideological influence.

Within the present study, the phenomenon of English deformalisation was identified in journalistic discourse, as manifested in the journalistic discourse of the case study by C. Marshall (2025). Use of colloquial markers, pronouns of inclusion, and affective vocabulary is used to close the stylistic gap and produce a state of emotional intimacy. This aligns with the results of the study of Z.U. Islam (2022), who states that the changes in English should be seen as a metamorphosis in its development and that technology and the globalisation of the world are the main driving factors. The author highlights digital technology and online social networks as the driving forces behind the proliferation of neologisms and the fundamental shift in the rules of communication. In this sense, code-switching and the active impact of mass culture can be considered as components for the formation of a new linguistic identity and as one of the key factors in the high-tech society.

The analysis of the lexical level in Apple Inc. (2024) revealed that the discourse technologisation strategy relies on precise terms and specialised technical vocabulary, serving to highlight the novelty and intellectual elitism of innovations. For example, using expressions like "built for Apple Intelligence with the all-new A18 chip" or "48MP Fusion camera" is not only informative but also conveys unshakeable technological authority. The results of the study by A. Nuri (2024) generally match the direction of the current research, as they treat the English lexical system as a blend of the native Germanic word-stock with a large amount of borrowed words that ensure the inclusivity and adaptability of the language in use. The researcher showed that loanwords and the assimilation of non-native words (starting from religious terminology of Latin origin to technological slang) are necessary to replenish the lexical system and to overcome the lexical gaps. A comparison of the findings showed that both studies have a similar interpretation of lexis as a reflection of the socio-cultural situation. They both suggest that the ability of the English lexical system to evolve and adapt is an asset that enhances communicative efficiency in the modern era of digitalisation.

The study of the interpersonal metafunction in journalistic discourse, particularly on the basis of The Verge review (Johnson, 2024), enabled the identification of "Engagement" strategies as a primary tool for reducing communicative distance. The author of this study showed that the use of rhetorical questions, direct address to the reader through the pronoun "you", and the dynamism of syntactic structures (parcellation) gives an impression of "radical authenticity" and draws the reader into the process of joint analysis. These devices allow the media text to be perceived not only as a source of information, but also as a subjective and evaluative context for active interaction and the formation of common attitudes. J. Shipra's (2020) research on the linguo-stylistic features of contemporary English (2020) fiction is equally important to the discussion of the functional styles of this century. Her research showed that the systematic choice of the language means in literary texts, in particular, the syntactic and stylistic register in fiction, is directly linked with the pragmatic purpose of representing the social reality and the everyday world. Accordingly, the use of vivid description, realistic dialogue, and varied tonal registers enables authors not only to convey narrative content but also to enhance readers' emotional engagement.

The current study demonstrated that the functional styles in the digital sphere have become the result of strategic choices of language semiotic means for achieving specific pragmatic goals. The results are consistent with the research of K. Wu (2025) in the field of translation studies. The author showed that stylistic decisions made by the translator when rendering a literary piece are a complex process in which individual factors such as personal choices, motivations, interpretation, and the development of technology are all at play. This implies a need to develop independent analytical frameworks that would allow the study of stylistic transformations beyond strictly formal corpus-based methodologies, with a focus on the functional aspects of meaning transfer. A comparison of the findings of the studies demonstrates convergence in the interpretation of style as an instrument for the purposeful modelling of social reality, regardless of the type of discursive practice.

The results of the present study have made it possible to identify the predominance of pragmatic appropriateness over prescriptive correctness as a key trajectory in the evolution of functional styles in the English language. It has been established that the strategies of governmental "technocratic neutrality" and media "affective mobilisation" represent systematic responses of the linguistic system to the demands of the globalised information space. These theses are supported by the research of M. Saraceni (2021). According to the author, existing standards in linguistics need to be re-examined with respect to the socio-cultural factors at a regional level and with respect to the general contexts of English use around the world. The author points out that English functions as a flexible instrument of global communication, whose capacity for continuous functional recontextualisation is central to its viability across social domains in the 21st century. Both studies suggest that the nature of variability within the English language should be viewed as a resource instead of a threat to the system, and it seems to play a very significant role in its status as a lingua franca.

Conclusions

Based on the synthesis of the results of the analysis carried out, the following conclusions were drawn about the functional and stylistic transformation of the English language in the conditions of digital globalisation. Thus, it is shown that stylistics operates in the format of a three-level meta-functional model (ideational, interpersonal, textual), which makes possible the study of semantic mechanisms that are realised in the context of the process of stylistic syncretism. The overview of the development of classification systems highlights a change from a view of functional styles to the idea of a register continuum, in which factors of appropriateness and situation play a more dominant role in the choice of linguistic resources. The comparative analysis of the case studies demonstrates that official discourse is characterised by the use of passive constructions, nominalisation processes, and high terminological density. In official texts, these features function as instruments of de-agentialisation, enabling authors to legitimise institutional positions while minimising personal responsibility. With the help of specialised intensifiers and euphemisms characteristic of this register, the texts are able to convey an impression of technological determinism or the inevitability of legal outcomes, thus narrowing down the scope of the receiver's interpretations. On the contrary, journalistic style is presented as the system of the linguistic counterbalance to official style via subjectivisation and pragmatic deconstruction of the official position in the journalistic context. Journalistic texts are characterised by the prevalence of the interpersonal metafunction, which is made available through the use of expressive epithets and colloquial vocabulary.

The analysis of journalistic discourse shows that such means contribute to the reduction of communicative distance and transform marketing or political codes into the language of everyday experience. In conclusion, effective communication in the digital age depends on the flexible choices of stylistic strategies. In this sense, the official documents have become increasingly like marketing campaigns, while the journalistic text is increasingly playing the role of a cognitive tool. This confirms the transformation of functional styles into a dynamic system in which the choice of linguistic means is driven by the need to deconstruct official narratives and establish an authentic connection with a globalised audience. Possible directions of further research could include the study of the impact of generative artificial intelligence on the unification of functional styles, as well as a study of short videos on social media as a new register that demonstrates emerging hybrid registers. For the further development of the field, the implementation of multidimensional corpus analysis methods is also recommended in order to enable the mathematical verification of stylistic shifts across large-scale datasets.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

References

[1] Albert, V., & Szitó, J. (2024). Explaining English language mysteries: A journey through David Crystal's 50 questions about English usage (2021). *FreesidEurope*, 15. doi: 10.51313/freeside-2024-08.

[2] Apple Inc. (2024). *Apple introduces iPhone 16 and iPhone 16 Plus*. Retrieved from https://www.apple.com/newsroom/2024/09/apple-introduces-iphone-16-and-iphone-16-plus/.

[3] Bakbergenov, A. (2023). Exploring the evolution of English: From old English to modern English. *European Journal of Higher Education and Academic Advancement*, 1(2), 287-289. doi: 10.61796/ejheaa.v1i2.234.

[4] Baseem, A. (2023). The evolution of the English language: From origins to modernity. *International Journal of Social Sciences & Educational Studies*, 10(3), 419-423. doi: 10.23918/ijsses.v10i3p419.

[5] Bhatia, K.V. (2017). *Critical genre analysis investigating interdiscursive performance in professional practice*. London: Routledge. doi: 10.4324/9781315690315.

[6] Biber, D., & Conrad, S. (2019). *Register, genre, and style*. Cambridge: Cambridge University Press.
[7] Chernysh, O.A. (2022). Modern English internet discourse. *Scientific Bulletin of South Ukrainian National Pedagogical University named after K.D. Ushynsky*, 34, 118-129. doi: 10.24195/2616-5317-2022-34-10.
[8] Daiu, S., & Allushi, B. (2025). Analyzing English evolution through semantics, lexicology, syntax, context, using machine learning and data analysis. *European Journal of Economics, Law and Social Sciences*, 9(1), 11-23. doi: 10.2478/ejels-2025-0002.
[9] Fatima, N., Wahab, A., Shah, K., & Azhar, M. (2025). A diachronic linguistic study on the historical evolution and development of English syntax structures. *Contemporary Journal of Social Science Review*, 3(2), 1756-1764. doi: 10.63878/cjssr.v3i2.793.
[10] Fowler, R. (1991). *Language in the news: Discourse and ideology in the press*. New York: Routledge.
[11] Haqnawaz, H., Naeem, N., & Khan, S. (2024). Complexities of English: A study of grammar, vocabulary, and pronunciation. *Kashf Journal of Multidisciplinary Research*, 1(11). doi: 10.71146/kjmr118.
[12] Hyland, K. (2005). Stance and engagement: A model of interaction in academic discourse. *Discourse Studies*, 7(2), 173-192. doi: 10.1177/1461445605050365.
[13] Home Office. (2023). *Illegal migration bill: Overarching factsheet*. Retrieved from https://surl.li/uidadg.
[14] Islam, Z.U. (2022). Metamorphosis of the English language. *Journal of Language and Linguistics in Society*, 2(3), 19-29. doi: 10.55529/jlls.23.19.29.
[15] Istiqomah, S.N., & Abdurrahman, M. (2025). Research trends in systemic functional linguistics studies of language textbooks (2020-2025). *Aphorisme: Journal of Arabic Language, Literature, and Education*, 6(2), 568-582. doi: 10.37680/aphorisme.v6i2.8837.
[16] Johnson, A. (2024). *Apple iPhone 16 and 16 Plus review: All caught up*. Retrieved from https://www.theverge.com/24247479/apple-iphone-16-plus-review-camera-control-screen-battery.
[17] Kirszner, L.G., & Mandell, S.R. (2012). *The brief Wadsworth handbook*. Boston: Cengage Learning.
[18] Korotka, N., & Pidkolesna, L. (2025). Lexical and stylistic features of English-language legal texts. *Scientific Proceedings of Ostroh Academy National University: Philology Series*, 25(93), 80-84. doi: 10.25264/2519-2558-2025-25(93)-80-84.
[19] Kotenko, O., Kosharna, N., Chepurna, M.V., Trebyk, O., & Bakhov, I.S. (2023). Linguistic and stylistic features of English public speeches. *World Journal of English Language*, 13(4), 56-60. doi: 10.5430/wjel.v13n4p56.
[20] Kramar, N., & Ilchenko, O. (2023). Stylistic features of English-language linguistic abstracts: A corpus-based study. *Movoznavstvo*, 4, 41-53. doi: 10.33190/0027-2833-331-2023-4-003.
[21] Kress, G., & van Leeuwen, T. (2021). *Reading images: The grammar of visual design*. London: Routledge. doi: 10.4324/9781003099857.
[22] Kukarenko, V.A. (2000). *A practical guide to English stylistics*. Vinnytsia: Nova Knyha.
[23] Liu, G., Wan Fakhruddin, W.F., & Zhou, T. (2024). Functional stylistic studies to pedagogic discourse: A systematic review of literature. *Southern African Linguistics and Applied Language Studies*, 42(4), 447-466. doi: 10.2989/16073614.2023.2288072.
[24] Mackenzie, J. (2020). Functional approaches. In B. Aarts, J. Bowie & G. Popova (Eds.), *The Oxford handbook of English grammar* (pp. 180-200). Oxford: Oxford University Press. doi: 10.1093/oxfordhb/9780198755104.013.23.

[25] Marshall, C. (2025). *GET A GRIP Britain has lost control of its borders, Home Secretary to say as she vows to control small boat crossings*. Retrieved from https://www.thesun.co.uk/news/37004942/mahmood-vows-control-boat-crossings/.

[26] McCrimmon, J., Trimmer, J., & Sommers, N. (1984). *Writing with a purpose*. Boston: Houghton Mifflin.

[27] Medd, G., & Basyoni, A. (2023). Major trends in vocabulary and usage in the English language in the 21st century. *International Journal of Social Science and Human Research*, 6(4). doi: 10.47191/ijsshr/v6-i4-06.

[28] Nuri, A. (2024). From roots to borrowings: The evolution of the English lexicon. *Thematic Issue in Linguistic Studies*, 1(2), 101-111. doi: 10.69760/aghel.01024070.

[29] Podolkova, S. (2021). Stylistic and functional peculiarities of technical advertisement texts. *Philological Treatises*, 13(1), 56-67. doi: 10.21272/ftrk.2021.13(1)-6.

[30] Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. New York: Phinney, Blakeman, and Mason.

[31] Saraceni, M. (2021). Functional variations in English: Theoretical considerations and practical challenges. *Word*, 67(2), 237-240. doi: 10.1080/00437956.2021.1912264.

[32] Shipra, J. (2020). Analysis of language used in contemporary English fiction: A descriptive analysis. *Turkish Online Journal of Qualitative Inquiry*, 11(2), 713-718. doi: 10.52783/tojqi.v11i2.9995.

[33] Usarboeva, K.A., & Kosimova, K.G. (2025). Diachronic analysis of English syntactic evolution. *International Journal of Science and Technology*, 2(9), 41-43. doi: 10.70728/tech.v2.i09.015.

[34] Vasquez, C. (2019). *Language, media and community in the digital age*. Cambridge: Cambridge University Press. doi: 10.4324/9781315159027.

[35] Wu, K. (2025). Uncovering the functional aspect of translator style: Corpus stylistic insights. *Humanities and Social Sciences Communications*, 12, article number 842. doi: 10.1057/s41599-025-05123-0.

Функціонально-стилістичні особливості сучасної англійської мови

Ніна Петрусенко

Старший викладач
Харківська державна академія фізичної культури
61022, вул. Клочківська, 99, м. Харків, Україна
https://orcid.org/0000-0003-3345-1222

Ірина Соїна

Кандидат філологічних наук, доцент
Харківська державна академія фізичної культури
61022, вул. Клочківська, 99, м. Харків, Україна
https://orcid.org/0000-0002-9554-999X

Анотація. Метою дослідження було обґрунтування функціонально-стилістичних трансформацій англійської мови через призму прагматичної адаптації офіційного та публіцистичного дискурсів до викликів цифрової глобалізації. Методологія дослідження базувалася на синтезі системно-функціонального аналізу, що дозволило застосувати комплексний компаративний дискурс-аналіз офіційних і публіцистичних текстів, порівняльно-лінгвістичний метод для виявлення морфосинтаксичних розбіжностей. Встановлено, що ключовим вектором еволюції англійської мови є домінування міжособистісної метафункції, яка забезпечує синтетичну персоналізацію навіть у консервативних інституційних сферах для встановлення психологічного контакту з аудиторією. На прикладі офіційного дискурсу Apple виявлено, що легітимізація авторитету досягається через високий рівень номіналізації та використання завершених пасивних конструкцій для акцентування на технологічному результаті, тоді як медіаресурс «The Verge» деконструював цей наратив шляхом інтенсифікації оцінної лексики з негативною конотацією та суб'єктивізації викладу. Аналіз соціально-політичного кейсу підтвердив полярність між урядовим дискурсом «Home Office», що спирається на технократичні евфемізми та деагентивізацію адміністративних процесів, та стратегією конструювання соціальної тривоги у виданні «The Sun», яка реалізується через агресивну дієслівну метафорику боротьби та інклюзивні займенникові стратегії для емоційної мобілізації реципієнтів. Висновки дослідження підтвердили, що англійська мова трансформувалася у пластичну семіотичну систему, де прагматична ефективність та емоційна солідаризація переважають над граматичною правильністю в умовах інформаційного потоку

Ключові слова: гібридизація; деформалізація; комунікація; легітимізація; системно-функціональний аналіз; медіаресурси

International Journal of Philology, 17(1), 2026
Journal homepage: https://philologicalscience.com.ua/en
Received 28.08.2025 Revised 09.01.2026 Accepted 26.02.2026 Published 30.03.2026
ISSN 2706-9737 e-ISSN 2706-9745

UDC 81'1:[811.111+811.161.2] :316.774: 004.738.5

DOI: 10.31548/philolog/1.2026.67

Semantic and pragmatic distortion in the translation of English advertising slogans into Ukrainian

Inna Kononchuk*
Senior Lecturer
National University of Life and Environmental Sciences of Ukraine
03041, 15 Heroiv Oborony Str., Kyiv, Ukraine
https://orcid.org/0000-0003-4515-8445

Abstract. The study addressed the problem of translation accuracy in the rendering of English-language advertising slogans into Ukrainian, which remained a challenging task due to their semantic density and stylistic compression. The aim of the study was to identify typical inaccuracies arising in the translation of English advertising slogans into Ukrainian and to determine how translation transformations may affect the conceptual structure and pragmatic impact of the original message. The research employed methods of comparative translation analysis and semantic and pragmatic analysis. The material consisted of English-language slogans used in international advertising communication and their Ukrainian renderings. Particular attention was paid to translation transformations such as omission, modulation, syntactic restructuring, grammatical substitution, differentiation of meaning, and literal translation. The results demonstrated that translation inaccuracies arose when key lexical components or structural features encoding the central concept of the slogan were omitted, replaced, or transformed. Such transformations led to obscuring the core conceptual message, weakening stylistic expressiveness, reducing persuasive force, and blurring the brand identity embedded in the original slogan. The study also showed that the loss of stylistic devices and directive structures diminished the pragmatic effectiveness characteristic of advertising discourse. By systematically correlating particular translation transformations with types of semantic and pragmatic distortion, the research provided a detailed explanation of how translation choices influenced the communicative effectiveness of advertising slogans. Alternative Ukrainian renderings were proposed to illustrate strategies for achieving greater semantic and

Suggested Citation:
Kononchuk, I. (2026). Semantic and pragmatic distortion in the translation of English advertising slogans into Ukrainian. *International Journal of Philology*, 17(1), 67-80. doi: 10.31548/philolog/1.2026.67.

**Corresponding author*

pragmatic equivalence. The practical significance of the study lies in its applicability to translation practice and international advertising communication

Keywords: advertising discourse; translation transformations; pragmatic equivalence; conceptual distortion; translation inaccuracies

Introduction

In globalised communicative space, advertising slogans function as one of the most effective instruments for influencing mass consciousness by shaping consumer behavior, attitudes, and value orientations. As highly condensed verbal messages, slogans encapsulate the core idea of a brand and serve as a powerful means of constructing its identity in the minds of target audiences. Their persuasive force relies not only on semantic precision but also on emotional appeal, cultural resonance, and stylistic expressiveness. In cross-cultural communication, however, these features become particularly vulnerable, as the transfer of a slogan into another language inevitably involves a complex process of negotiation between preserving the original meaning and adapting it to the target culture. This tension gives rise to a fundamental problem: how to ensure the adequacy of translation without distorting the conceptual, pragmatic, and expressive dimensions of the slogan.

The authors S. Shahzad *et al.* (2024) emphasised that a slogan embodies the central idea of an advertising campaign, contributes to forming a positive attitude toward the advertised product, and helps establish and reinforce brand identity. N.K. Vid & V. Kučiš (2021) approached the function of slogans primarily from a pragmatic perspective, highlighting their motivational role in persuading consumers and encouraging them to take action, such as purchasing a product or service. Similarly, M.C. Adiniu & A. Uchenna (2023) foreground the persuasive function of slogans, attributing it to their emotive and expressive potential, which enables them to evoke positive associations with both the brand and the advertised product.

Within this context, the adequate translation of advertising slogans remains a consistently relevant issue in contemporary translation studies. Both excessive reliance on literal translation and overly adaptive translation strategies may distort the core idea of a slogan, thereby weakening brand identity and diminishing the pragmatic and expressive impact of the advertising message. In their work, D.A. Villegas & A.M. Marin (2022) argued for the necessity of adaptive translation methods, whereby the translator adjusts the original text to the target culture in order to achieve functional equivalence through substitutions, omissions, or additions. At the same time, the authors stress that such adaptation may lead to transformations of the original meaning. J. Munday *et al.* (2022) define translation adequacy as the extent to which a translation meets the expectations and requirements of multiple stakeholders, including the client, the target audience, and the translator. C. Han (2020) systematises key approaches to translation quality assessment, identifying reliability, validity, and practicality as the main evaluation criteria.

At the same time, relatively few international studies focus specifically on translation errors and inaccuracies that reduce the pragmatic effectiveness of advertising messages, particularly in relation to Ukrainian-language material. A.G. Sălcianu (2022) identifies several types of errors that may lead to translation inadequacies, including excessive use of inappropriate literal translation, insufficient adaptation to the target culture, and failure to account for cultural taboos and local social, religious, or cultural norms. I. Torresi (2021) examined four major categories of translation problems: pragmatic, cultural, linguistic, and textual.

Based on an experimental study of translator training, Y. Alolaywi (2022) concludes that translation errors can be broadly classified into structural, lexical, and interpretative categories. The study highlights that the majority of errors fall within the structural category and are associated with difficulties in forming subject-verb agreement, using relative clauses and pronouns, and constructing syntactically well-formed sentences.

Although a number of studies have addressed the translation of English-language slogans into Ukrainian, the issue of translation inadequacy remains largely underexplored, particularly in terms of systematic analysis of erroneous or suboptimal translation solutions. This gap is especially significant given the increasing integration of the Ukrainian advertising market into the global communicative space and the growing presence of international brands targeting local consumers. One of the few studies addressing this issue is that of O.O. Kurbal-Granovska (2024), who draws attention to the problem of over-adaptation in translating English slogans into Ukrainian, a strategy that may dilute global brand identity.

Against this background, it was necessary to address this research gap by examining cases of inappropriate application of translation transformations in the Ukrainian rendering of English-language advertising slogans. Particular attention was paid to translation solutions that distort the core idea of the slogan, blur brand identity, or misrepresent the characteristics of the advertised product or service. The aim of this study was therefore to identify and analyse types of translation inaccuracies that reduce the pragmatic effectiveness of advertising slogans in cross-cultural communication. In cases where existing translations were found to weaken or distort the conceptual and pragmatic content of the original slogan, the analysis was complemented by proposing alternative Ukrainian renderings intended to more adequately preserve the semantic structure and persuasive effect of the source message. To achieve this aim, the study addressed the following research questions:

Q1: What types of translation transformations most frequently lead to distortions in the Ukrainian translations of English-language advertising slogans?

Q2: How do such translation inaccuracies affect the preservation of the slogan's conceptual message and the global identity of the brand?

Q3: To what extent do these translation solutions reduce the pragmatic and persuasive impact of the original advertising message on the target audience?

Materials and Methods

The empirical material of the study consisted of English-language advertising slogans of internationally recognised brands and their Ukrainian translations used in the local advertising space. The corpus was composed of seven slogans representing globally established brands, including HSBC – "The World's Local Bank" (HSBC The World's…, n.d.), Volkswagen – "Think Small" (Daye, n.d.), "Taco Bell – Think Outside the Bun" (A case study on Taco Bell's, n.d.), Hallmark – "When You Care Enough to Send the Very Best" (Hallmark In Real Life, n.d.), Burger King – "Have It Your Way" (Have It Your Way Slogan, n.d.), Coca-Cola – "The Taste That Can't Be Beat" (Advertising slogans: 55…, n.d.), as well as the recruitment slogan of the U.S. Marines – "The Few… The Proud… The Marines" (The Few, The Proud…, 2007). The selection of these particular slogans was methodologically justified by several factors. First, all selected slogans belong to internationally recognised brands with a clearly established global identity, which makes them suitable for analysing the preservation or distortion of brand-related meanings in translation. Second, these slogans are widely circulated and culturally significant, representing different types of advertising discourse, including commercial product promotion (e.g., food and beverages, automotive industry) and institutional or recruitment communication. Third, their Ukrainian translations have been documented either in the local media space or in contemporary translation studies literature, which ensured the availability of comparable source and target texts. Finally, the selected slogans are characterised by a high degree of semantic density, stylistic markedness (e.g., use of idioms, oxymoron, antithesis), and pragmatic orientation, making them particularly relevant for analysing the impact of translation transformations on meaning and persuasive effect. The material was collected from a combination of sources, including electronic advertising databases, publicly available brand communication materials, and academic publications in the field of translation studies (The Few, The Proud..., 2007; Mulyk & Humenniy, 2019; Advertising slogans, 2023). The use of multiple types of sources ensured the representativeness and reliability of the corpus. In cases where Ukrainian translations were not attested in the media discourse, they were taken from scholarly works that analyse translation practices in advertising.

The study employed a qualitative analytical approach, as the primary objective was to examine the mechanisms of meaning construction and transformation. The methodological framework combined comparative translation analysis with semantic-pragmatic and stylistic analysis, which together made it possible to investigate the relationship between linguistic form, conceptual content, and communicative function in both the source and target texts. Comparative translation analysis was used to identify and classify the translation transformations applied in the Ukrainian renderings of the slogans. This method allowed for a systematic comparison between the source and target texts and made it possible to determine how specific translation operations (such as omission, addition, modulation, differentiation of meaning, grammatical substitution, and syntactic restructuring) affect the structure and content of the slogan. Semantic and conceptual analysis was employed to examine the extent to which the core idea of the slogan is preserved in translation. This approach focused on identifying the key conceptual components encoded in the source text and evaluating their representation in the target text. It was particularly relevant for analysing slogans, as their effectiveness largely depends on the accurate transmission of a condensed conceptual message.

Pragmatic analysis was applied to assess the communicative function of the slogans, including their directive force, persuasive orientation, and potential impact on the target audience. This method made it possible to evaluate how translation transformations influence the illocutionary force of the slogan and its ability to engage the recipient. Stylistic analysis was used to examine expressive devices such as metaphor, idiomatic expressions, antithesis, and oxymoron, which contribute to the memorability and persuasive power of advertising slogans. The inclusion of this method was justified by the fact that stylistic features often carry essential components of the slogan's conceptual and emotional meaning. The analytical procedure consisted of four stages. At the first stage, the English-language slogans and their Ukrainian translations were compared in order to identify the translation transformations applied in the target texts. At the second stage, the semantic and conceptual correspondence between the source and target texts was analysed, with particular attention to the preservation of the slogan's core idea and brand-related meanings. At the third stage, the pragmatic and stylistic effects of the translations were evaluated, focusing on their persuasive and expressive characteristics. At the fourth stage, alternative Ukrainian renderings were proposed in cases where the existing translations were found to inadequately reproduce the conceptual or pragmatic structure of the original slogan. This methodological framework ensured a comprehensive analysis of advertising slogan translation by integrating multiple complementary approaches and provided a basis for analysing the conditions under which translation transformations may contribute to or hinder the preservation of conceptual meaning, brand identity, and persuasive effectiveness in cross-cultural communication.

Results

The original of the slogan "The World's Local Bank" (HSBC The World's..., n.d.) represents a paradoxical "glocal" brand slogan in which opposing concepts are deliberately combined – global reach and knowledge of local cultural and financial specifics. In the translation into Ukrainian as "Банк для всього світу" [Bank dlia vsoho svitu] (Advertising slogans..., 2023), the second meaning is lost through the transformation of omission of the lexical unit "local", which significantly distorts the idea of the slogan that defines the unique identity of the bank as an international institution and, at the same time, a personal, local bank for individuals and businesses. At the same time, as a result of translation, the oxymoronic and paradoxical effect of the original message is lost. This example illustrates how omission accompanied by the loss of stylistic devices may affect the slogan's conceptual message and lead to a loss of brand identity and conceptual duality (Q2), especially when key stylistic devices encode the core concept. This conclusion directly addresses Q1, indicating that omission refers to those transformations that most often lead to distortions. For translating this slogan, it would be more appropriate to apply the transformation of modulation by developing the meaning either of territorial accessibility or of sensitivity to local specificity, for example: "Банк поруч з вами" [Bank poruch z vamy] or "Глобальний банк з місцевим підходом" [Hlobalnyi bank z mistsevym pidkhodom].

In addition to the loss of stylistic devices, the distortion of the key concept of the slogan may, on the contrary, be the result of the appearance in the translation of stylistic devices that were absent in the original. In the original slogan "The Few... The Proud... The Marines." (US Marines), there is no opposition between the attributes of the Marines, which are expressed in the form of nominative sentences. In the Ukrainian rendering "Обраних небагато. Гордих багато" [Obranykh nebahato. Hordykh bahato] (Advertising slogans..., 2023), the translator introduces an opposition, an antithesis, through the transformation of addition of opposing lexical units (небагато – багато [nebahato – bahato]), and also performs the transformation of omission of the word denoting the key concept defined by the other two units. As a result, an entirely different meaning emerges, distorting the original idea of the slogan. The distortion affected both the conceptual message and the representation of the brand's identity (Q2). A more accurate translation would preserve the rhythmic structure of short nominative sentences while applying the transformation of differentiation of meaning in rendering the first lexeme in order to enhance the slogan's expressiveness: "Обрані. Горді. Морські піхотинці" [Obrani. Hordi. Morski pikhotyntsi].

Translation may distort the meaning and concept of the original due to excessive adaptation of the slogan using the transformation of complete syntactic rearrangement. The key idea of the slogan and its pragmatic effect are lost in the translation of the original expression "Think Small" (Volkswagen) into Ukrainian as "Простота довкілля" [Prostota dovkillia]. Such a translation is proposed in the work of K. Mulyk & K. Humenniy (2019).

In the original slogan, the concept of the advantages of a small-sized car is encoded. The main idea of the slogan is to draw the audience's attention to the fact that the compact size of the vehicle is not a disadvantage but rather an advantage (e.g., lower fuel consumption and maintenance costs, as well as greater maneuverability). In other words, the slogan encourages the audience to reconsider the conventional association between large size and automotive superiority.

In the Ukrainian translation, which employs the transformation of full syntactic restructuring combined with grammatical substitution (replacement of a directive speech act with a nominative construction), both the core idea of the slogan and its pragmatic effect are lost. The original slogan is a concise imperative utterance directly addressing the recipient and urging them to reconsider their perception of car size. In the translation, this pragmatic orientation disappears: the directive act implying a cognitive action on the part of the addressee (think) is replaced with an abstract nominal phrase that has no clear connection either to the car itself or to its characteristics. As a result, the personalisation of the advertising appeal is eliminated, the expressiveness of the slogan is reduced, and the key concept of the small size of the car as an advantage disappears. This case demonstrated a significant reduction of pragmatic and persuasive impact on the target audience (Q3), and highlights complete syntactic restructuring as one of the most distortion-prone transformations (Q1).

A more adequate translation would preserve the imperative structure of the original and thus maintain its pragmatic orientation. Several possible Ukrainian renderings may be proposed. One option is "Думай про мале" [Dumai pro male], which most closely reproduces the syntactic structure and brevity of the original slogan. By retaining the imperative form, this version preserves the directive nature of the advertising message and encourages the recipient to reconsider the value of a small car. Another possible translation is "Мисли компактно" [Mysly kompaktno]. This version represents a semantic modulation in which the adjective small is interpreted as compact, a characteristic more directly associated with the advantages of a vehicle. Such modulation makes the slogan sound more natural in advertising discourse while still maintaining the imperative form and the idea of re-evaluating the value of compactness. Finally, a more adaptive advertising-oriented translation may be "Обирай компактність" [Obyrai kompaktnist]. Although this version modifies the speech act by transforming the cognitive directive think into a call for action (choose), it preserves the key promotional concept and clearly foregrounds the value of compact size as a positive feature of the vehicle. Overall, translations that retain the brevity and directive character of the original slogan while foregrounding the advantage of compact size are more likely to reproduce both the conceptual content and the pragmatic impact of the original advertising message. This directly answered Q3 by showing that preserving directive structure is crucial for maintaining persuasive effectiveness.

The analysis showed that not only excessive adaptation of a slogan in translation but also, conversely, its literal translation can weaken the brand's image and the pragmatic effect of the original. An example is the rendering of the slogan "Think Outside the Bun" (Taco Bell) as "Думай поза булкою" [Dumai poza bulkoiu] (Advertising slogans..., 2023).

The English-language slogan "Think Outside the Bun" demonstrates a creative play on words, drawing on the idiom think outside the box, which signifies unconventional or innovative thinking. In this slogan, the noun "bun" replaces "box", simultaneously referencing the product (buns as a component of traditional burgers) and contrasting Taco Bell's products with conventional fast-food items such as burgers. Thus, the slogan encourages the audience to adopt a non-traditional perspective, positioning Taco Bell as an alternative to typical fast-food chains.

The Ukrainian rendering "Думай поза булкою" [Dumai poza bulkoiu] represents a literal translation that retains the lexical meaning of the original words and the directive speech act, but fails to convey the idiomatic and figurative aspects inherent in the source text. In particular, the translated slogan loses the connotation of creative or non-standard thinking embedded in the English expression. Consequently, the directive message appears reduced to a superficial reference to a "bun," without evoking the intended conceptual contrast or innovative framing of the brand's product. From a pragmatic perspective, the translation diminishes the persuasive and emotive impact of the slogan, as the imperative structure remains but the playful, attention-grabbing quality is weakened. Moreover, the Ukrainian version fails to highlight the brand's positioning as an alternative to traditional burgers, which is a key component of the original slogan's marketing strategy. While the English slogan simultaneously emphasises both cognitive engagement (think differently) and product differentiation (alternative to standard fast food), the Ukrainian translation conveys neither the idiomatic meaning nor the strategic contrast, resulting in a partial loss of both semantic and pragmatic effectiveness. This further confirmed that literal translation is another source of distortion (Q1), reducing persuasive and emotive impact of the original message (Q3).

Several alternative translations could better capture the conceptual and persuasive intent of the original slogan. For example, "Думай нестандартно – з Taco Bell" [Dumai nestandartno – z Taco Bell] preserves the idiomatic sense of unconventional thinking while explicitly linking it to the brand. Another possible rendering, "Мисли інакше – забудь про бургер" [Mysly inakshe – zabud pro burher], foregrounds the contrast with traditional fast food, thereby maintaining the promotional emphasis on Taco Bell as an alternative. Finally, "Думай по-новому – обери Taco Bell" [Dumai po-novomu – obery Taco Bell] combines a directive imperative with both conceptual novelty and brand reference, effectively restoring the slogan's persuasive and emotive functions in the Ukrainian context.

Overall, the analysis demonstrated that literal translation of idiomatically and culturally loaded slogans may lead to a loss of meaning, reduction of stylistic expressiveness, and weakening of the brand's intended positioning. This confirmed that such transformations affect both conceptual meaning and pragmatic impact (Q2, Q3). A separate group in the corpus of research material was represented by slogans, the translations of which generally retain the key concept of the original, but "blur" the brand identity due to the use of transformations of modulation, omission and differentiation of meanings, weakening the connection between the slogan and the advertised product.

The translation of the slogan "The Taste That Can't Be Beat" (Coca-Cola) as "Смак, який не змагається" [Smak, yakyi ne zmahaietsia] (Advertising slogans..., 2023), generally preserves the idea of the original but is still not entirely accurate for several reasons. First, "can't be beat" or "can't be beaten" is a colloquial idiom meaning "unmatched" or "impossible to surpass in quality", which is traditionally translated into Ukrainian as «неперевершений» [neperevershenyi] or «непереможний» [neperemozhnyi]. In combination with the word «смак» [smak], this epithet adequately conveys the idea and the core concept of the original slogan: "Неперевершений смак" [Neperevershenyi smak]. The translator applied the transformation of modulation combined with grammatical substitution (replacement of the passive with the active voice). The modulation here consists of replacement of cause with effect: if a taste cannot be "beaten", that is, surpassed, then there is no reason for such a taste to compete. However, for the advertising audience the modulated meaning may not be obvious. It "blurs" the original idea, as it becomes unclear why the taste does not compete (possible inferred meanings may include unwillingness to compete, inability to compete, etc.).

In the translation of the following slogan from the corpus of material, the general emotional idea of sincere care is partially preserved: "When you Care Enough to Send the Very Best" (Hallmark In Real Life, n.d.) – "Коли ви готові віддати найкраще" [Koly vy hotovi viddaty naikrashche] (Mulyk & Humenniy, 2019). The phrase of the target text still conveys a sense of personal involvement and emotional readiness to express one's feelings. However, several important semantic elements of the original slogan are lost or distorted.

First, the lexical unit "send", which is central to the communicative situation represented in the slogan, is replaced with the verb "віддати" [viddaty] (to give), based on the application of the transformation of differentiation of meanings. This choice weakens the connection between the slogan and the advertised product, since the act of sending a greeting card is replaced by the much more general notion of giving something. Since the product being advertised is greeting cards, the verb "надіслати" [nadislaty] (in imperative form "надішліть" [nadishlit]) would reproduce the communicative scenario encoded in the original slogan much more accurately. As a result, the differentiation of meaning appears unnecessary in this context, since the situational specificity of the advertising message disappears. Finally, the translation also omits the lexical elements "Care Enough", which in the original emphasises the intensity and sincerity of the emotional attitude. This omission reduces the expressive force of the slogan and weakens the causal relationship between caring and sending the best greeting card.

A more adequate Ukrainian translation would therefore preserve both the emotional component and the communicative action encoded in the original slogan. One possible rendering is "Якщо/Коли вам не байдуже – надішліть найкраще" [Yakshcho/Koly vam ne baiduzhe – nadishlit naikrashche], which retains the idea of sincere care while directly referring to the act of sending a greeting card. Another possible version is "Коли справді дбаєте – надсилайте найкраще" [Koly spravdi dbaiete – nadsylaite naikrashche]. This translation preserves the causal relationship between care and action while maintaining the directive and persuasive tone characteristic of advertising discourse. Both variants more clearly reproduce the conceptual structure of the original slogan, in which genuine care motivates the act of sending the very best greeting card.

The slogan "Have It Your Way" (Burger King) may also be regarded as an intermediate case in which the Ukrainian translation does not distort the core conceptual meaning of the original but nevertheless weakens its pragmatic impact. In Ukrainian advertising discourse, the slogan is sometimes rendered as "На власний розсуд" [Na vlasnyi rozsud] (Mulyk & Humenniy, 2019).

In the original slogan, the central concept is that of personalisation and customer autonomy: the consumer is invited to receive the product exactly as they prefer. The imperative construction "have it" functions as a directive speech act directly addressing the potential customer and encouraging them to exercise their freedom of choice. In this way, the slogan foregrounds the brand's key marketing strategy – allowing customers to customise their meal according to their individual preferences. In the Ukrainian rendering "На власний розсуд" [Na vlasnyi rozsud], the general idea of individual choice is preserved. The phrase conveys the notion that a decision can be made according to one's personal preference, which corresponds to the conceptual core of the original slogan. However, several important pragmatic elements of the original are weakened in translation.

First, the imperative structure of the original slogan disappears. The English version directly addresses the consumer and encourages an action, whereas the Ukrainian translation is a nominal phrase that merely describes the possibility of personal choice rather than inviting the customer to exercise it. As a result, the directive character of the advertising message is lost.

Second, the translation removes the implicit reference to the act of obtaining the product. In the English slogan, the verb "have" (it) implies receiving or enjoying a specific item – in this context, a burger prepared according to the customer's preferences. The Ukrainian phrase, however, does not contain any lexical element referring to the product or to the act of ordering or consuming it. Finally, the loss of the directive form reduces the level of personalisation of the advertising appeal. While the original slogan creates the impression of a direct dialogue with the customer, the translation sounds more like a general statement describing an abstract possibility.

A more adequate translation would therefore preserve the directive structure and the implicit connection with the act of ordering food. Possible Ukrainian renderings include "Замовляй, як хочеш" [Zamovliai, yak khochesh], "Смакуй по-своєму" [Smakui po-svoiemu], or "Обирай свій смак" [Obyrai svii smak]. These versions retain the idea of individual choice while restoring the persuasive and interactive character of the original advertising message.

Overall, the results of the analysis provided explicit answers to the research questions. With regard to Q1, the study demonstrated that the translation transformations most frequently leading to distortions include omission, modulation, complete syntactic restructuring, grammatical substitution, literal translation, and the addition of stylistic elements not present in the original. Concerning Q2, these transformations affect the preservation of the slogan's conceptual message by distorting or partially eliminating its core idea, weakening the semantic links between the slogan and the advertised product, and blurring the global brand identity embedded in the source text. In response to Q3, the findings indicated that such translation solutions reduce the pragmatic and persuasive impact of advertising slogans to varying degrees, most notably through the loss of directive illocution, reduction of stylistic expressiveness, weakening of emotional appeal, and decreased audience engagement. Taken together, these results highlighted that the effectiveness of slogan translation depends on a balanced application of translation transformations that preserves conceptual integrity, brand identity, and pragmatic force.

Discussion

The findings of this study indicated that, although translation transformations constitute legitimate translation strategies, their unjustified or excessive use may lead to distortion of the core idea of the slogan, weakening of its stylistic expressiveness and pragmatic effectiveness, dilution of the brand identity embedded in the source message, modification of the slogan's conceptual meaning, and a reduction in its persuasive impact on the target audience. All these factors may ultimately result in a negative impact of the translated slogan on the target audience. The possibility of such an effect – where the translated text renders an advertising campaign ineffective – is identified by I. Torresi (2021), alongside two other potential outcomes of adapting advertising texts to the target language: a neutral effect (where the translation does not significantly alter the original message) and a positive effect.

The approach adopted in this article aligns with the findings of the Ukrainian researcher O.O. Kurbal-Granovska (2024), who raised the issue of over-adaptation of English slogans in their Ukrainian renderings. The author concludes that an adaptive strategy may narrow the universal appeal of the original slogan by focusing on local concepts, thereby weakening the global identity of the brand. This conclusion is supported by the present study. However, unlike the aforementioned research, which primarily focuses on the shift of the conceptual focus of the original slogan to fit the cultural context and values of Ukrainian consumers, the present study has gone beyond the analysis of domestication strategies by demonstrating that the effectiveness of translating English-language slogans depends on the translator's ability to account simultaneously for conceptual, pragmatic, and stylistic factors.

The problem of distortion of pragmatic equivalence in translating English slogans into Ukrainian is also partially addressed by D. Bihunov & E. Ivashkevych (2021), who analysed individual translations that convey the core idea encoded in the slogan but fail to preserve the wordplay of the original. The authors also highlighted cases where grammatical substitution (e.g., rendering the present continuous tense as the simple present) may affect the key concept of the slogan. At the same time, their study primarily focused on successful translation examples, while only two cases of distortive transformations are discussed. In contrast, the present study identified systematic semantic and pragmatic distortions in the translation of English advertising slogans into Ukrainian by analysing a wide range of inadequately applied transformations, including complete syntactic restructuring, modulation, omission of elements associated with the key concept, stylistic transformations introducing additional concepts absent in the original, grammatical substitution leading to the loss of directive illocution, literal translation resulting in the loss of idiomaticity, as well as omission and differentiation of meanings that weaken the connection between the slogan and the advertised product.

The results of this study contributed to a broader discussion of translation quality in advertising discourse and highlighted the importance of balancing semantic accuracy, pragmatic effectiveness, and cultural adaptation in translating advertising messages. This integrative approach is consistent with the findings of D.M. Pantea *et al*. (2024), who emphasised the importance of the translator's in-depth understanding of the brand, which requires preliminary analysis of the message content, its communicative intention, rhetorical design, and emotional impact, as well as the preservation and reproduction of the conceptual core embedded in the original slogan. At the same time, the above-mentioned study does not demonstrate which specific translation transformations may lead to distortion of the key concept of the slogan or to the loss of important semantic, rhetorical, and conceptual components in translation. Instead, the present study focused specifically on lexical and grammatical transformations that result in semantic and conceptual distortions in Ukrainian translations. Translation transformations used in rendering English-language slogans into Ukrainian have been extensively studied in contemporary Ukrainian translation scholarship. O. Vasylenko *et al*. (2025) identified such recurrent translation operations as transposition, modulation, adaptation, calquing, antonymic translation and paraphrasing. In addition, S. Riabovol (2022) outlined the effectiveness of transformations such as contextual substitution, generalisation of meaning, omission, addition, sentence partitioning, literal translation, adaptation, and complete revision of the source slogan. N.V. Sheverun *et al*. (2022) noted the frequent use of transcoding, compression and decompression, calquing, generalisation, and antonymic translation.

However, these studies primarily focused on adapting the source text to the norms of the target language, leaving aside the question of when such transformations reduce the effectiveness of slogans in influencing the Ukrainian target audience, as well as ways to enhance the pragmatic and conceptual adequacy of translations. In the study by S. Sichkar *et al*. (2023), the issue of insufficient translation effectiveness is only implicitly addressed, as the authors noted that "sometimes the differences in the language structures are so substantial that even the employment of all the lexical and grammatical transformations is not approved", and also point to differences in consumer motivation across source and target cultures, emphasising that "Ukrainian culture tends to assess the product based on personal experience and use rather than elusive messages".

The results of the present study demonstrated that translation effectiveness is largely determined by the extent to which applied transformations – particularly semantic modulation and complete restructuring of the original slogan – may distort brand identity. The role of slogans in constructing brand image and identity has been examined in Ukrainian scholarship primarily from semiotic and pragmatic perspectives. N. Kravchenko *et al*. (2021) analysed the pragmatic and stylistic aspects of Apple's brand identity construction, linking it to motivational values of the target consumer, referred to as customer-associated descriptors. Similarly, N. Kravchenko *et al*. (2023) examined the identity of the Harley-Davidson brand in relation to the construction of the target consumer's identity through key values embedded in the slogan and actualised by interconnected pragmatic and stylistic devices. These ideas intersect with the findings of the present study in that the slogan, beyond its expressive and informative functions, embodies a unique brand identity. Therefore, the loss of identity-related components in translation may render a slogan ineffective, even if its rhetorical and pragmatic potential is preserved or enhanced. At the same time, although these studies are theoretically and methodologically consistent with present findings, they do not address the issue of reproducing brand identity in translation.

The results of this study confirmed the general assumptions of previous research regarding the importance of preserving the conceptual core, pragmatic intent, and persuasive potential of advertising slogans in translation, while at the same time offering new analytical insights into the mechanisms of semantic and pragmatic distortion caused by specific translation transformations. These findings made it possible to formulate a comprehensive understanding of translation adequacy in advertising discourse as a dynamic balance between semantic accuracy, cultural adaptation, and the preservation of brand identity, thereby providing a more nuanced framework for evaluating and improving the quality of slogan translation in cross-cultural communication.

Conclusions

The present study examined cases of inaccurate translation of English-language advertising slogans into Ukrainian, focusing on translation transformations that distort the conceptual content and pragmatic impact of the original advertising message. The analysis of the research material has shown that the main inaccuracies in translating English-language slogans into Ukrainian have been associated with the use of translation transformations that lead to a distortion of the slogan's core idea and, consequently, to a "blurring" of brand identity, the characteristics of the advertised product or service, as well as to a reduction in expressiveness compared to the original.

It was found that the most frequently occurring transformations, which, if used improperly, can distort the idea and pragmatics of the original, include: omission, modulation, complete syntactic reorganisation, grammatical substitution, differentiation of meanings, as well as literal translation. The findings had shown that translation inaccuracies most often arose when key lexical elements or structural features of the slogan are omitted or replaced, resulting in the loss of important semantic and pragmatic components. In particular, the omission of lexemes representing the central concept of the slogan may obscure the connection between the advertising message and the promoted product or service.

As demonstrated by a comparative translation analysis, the negative effects most often arose when stylistic devices crucial for conveying the slogan's key concept, such as oxymoron or antithesis, were lost in translation, as well as rhythmic syntactic structure, the transformation of which diminished the expressive and rhetorical impact of the original slogan. Similarly, the transformation of directive constructions into descriptive or nominal phrases may reduce the level of personalisation and persuasive force characteristic of advertising discourse.

In addition to identifying problematic translation solutions, the study proposed alternative Ukrainian renderings for several slogans in order to illustrate possible strategies for achieving a higher degree of semantic and pragmatic equivalence.

From a practical perspective, the findings may be useful for translators, advertising specialists, and brand managers working with multilingual advertising campaigns. Further research may expand the corpus of analysed slogans and explore additional factors influencing the effectiveness of slogan translation, including cultural connotations, audience perception, and the interaction between linguistic and visual components in advertising communication.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

References

[1] A case study on Taco Bell's "Think Outside the Bun" campaign. (n.d.). Retrieved from https://surl.li/xyacbw.

[2] Adiniu, M.C., & Uchenna, A. (2023). An analysis of the speech acts in advertisement slogans. *International Journal for Humanities and Social Sciences*, 2(2(1)), 7-13. doi: 10.69792/IJHS.23.2.2.

[3] Advertising slogans: 55 of the world's most famous brands. (2023). Retrieved from https://www.proidei.com/55-slogans-0504/.

[4] Alolaywi, Y. (2022). The effects of a translation training program on English as a foreign language trainees' translation skills. *Frontiers in Education*, 7, article number 942272. doi: 10.3389/feduc.2022.942272.

[5] Bihunov, D., & Ivashkevych, E. (2021). English language advertising slogans and their Ukrainian translations: Comprehension among Ukrainians. *Cognitive Studies / Études Cognitives*, 21, article number 2336. doi: 10.11649/cs.2336

[6] Daye, D. (n.d.). *The 100 most influential U.S. taglines since 1948*. Retrieved from https://brandingstrategyinsider.com/the-100-most-in/.

[7] Hallmark In Real Life. (2020). *When you care enough to send the very best*. Retrieved from https://hallmarkinreallife.com/2020/05/06/when-you-care-enough-to-send-the-very-best/.

[8] Han, C. (2020). Translation quality assessment: A critical methodological review. *The Translator*, 26(3), 257-273. doi: 10.1080/13556509.2020.1834751.

[9] Have It Your Way Slogan. (n.d.). Retrieved from https://surl.li/vcxkzh.

[10] HSBC The World's Local Bank. (n.d.). Retrieved from https://www.slideshare.net/slideshow/hsbc-the-worlds-local-bank/940400.

[11] Kovalenko, A.S, & Gnedkova, O.G. (2024). Methods of translating advertising texts. *Scholarly Notes of the V. I. Vernadsky TNU. Series: Philology. Journalism*, 35(74(6)), 101-106. doi: 10.32782/2710-4656/2024.6/17.

[12] Kravchenko, N., Valigura, O., Meleshchenko, V., & Chernii, L. (2021). "Simplicity is the ultimate sophistication" or half a century of IT consumer identity formation: A pragmatics approach. *Token: A Journal of English Linguistics*, 13, 141-169. doi: 10.25951/4824.

[13] Kravchenko, N., Zhykharieva, O., & Letunovska, I. (2024). Semiotics of Harley-Davidson advertising through stylistics and pragmatics: The concept of freedom in constructing target consumer identity. *Revista Univap*, 30(65). doi: 10.18066/revistaunivap.v30i65.4526.

[14] Kurbal-Granovska, O.O. (2024). Transforming concepts: Pragmatic adaptation in the translation of English advertising slogans into Ukrainian. *Transcarpathian Philological Studies*, 38, 202-206. doi: 10.32782/tps2663-4880/2024.38.37.

[15] Mulyk, K., & Humenniy, K. (2019). On peculiarities of translating English advertising slogans into Ukrainian. *Scientific Bulletin of the South Ukrainian National Pedagogical University named after K. D. Ushynsky: Linguistic Sciences*, 29, 169-183. doi: 10.24195/2616-5317-2019-29-13.

[16] Munday, J., Ramos Pinto, S., & Blakesley, J. (2022). *Introducing translation studies. Theories and applications*. London: Routledge. doi: 10.4324/9780429352461.

[17] Pantea, D.M., Stiegelbauer, L.R., & Balas, R. (2024). Challenges of translating advertising texts. *Studii de Ştiinţă şi Cultură*, 20(4), 124-135.

[18] Riabovol, S. (2022). Specificity of reproduction of English-language advertising texts in the Ukrainian language. *Current Issues in Humanities*, 50, 201-207. doi: 10.24919/2308-4863/50-31.

[19] Sălcianu, A.G. (2022). Translation blunders/errors/mistakes in advertising – an awareness raising exercise. *Journal of Romanian Literary Studies*, 30, 556-563.

[20] Shahzad, S., Batool, Z., & Aslam, M. (2024). A speech act analysis of taglines of brands in shaping their cultural identity. *Journal of Applied Linguistics and Tesol*, 7, article number 42024.

[21] Sheverun, N.V., Nikolska, N.V., & Kositska, O.M. (2022). Linguistic features of English advertisement slogans and methods of their translation into the Ukrainian language. *Transcarpathian Philological Studies*, 24(2), 138-144. doi: 10.32782/tps2663-4880/2022.24.2.28.

[22] Sichkar, S., Kaminska, M., Bryk, M., Melko, K., Zhurkova, O., & Kharkevych, H. (2023). Training of future translators through advertising slogans translation. *Revista Românească pentru Educaţie Multidimensională*, 15(2), 418-439. doi: 10.18662/rrem/15.2/742.

[23] The Few, The Proud, The Marines slogan wins. (2007). https://surl.li/kcbdak.

[24] Torresi, I. (2021). *Translating promotional and advertising texts*. London: Routledge.

[25] Vasylenko, O., Khyzhun, Ya., & Vozniuk, L. (2025). Stylistic devices and pragmatic transformations in translating English advertising slogans into Ukrainian. *Scientific Journal of Mykhailo Dragomanov State University of Ukraine*, 30(9), 107-116. doi: 10.31392/UDU-nc.series9.2025.30.09.

[26] Vid, N.K., & Kučiš, V. (2021). Lexical and cultural choices in Slovene translations of German and English car slogans. *Babel*, 67(1), 54-74. doi: 10.1075/babel.00205.kuc.

[27] Villegas, D.A., & Marin, A.M. (2022). Bilingual brand communities? Strategies for targeting Hispanics on social media. *Journal of Product & Brand Management*, 31(4), 586-605. doi: 10.1108/JPBM-10-2019-2625.

Семантичне та прагматичне спотворення в перекладі англійських рекламних слоганів українською мовою

Інна Конончук

Старший викладач
Національний університет біоресурсів і природокористування України
03041, вул. Героїв Оборони, 15, м. Київ, Україна
https://orcid.org/0000-0003-4515-8445

Анотація. Дослідження було присвячене проблемі точності перекладу англомовних рекламних слоганів українською мовою, що є складним завданням через їхню семантичну щільність і стилістичну стислість. Метою дослідження було виявлення типових неточностей, що виникають під час перекладу англомовних рекламних слоганів українською мовою, а також визначення впливу перекладацьких трансформацій на концептуальну структуру та прагматичний ефект вихідного повідомлення. У дослідженні було використано методи порівняльного перекладознавчого аналізу, а також семантичного і прагматичного аналізу. Матеріал становили англомовні слогани, що використовувалися в міжнародній рекламній комунікації, та їхні українські відповідники. Особливу увагу було приділено таким перекладацьким трансформаціям, як опущення, модуляція, синтаксична реструктуризація, граматична субституція, диференціація значення та буквальний переклад. Результати дослідження засвідчили, що перекладацькі неточності виникали у випадках, коли ключові лексичні компоненти або структурні елементи, що кодують центральну ідею слогана, опускалися, замінювалися або трансформувалися. Такі трансформації призводили до розмиття основного концептуального змісту, зниження стилістичної виразності, послаблення переконливого впливу та втрати або послаблення брендової ідентичності, закладеної у вихідному слогані. Дослідження також показало, що втрата стилістичних засобів і директивних конструкцій знижувала прагматичну ефективність, характерну для рекламного дискурсу. Системне співвіднесення типів перекладацьких трансформацій із конкретними видами семантичних і прагматичних спотворень дозволило глибше пояснити вплив перекладацьких рішень на комунікативну ефективність рекламних слоганів. У низці випадків запропоновано альтернативні українські варіанти перекладу, що демонструють можливі стратегії досягнення більшої семантичної та прагматичної еквівалентності. Практичне значення дослідження полягає у можливості застосування його результатів у перекладацькій практиці та міжнародній рекламній комунікації

Ключові слова: рекламний дискурс; перекладацькі трансформації; прагматична еквівалентність; концептуальне спотворення; неточності перекладу

International Journal of Philology, 17(1), 2026
Journal homepage: https://philologicalscience.com.ua/en
Received 02.10.2025 Revised 20.01.2026 Accepted 26.02.2026 Published 30.03.2026
ISSN 2706-9737 e-ISSN 2706-9745

UDC 821.111(669.1)
DOI: 10.31548/philolog/1.2026.81

Hyperbolic fallacy as a stylistic signature in the Ìjálá and Dàdàkúàdá poetry

Taofiq Sa'adu*
PhD in Literature
Adéyẹmí Federal University of Education
351103, 143 Ore-Ondo Rd., Ondo, Nigeria
https://orcid.org/0009-0000-1708-2805

Abstract. This study examined the creative and strategic use of the hyperbolic fallacy in the Ìjálá poetry of Ògúndáre Fọ́yánmu and Dàdàkúàdá by Odòlayè Àrẹ̀mú to enhance artistic and cultural significance. It argued that the innovative use of this specific fallacy in their Yorùbá oral poetry remains understudied, with a lack of understanding of how this rhetorical device contributes to the art form's aesthetic and cultural weight. This research aimed to address this gap by examined how these oral artists employ hyperbolic fallacy to create complex meanings, engage their audience, and reinforce cultural values and traditions. The methodology employed both primary and secondary sources of data collection. Primary data collection included selected discographies of Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú; secondary data collection from books, academic articles, and online resources; and hermeneutic analysis and transcription to interpret cultural texts. This study revealed that these oral artists strategically employed the hyperbolic fallacy to create complex meanings, evoke emotions, and reinforce cultural values in their performances. The use of this fallacy, alongside others like metaphor, enhances the artistic and cultural significance of Ìjálá poetry, making it a rich and dynamic art form. This study revealed that these oral artists strategically employ hyperbolic exaggeration (àṣọjù) – what Western logic might label a "hyperbolic fallacy" – as a sophisticated stylistic device to create complex meanings, evoke emotions, and reinforce cultural values. Alongside other devices such as metaphor, this technique enhances the artistic and cultural significance of Ìjálá and Dàdàkúàdá poetry, serving as a distinctive stylistic signature that distinguishes the works of Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú from genres such as Oríkì. This research contributed to the documentation and preservation of Yorùbá oral heritage, offers valuable insights for educators and performers in teaching rhetorical strategies in indigenous poetry, supports cultural revival efforts in contemporary Nigerian society, and provides a framework

Suggested Citation:
Sa'adu, T. (2026). Hyperbolic fallacy as a stylistic signature in the Ìjálá and Dàdàkúàdá poetry. *International Journal of Philology*, 17(1), 81-99. doi: 10.31548/philolog/1.2026.81.

**Corresponding author*

for appreciating how traditional oral forms continue to shape moral instruction, emotional engagement, and communal identity in modern contexts

Keywords: Yorùbá oral literature; artistic significance; cultural significance; Ìjálá poetry; rhetorical strategies

Introduction

Yorùbá oral literature represents a profound expression of cultural identity, wisdom, and creativity that has sustained communities for generations through storytelling, performance, and poetic forms. Within this tradition, genres such as Ìjàlá and Dàdàkúàdá poetry stand out for their rhythmic intensity and ability to weave everyday experiences with deeper philosophical insights. These forms serve as vehicles for entertainment, moral instruction, and social commentary. A key element in these poetic forms is the hyperbolic fallacy, an intentional exaggeration or logical overstatement used not as an error but as a deliberate stylistic device to amplify emotions, highlight contrasts, and engage audiences in a vivid, memorable way. This technique allows poets to transcend ordinary language, creating layers of meaning that resonate with cultural values such as resilience, humour, and communal harmony. By employing hyperbolic fallacies, Yorùbá oral artists transform simple narratives into powerful artistic signatures that reinforce collective memory and adapt traditions to contemporary contexts. The study of this device is therefore essential for understanding the enduring vitality of Yorùbá poetry in a globalised world.

A large number of scholarly works have explored various aspects of Yorùbá oral literature, shedding light on its stylistic elements and cultural roles. B.O. Adeseye *et al*. (2022) investigated the potentials of Ifá oral poetry as a medium for both amusement and learning, focusing on how its narrative structures foster a desire for knowledge among listeners. Authors concluded that Ifá poetry effectively preserves cultural heritage by blending entertainment with educational content, thereby contributing to Nigerian societal development. Similarly, E.T. Ojo (2021) examined the use of repetition in Yorùbá texts, including oral forms, and noted that it enhances emphasis and rhythm, thereby strengthening the persuasive and mnemonic qualities of Yorùbá literature and its oral transmission across generations. O.A. Jacob (2025) analysed the integration of oral poetry within Bàtá dance performances and concluded that these elements document proverbs and poetic teachings, preserving indigenous knowledge for future generations while highlighting dance as a repository of oral traditions. M.M. Fasehun (2025) investigated therapeutic poetics in Yorùbá praise names and determined that such names employ logotherapeutic elements to foster psychological well-being and cultural affirmation within communities. M.J. Oloko *et al*. (2025) observed that enriched idioms, proverbs, and figurative expressions honour deities, reaffirming their status through rhetorical and stylistic depth.

Research on Yorùbá oral literature has recently shifted from simply cataloguing different forms to viewing these performances as vibrant, evolving social texts deeply embedded in their contexts. The major focus today is the interaction and mutual influence between tradition and modern life. K. Barber (2021) states, that during the 1800s, Yorùbá oral genres such as Oríkì (praise poetry) and Ìjálá (hunters' chants) actively responded to massive social changes such as war, state-building, and early encounters with global influences. Author highlighted how these oral traditions were not static but served as tools for recording history, critiquing society, and shaping new identities. Yorùbá oral poetry employs vivid metaphors and imagery, often termed the "hyperbolic fallacy", to convey complex philosophical ideas. These expressive figures are not merely decorative but carry profound meaning and contribute significantly to modern philosophical discourse. Another important theme in recent scholarship is the role of the individual artist, or akéwì, in the oral tradition. Scholars have moved away from viewing oral poetry as purely anonymous folk culture toward recognising the unique artistic styles of master performers. This focus on individual creative agency makes it possible to examine figures such as Ògúndáre Fọ́yánmú and Dàdákúàdá as intentional artists. Their distinctive use of devices such as the hyperbolic fallacy reveals a personal creative signature rather than merely a traditional formula.

In summary, contemporary scholarship presents Yorùbá oral literature as a dynamic and intellectually rich field shaped by individual agency. This offers an ideal framework for analysing specific poetic styles and innovations. Yorùbá oral literature itself is a diverse and lively tradition that includes forms such as Ìjálá (hunters' poetry), Oríkì (praise poetry), Ewì (modern poetry), Rárà (chant-like poetry), and Ifá divination poetry. These genres are known for their vivid imagery, metaphors, rhythmic patterns, and call-and-response techniques, all of which help preserve cultural heritage, communicate moral lessons, provide social critique, and entertain communities. While existing studies illuminate stylistic techniques such as repetition, metaphor, and rhetorical dexterity in Yorùbá oral literature, as well as their therapeutic and social functions, they largely overlook the specific role of hyperbolic fallacy as a stylistic signature in genres such as Ìjàlá and Dàdàkúàdá poetry. Little attention has been given to how this deliberate fallacy creates complex meanings and distinguishes the works of artists such as Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú from other forms. This gap underscores the need for focused research on hyperbolic elements to appreciate their contributions to artistic innovation and cultural reinforcement fully. While existing studies illuminate stylistic techniques such as repetition, metaphor, and rhetorical dexterity in Yorùbá oral literature, as well as their therapeutic and social functions, they largely overlook the specific role of hyperbolic exaggeration as a stylistic signature in genres such as Ìjálá and Dàdàkúàdá poetry. This study therefore, examines the creative and strategic use of hyperbolic exaggeration (often described in Western terms as "hyperbolic fallacy") in the Ìjálá poetry of Ògúndáre Fọ́yánmú and the Dàdàkúàdá of Odòlayé Àrẹ̀mú, highlighting its implications for the aesthetic and cultural significance of Yorùbá oral traditions.

Materials and Methods

This study adopted a purely qualitative research design, shifting away from a mixed-methods approach to focus on a descriptive-analytical exploration of Yorùbá oral performance. A qualitative framework is essential for capturing the depth of metaphorical expression and the cultural nuances inherent in Yorùbá oral poetry. This design facilitates a detailed examination of the "hyperbolic fallacy" not as a statistical occurrence, but as a deliberate stylistic signature and a vehicle for profound interpretive understanding. The primary scientific method employed was hermeneutics, grounded in the philosophical insights. H.-G. Gadamer (2004) "fusion of horizons" serves as the interpretive foundation, used to bridge the historical and cultural context of traditional Ìjálá and Dàdàkúàdá texts with the contemporary perspectives of the researcher and audience. This approach justifies the analysis of seemingly "illogical" fallacies as meaningful dialogues rather than detached objective exercises. Complementing this, P. Ricoeur (1981) produced the concept of "distanciation", which was applied to treat the transcribed oral performances as autonomous texts. This allows for a critical reflection that moves from a "naïve" literal reading of exaggerations to a productive appropriation of their deeper philosophical and spiritual truths.

The research corpus consists of a purposive selection of audio-recorded performances and discographies from two master Yorùbá oral artists: Ògúndáre Fọ́yánmú, representing the Ìjálá (hunters' chant) genre, and Odòlayé Àrẹ̀mú, representing the Dàdàkúàdá genre. The research corpus consists of a purposive selection of twelve audio-recorded performances (approximately 4.5 hours of recordings): seven tracks from Ògúndáre Fọ́yánmú's Ìjálá discography and five tracks from Odòlayé Àrẹ̀mú's Dàdàkúàdá performances. These were chosen from commercially available discographies after repeated listening sessions identified a high density of hyperbolic expressions and "impossible images". Selection criteria included: prominence of hyperbolic exaggeration as a recurring structural element; thematic depth relating to lineage, morality, divine authority, ancestral veneration, or social critique; and representativeness across the artists' careers. Specific excerpts were selected because they best illustrate the device functioning in eulogy, social criticism, and artistic self-assertion – the three rhetorical functions that emerged as dominant during initial analysis. This focused sampling allows for in-depth hermeneutic interpretation while ensuring the examples reflect a consistent stylistic signature rather than isolated incidents. Selection criteria for specific tracks and excerpts were based on stylistic prominence, specifically the density of hyperbolic expressions and "impossible images" that characterise the artists' unique creative signatures. Additionally, works were prioritised based on their thematic depth regarding lineage, morality, divine authority, and communal identity. While the primary corpus is drawn from the discographies of the two artists, one illustrative example from the Ifá corpus is included for comparative purposes to show that hyperbolic exaggeration is a broader feature of Yorùbá oral aesthetics. Thus, this study employed comparative analysis. However, the detailed hermeneutic analysis concentrates exclusively on performances by Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú to identify the most representative examples of stylistic transgression.

Primary data was subjected to the transcription and translation process to preserve the integrity of the oral tradition. Audio recordings were transcribed into text using standardised Yorùbá orthography, which is vital for maintaining the tonal markers essential for poetic rhythm and meaning. The subsequent translations from Yorùbá to English were produced and carefully revised by the author. This hands-on approach was necessary to ensure that the "metaphorical and hyperbolic force" of the original chants, which are often lost in literal or automated translations, was accurately captured to reflect the artists' original intentions and cultural weight. The criteria used to classify the "Hyperbolic Fallacy" were grounded in both Western rhetorical scholarship and Yorùbá literary aesthetics. While Western logic often views fallacies as reasoning errors or logical flaws, this study reframes them based on established rhetorical principles where exaggeration is a valued tool for emphasis and social commentary. Specifically, the "hyperbolic fallacy" was defined as a deliberate, purposeful step beyond formal logic, such as the use of non sequitur or anthropomorphism, to reveal profound truths that straightforward logic cannot capture. The findings are classified by their rhetorical functions: eulogy, social criticism, and artistic self-assertion, rather than a sequential review of songs. This thematic grouping revealed how hyperbole operates as a consistent structural element across oral genres.

Results and Discussion

The systematic analysis of the research corpus confirms that the "hyperbolic fallacy", that is, the deliberate use of logically impossible or vastly exaggerated claims, functions as a sophisticated stylistic signature. Rather than being a rhetorical flaw, these intentional departures from literal truth bridge the "horizons" of traditional hunters' chants (Ìjálá) and Dàdákúàdá. Through this lens, the artists elevate the mundane to the mythic, providing a profound hermeneutic window into Yorùbá cultural values and the resilience of oral traditions in a contemporary context. In the context of eulogy and ancestral veneration, Ògúndáre Fọ́yánmú utilises "impossible images" to capture the essence of a subject's essence and precocious nature. For instance, in one of Ògúndáre Fọ́yánmú's song, he eulogises late Àyìnlá Ọmọwúrà, thus: "Kò tí ì dàgbà tó fi gbéyàwó, ó jọ pé láyé ló bá obìnrin rẹ̀, Àyìnlá ọkọ ìyá àgbà". Translated accurately, this rendered as "He had not even grown up before he got married; it seems as though he met his wife in the primordial world, Àyìnlá, the husband of the elderly woman".

This identifies a chronological and biological fallacy, as it suggests a physical and temporal impossibility where a child or an unborn spirit is already functioning as a husband to an elder. From a hermeneutic perspective, this defies physical logic to emphasise the "precocious spirit" and the innate, predestined greatness of the subject. By claiming Ọmọwúrà met his wife in a previous life or before maturity, Fọ́yánmú utilises hyperbole to suggest that the artist's talent and social standing were not merely acquired through age but were divinely ordained and "immanent" from birth. This aligns with the Yorùbá concept of Àyànmọ́ (destiny), where the "horizon" of the physical life is fused with the spiritual "horizon" of the ancestors (Babalola, 1966). When used for social criticism, particularly by Odòlayé Àrẹ̀mú in the Dàdákúàdá genre, hyperbole serves to highlight the absurdity of human greed or moral decay. An example from his discography states: "Olówó kan ń bẹ ní'lùú yìí, ó f'owó kọ́lé dé ojú ọ̀run" (There is a rich man in this town; he built a house that reached the heavens with money). This utilises a mathematical and spatial fallacy. Interpreting this through P. Ricoeur (1981) concept of distanciation, the text moves beyond the literal impossibility of such a structure to critique the "sky-high" arrogance of the wealthy. The hyperbole acts as a mirror to the social distance between the elite and the community, a theme central to the philosophical depth of Dàdákúàdá.

Furthermore, hyperbole functions as a tool for artistic self-assertion, allowing the performers to establish their professional authority and supernatural protection. A common trope in these performances is the assertion: "Enu mi kì í jẹ́ kọ̀rọ̀ díjú, mo fahọ́n mi gé irin gangan" (My mouth never allows words to become a knot; I use my tongue to cut through solid iron). This biological and material fallacy establishes the artist's mastery over language. The "sharpness" of the tongue cutting through iron serves as a stylistic signature, positioning the performer as a powerful social agent whose words possess a weight that can dismantle any opposition (Olátúnjí, 2025). The dual-author design of this study justifies a comparison between the rural-ancestral focus of Fọ́yánmú and the urban-secular focus of Àrẹ̀mú. While Fọ́yánmú's hyperbole is rooted in the "forest of a thousand demons", emphasising the ruggedness of the hunter, Àrẹ̀mú's exaggerations are tailored to the urban "market square", focusing on the complexities of modern social hierarchy. Despite these generic differences, both artists utilise the fallacy as a mechanism for cultural "truth-telling". As shown in the comparative analysis, the rhetorical goal shifts from evoking awe in Ìjálá to evoking reflection and satire in Dàdákúàdá, yet the reliance on the "hyperbolic fallacy" remains a shared aesthetic foundation. In synthesis, what Western formal logic might dismiss as a "fallacy" is, in Yorùbá poetics, a vital stylistic signature. The findings demonstrate that àṣọjù (exaggeration) is a deliberate strategy to reach the "inner head" (Orí) of the audience. By intentionally breaking the rules of logical consistency, Fọ́yánmú and Àrẹ̀mú do not confuse their listeners; instead, they invite them into a shared space of heightened reality where the cultural weight of the message is amplified by the very impossibility of its literal form. This confirms that the hyperbolic fallacy is a mark of intellectual depth and artistic agency in Yorùbá oral literature, rather than a lack of logical rigor. Ìjálá is strongly anchored in the detailed taxonomic and stylistic work of (Olátúnjí, 2025). In his foundational book, Features of Yorùbá Oral Poetry, Olátúnjí systematically categorises Ìjálá by documenting its structure, rhythmic flow, and stylistic features such as àsọgbonnu (a form of deliberate exaggeration). This groundwork is enriched by S.A. Babalola (1966) deep literary and linguistic study of Ìjálá's themes, offering a rich dive into its content and form. Building on these foundations, (Àjùwọ̀n, 1982) explores the connections between Ìjálá and other Yorùbá oral genres, like funeral dirges, showing how the heroic and exaggerated language of Ìjálá fits into a broader Yorùbá tradition of poetic amplification used to engage with profound themes such as life, death, and bravery.

The idea of an "artistic signature" in oral literature challenges earlier views that saw oral traditions as anonymous and purely collective. K. Barber (2021) was key in shifting this perspective by showing, through her study of Yorùbá Oríkì (praise poetry), that poets work within traditional structures but deliberately shape their craft to create a unique personal style. She highlights how audiences appreciate the distinctiveness of individual performers, recognising their skill through unique choices in epithets, themes, and rhythm. This insight proves that oral artists are not just passing down inherited forms but are creative innovators, which is essential for understanding how specific stylistic devices like the hyperbolic fallacy can form a poet's signature. Expanding on this reflectiong on aforementioned works offers a broader, Africa-wide framework for identifying these artistic signatures by examining how performers use rhetoric strategically. Common elements such as figurative language, thematic shifts, and narrative tempo categorised as the tools artists selectively use to craft their unique voices. This approach gives scholars the language and concepts needed to pinpoint particular techniques like the hyperbolic fallacy and argue convincingly that such a device can be the defining hallmark of poets such as Ògúndáre Fọ́yánmú or Dàdákúàdá, showcasing their individual creative identity within a traditional art form.

The concept of hyperbolic exaggeration (àpónpo) lies at the heart of this study. In Western rhetorical theory, excessive exaggeration taken literally is sometimes labelled a "hyperbolic fallacy" because it appears to violate principles of logical reasoning. However, within Yorùbá literary aesthetics, such bold overstatement is not an error but a respected and highly effective stylistic device. It enables poets to transcend ordinary language, amplify emotions, highlight contrasts, and convey profound cultural truths that literal expression cannot capture. This study, therefore, adopted the term hyperbolic exaggeration as the primary descriptor, while occasionally referencing the Western notion of "hyperbolic fallacy" only to highlight the contrast in interpretive frameworks. In the hands of master performers like Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú, this device becomes a personal artistic signature – a consistent, intentional stylistic choice rather than an isolated rhetorical slip.

In contrast, within Yorùbá literary aesthetics, hyperbole is a valued stylistic device used by poets and oral performers to emphasise emotions and provide social commentary.

Unlike the Western interpretation of hyperbolic fallacy as a reasoning flaw, Yorùbá oral literature employs hyperbole skillfully within the rules of Yorùbá grammar and cultural communication to engage the audience and deliver powerful messages. The cultural and social context shared between the poet and the audience gives hyperbolic expressions meaning and effectiveness rather than rendering them fallacious. Therefore, while the hyperbolic fallacy in Western rhetoric highlights the problem of unjustified exaggeration that weakens an argument, in Yorùbá literary aesthetics, hyperbole is a culturally rooted artistic technique that captivates the audience, communicates communal values and emotions, and often serves as an artistic signature. The concept of hyperbole is a timeless literary device found across many cultures, defined as a purposeful exaggeration meant to emphasise or create an effect. The audience understands the exaggeration because it builds on shared knowledge of what's real. In Yorùbá oral traditions like Ìjálá, this technique is an accepted way to amplify a subject's strength or qualities. Its success depends on an unspoken agreement between poet and audience that the exaggeration pushes the limits of possibility artistically, rather than presenting literal fact.

On the other hand, a"fallacy" usually means a logical error -a mistake in reasoning that leads to a false conclusion. In formal logic a fallacy is a flaw that invalidates an argument. From this strict viewpoint, saying a hunter "swallowed a thunderbolt" is nonsensical, an impossible idea that defies logic. The word "fallacy" typically carries a negative meaning, suggesting error or deception. So, at first glance, it seems strange or contradictory to call a celebrated creative act a "fallacy". The term "hyperbolic fallacy" combines these ideas into a unique artistic signature. It's not just exaggeration but a deliberate, purposeful step beyond logic to express a deeper truth beyond words. Oral poets use "impossible images" not as meaningless exaggerations but as powerful metaphors that communicate qualities like heroism or social critique in ways literal language cannot. When poets like Fọ́yánmú or Dàdákúàdá repeatedly use this device, it becomes their defining style. The "fallacy" is the tool they use to reveal profound emotional or philosophical insights that straightforward logic cannot capture. In this way, what seems like a logical error is actually a powerful means of artistic expression and cultural communication.

To grasp the idea of hyperbolic fallacy, it's important to start with Yorùbá aesthetic principles, where exaggeration isn't a mistake but a respected artistic technique. (Abiodun, 2014) highlights key concepts like ìwà (the true essence or character of a subject) and ifarahon (making the invisible visible). He explains that Yorùbá art aims to reveal a subject's inner nature, which often means moving beyond literal or physical accuracy. This helps to see hyperbolic fallacy not as a flaw in logic but as a purposeful strategy to bring the core essence of something into sharp focus. Building on this, Yorùbá oral traditions, which include proverbs, myths, and poetry that use seemingly impossible or exaggerated images to express profound social and philosophical ideas. Understanding these bold, transgressive expressions depends on a shared cultural knowledge that accepts them as meaningful and truthful ways of communicating. Together, these perspectives show that hyperbolic fallacy is a deliberate and powerful tool rooted in Yorùbá ways of knowing and expressing reality. It is worth noting that hyperbolic fallacy is an integral part of Yorùbá oral literature in general, foregrounding its aesthetics. For instance, in the Ifa corpus below, the hyperbolic fallacy was deliberately employed by the Ifa priest as a constructive ideal that combines two incongruities that seem impossible. Babaláwo Ifákáyọdé Ifálọ́wọ̀, the Area Asùnyẹ̀rẹ̀ Awo Àgbáyé and Àràbà Awo of Ọkínnì in Osun State, says next words (Table 1).

Table 1. *The use of hyperbolic error in the Ifá corpus*

Original Text	Translation
Ifá ní ó dòlúyọ̀n tòlú.	Ifá declares that a pregnant woman willgive birth to a chief.
Ìgbọ̀nngbọ́n fiyè sọhùn.	The wise one speaks with the voice of authority.
Ifá ní ọjọ́ tí ìyá òun ń relé ọkọ.	Ifá says, on the day his mother was heading to her husband's house,
Ìpìlẹ̀ ilé kẹta lòun wà.	He was at the foundation of the third heading to her husband's house,
Òun ní ìyá ẹ rèwá o.	He says, "Mother, you are welcome!"
Ìyá ó dàbọ̀.	Mother goodbye
Ìyá ó bọ́kùnrin bó délé ọkọ.	Mother you will bore a male child when you get to your husband's house.
Ìyá ó bọ́bìnrín bó délé ọkọ.	Mother you will bore a daughter when you get to your husband's house.
Wọ́n ní ta ni ó ń wí báhùn?	They asked, "Who is speaking thus?"
Wọ́n ní ọmọ tí Àjànnà yóò bí ní alẹ́ àná ní.	They said, "It is the child Àjànnà will bear last night!"

Source: *S.M. Oyeleke (2023)*

The excerpt above employs a fallacy of impossibility by having the unborn child speak and be identified as already born "last night", creating a temporal paradox that defies causality and chronology. This deliberate contradiction transcends mere exaggeration, embodying Ifá's esoteric technique of "divine contradiction" to collapse earthly time and spiritual eternity, thereby linking the maternal journey with cosmic prophecy. Through H.-G. Gadamer (2004) fusion of horizons, the chant becomes a hermeneutic event that merges ancient spiritual knowledge with contemporary ritual practice, transforming the paradox into a profound dialogue about destiny (àyànmọ́), wisdom, and protection. Artistically, this fallacy enhances the chant's rhythmic enigma and mnemonic power, compelling repeated performance and deepening communal engagement. Culturally, it affirms Ifá's role as a living epistemology that counters linear, materialistic views by emphasising pre-birth knowledge and spiritual agency, safeguarding Yorùbá identity through paradoxical truth and oral tradition resilience. The scholarly discourse on fallacies, while rooted in Aristotelian logic and Western rhetorical traditions, has evolved to recognise their multifaceted role beyond mere logical errors. Foundational work by philosophers like Aristotle (1955) and contemporary theorists such as C.W. Tindale (1997) has established that fallacies function not only as deceptive tactics in argumentation but also as potent rhetorical and creative devices. This nuanced understanding provides a critical lens for analysing non-Western oral traditions, where what appears as a logical transgression can be a deliberate artistic strategy. Within the domain of Yorùbá oral literature, which is a vast corpus including Ìjálá, Oríkì, and folktales that preserves history and cultural values that scholars like O. Owomoyela (2005) have demonstrated that "fallacious" reasoning, particularly through extravagant metaphor and hyperbole, is a conventional technique for conveying complex ideas, creating emphasis, and providing social commentary. T.O. Adeyemi (2020) and H. Oripeloye & F. Hunsu (2021) demonstrated that rhetorical devices in Yorùbá oral literature, which are traditionally mistaken as logical flaws, are in fact indispensable tools for constructing Yorùbá cultural identity and enabling nuanced social critique through artistic expression. Building on this foundation, the present study focuses specifically on the "hyperbolic fallacy" within Ìjálá poetry, aiming to reframe it not as a deceptive error but as a deliberate stylistic hallmark that enriches both the aesthetic and philosophical dimensions of the oral tradition. This culturally grounded approach deepens understanding of rhetorical strategies in African oral performance, emphasising their creative and communicative power.

Types of fallacies found in Yorùbá oral literature. In alignment with the stylistic requirements of the study, the various types of fallacies identified in Yorùbá oral literature must be understood as integrated narrative strategies rather than isolated categories. Metaphorical fallacies utilise comparisons to create vivid imagery and convey complex ideas, such as when a king is likened to a lion to symbolise inherent strength and sovereign power. These are often supported by allusive fallacies, which draw upon myths, legends, or historical events to ground the performance in a shared cultural context; for example, referencing the mythological figure Ọ̀rúnmìlà to convey exceptional speed or spiritual agility. At the core of this research are hyperbolic fallacies, which involve deliberate exaggeration for heightened emphasis or emotional effect, such as a performer claiming to have repeated a warning a thousand times to underscore its urgency. Complementing these are proverbial fallacies, which leverage traditional wisdom and communal values to offer moral guidance, illustrated by the use of aphorisms regarding the consequences of ignoring maternal advice. Allegorical fallacies provide another layer of depth by employing extended narratives, such as the classic tale of the tortoise and the hare, to communicate broader themes of perseverance and the dangers of hubris.

Critical engagement with societal norms is often achieved through ironical and satirical fallacies. Ironical fallacies utilise paradoxical imagery, like the concept of a blind man who possesses true sight, to challenge standard perceptions and expectations within the community. Similarly, satirical fallacies serve as a potent tool for social critique, often lampooning leadership by depicting a king as a fool to question the exercise of power and authority. Finally, symbolic fallacies ground these abstract concepts in physical or conceptual markers, where an object like a crown serves as an undeniable symbol of power and the weight of ancestral leadership. Through the integration of these rhetorical devices, Yorùbá oral artists move beyond literal communication. These fallacies, when rephrased as complete narrative structures, demonstrate a sophisticated intellectual system where the "fallacy" is the primary engine of aesthetic and philosophical expression. By moving away from list-based descriptions, the analysis better reflects the fluid and interconnected nature of these stylistic signatures as they appear in the works of Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú.

Fallacies serve multiple important functions in Yorùbá oral literature. They are employed as a tool for creative expression, enabling artists to create vivid imagery, evoke strong emotions, and convey complex ideas in unique and engaging ways. Culturally, fallacies help convey important values, traditions, and beliefs while reinforcing cultural identity among the Yorùbá people. They also function as a form of social commentary, allowing performers to critique societal norms, challenge prevailing social expectations, and make meaningful comments on political issues. Furthermore, fallacies add emphasis, create emotional connections, and actively engage the audience. By introducing multiple layers of meaning, they encourage deeper interpretation and personal reflection. As a rhetorical device, fallacies are used to persuade, convince, and influence listeners during performances. Artists often take advantage of fallacies to exercise creative license, experiment with language, and push the boundaries of artistic expression. In addition, fallacies play a vital role in cultural preservation by keeping heritage, myths, and legends alive and ensuring they are passed down to future generations. They serve an educational purpose by teaching moral lessons, conveying ancestral wisdom, and instructing audiences on core cultural values. Finally, fallacies enhance entertainment value by entertaining, engaging, and captivating the audience, thereby making Yorùbá oral literature more enjoyable and memorable. These functions highlight the significance of fallacies in Yorùbá oral literature and demonstrate their central role in creating a rich, complex, and deeply engaging form of cultural expression. This section focuses on how the hyperbolic exaggeration acts as a purposeful artistic tool that draws audiences into thoughtful reflection and dialogue (Table 2).

Table 2. *An analysis of chronological and biological errors in the poetry of Ìjálá of Ògúndáre Fọ́yánmú*

Original Text	Translation
Mo búùyàn ni	If I insult someone,
Mo lùùyàn ni	If I strike someone,
Mo pààyàn ni	If I kill someone,
Mo sá láti ibìkan	If I flee from somewhere
Tí o bá bù rìn rìn rìn	If you wander far and wide,
Tí o bá fojú kan ilé Kadir ọba Ilorin	And you set eyes on the palace of Emir Kadir of Ilorin,
Iná ọlọ́run di èèwò fún un	The fire of the Almighty becomes forbidden for you

Source: *O. Owomoyela (2005)*

This Ìjàlá poem, uses bold and vivid exaggerations – a hallmark of the "hyperbolic fallacy" – to engage deeply with themes of morality, justice, and redemption within a Yorùbá-Islamic cultural context. Odòlayé Àrẹ̀mú lists severe actions like insulting, striking, killing, or fleeing, then contrasts these with the extraordinary claim that seeing the palace of Emir Kadir of Ilorin shields one from the "fire of the Almighty" a metaphor for divine punishment. According to H.-G. Gadamer (2004) hermeneutics, this exaggeration creates a "fusion of horison" merging Àrẹ̀mú's worldview rooted in Yorùbá cosmology and Islamic belief with the audience's moral reflections, turning the poem into a dialogical space for interpreting forgiveness and the power of sacred places. Simultaneously, hermeneutic arc shows how the poem's repetitive and escalating structure intensifies the moral stakes, while the metaphor of divine fire being forbidden at the Emir's palace invites listeners to explore spiritual transformation beyond literal events. The hyperbolic fallacy here is not a mistake but a poetic strategy that transforms extreme imagery into a profound expression of cultural values about authority, justice, and redemption. Through the interplay of H.-G. Gadamer (2004) and P. Ricoeur (1981) theories, Odòlayé Àrẹ̀mú's poem exemplifies how hyperbolic fallacy functions as more than a stylistic flourish. It becomes a powerful tool that opens philosophical and spiritual meanings within Ìjàlá poetry, inviting audiences into ongoing reflection on morality and sacred authority. The exaggerated claims are meaningful bridges that connect historic and cultural horisons, enabling the audience to relate universal themes of guilt and forgiveness to their own lives. In the works of Àrẹ̀mú such hyperbole serves as a distinctive artistic signature, enriching the tradition by turning fanciful, impossible images into vital carriers of Yorùbá cultural and philosophical discourse. The excerpt below buttresses it (Table 3).

Table 3. *Spatial fallacies as a tool for social criticism in the works of Odòlayé Àrẹ̀mú*

Original Text	Translation
Ìlú tí a ò lóko,	A city where we have no farm,
Tí a ò lódò,	Where we have no river,
A sì ń jẹ ohun tódùn nígbà gbogbo,	Yet we eat sweet things all the time.

Table 3. Continued

Original Text	Translation
Kò sí ibì tí Ọlọ́run ò sì,exist,	There is no place where God does not
Ṣùgbọ́n Ilọrin ló ń sùn	But it is in Ilọrin that He sleeps

Source: *O. Owomoyela (2005)*

In the excerpt above, Odòlayè Àrẹ̀mú employs rhetorical devices, including fallacies, not as logical errors but as deliberate creative strategies. These serve to amplify artistic expression, evoke cultural pride, and embed deeper philosophical or communal meanings. The excerpt exemplifies this through a strategic fallacy that transcends mere exaggeration, functioning as a non sequitur (a conclusion that does not logically follow from the premises) infused with anthropomorphism (attributing human-like actions to a divine entity). Here, the artist concludes that "God sleeps in Ilọrin", implying divine favoritism or residence in the city, despite premises that affirm God's omnipresence. This is not a flawed argument in a philosophical sense but a purposeful literary tool to celebrate Ilọrin's prosperity and cultural identity (ìlú tó jìnnà síná tó súnmọ́ àlùjánà). Hermeneutically, we interpret this fallacy by situating it within the Yorùbá cultural "horizon" which is a fusion of pre-colonial animism, Islamic influences (Ilọrin being a historically Fulani-Yorùbá emirate with strong Muslim ties), and oral performance contexts. Dàdákúàdá artists like Àrẹ̀mú were often commissioned to praise patrons or towns, using chant to foster communal identity and attract favor. The fallacy serves multiple strategic purposes.

This is a non sequitur fallacy because the conclusion does not logically derive from the premises. The prosperity without resources could suggest human ingenuity, trade, or other factors, and omnipresence contradicts the idea of God "sleeping" (implying rest or preference) in one specific location. It's more than hyperbole (simple exaggeration, like calling Ilọrin "heaven on earth"); it's a deliberate illogical leap that anthropomorphises God -portraying the divine as humanly vulnerable or domiciled to make a bold, memorable claim. In logical terms, it violates the principle of non-contradiction: if God is everywhere, He cannot exclusively "sleep" anywhere. Yet, in Yorùbá oral tradition, such "fallacies" are not defects but artistic licenses, akin to poetic license in Western literature. Hermeneutics emphasises that meaning arises from the "fusion of horizons" between the text and the audience. The image of God "sleeping" in Ilọrin humanises the divine, making abstract omnipresence tangible and relatable. In Yorùbá cosmology, where deities (òrìṣà) are anthropomorphic and intervene in human affairs, this fallacy creatively extends that to the monotheistic Ọlọ́run (Supreme God, influenced by Islam/Christianity). It's not literal but evocative: "sleeping" implies peace, rest, and blessing, contrasting Ilọrin's resource scarcity with divine abundance. This heightens artistic appeal, turning a simple praise into a rhythmic, memorable chant that engages listeners emotionally, encouraging participation in performances. Interpreting through P. Ricoeur (1981) hermeneutic arc (from naive understanding to critical explanation to appropriation), the fallacy initially seems absurd (naive reading: illogical claim), but critically, it explains Ilọrin's historical prosperity despite lacking agricultural or riparian advantages as divinely ordained. Ilọrin, as a 19th-century emirate hub, thrived on trade, scholarship, and cultural fusion. The fallacy strategically attributes this to God's "preference", reinforcing cultural narratives of exceptionalism. In appropriation, audiences internalise this as Yorùbá resilience and faith, enhancing social cohesion. It's a "productive prejudice" (Gadamer) that biases toward cultural upliftment, countering colonial-era diminishment of African oral arts (Table 4).

Table 4. *Material fallacies as a means of artistic self-expression for artists*

Original Text	Translation
Ọmọ odò kódò	Offspring of the unknown river,
Ọmọ omi kómi	Offspring of the uncommon water,
Àrẹ̀mú ọmọ odò mẹ́rìndínlógún	Àrẹ̀mú, offspring of sixteen rivers
Bóbá wùmí mo lè pé, òun ni ọmọ odò táà mọye nílé baba tó bí ọ lọ́mọ	If I wish, I can declare he is the offspring of countless rivers in his father's house.
Wọ́n a ni bó ṣe àbàtà	They say, whether it is a swamp,
Bó ṣe ìṣẹ́lẹ̀rú	Whether it is stagnant water,
Bó ṣe omi odò tí ń sàn rẹrẹ	Whether it is a river that flows freely,
Bó somi adágún	Whether it is a murky pool
Bó ṣe omi tí wọ́n ń pọn la fẹ ní	Whether it is water we fetch for use,
Ẹ ò bá sì rómi Kaǹga pẹ̀lú	Or even the water of a well.

Source: *S.M. Oyeleke (2023)*

This Ìjàlá poem by Odòlayé Àrẹ̀mú celebrates lineage and identity through rich water imagery, using the hyperbolic fallacy as a key stylistic device. The poet declares himself the "offspring of sixteen rivers" and even "countless rivers", exaggerating his heritage to mythical proportions. The list of various water sources like rivers, swamps, wells which symbolises diversity, vitality, and interconnectedness, common themes in Yorùbá cosmology. Drawing on H.-G. Gadamer (2004) hermeneutics, the poem's exaggerated claims create a dialogue between the poet's cultural background and the audience's interpretation, inviting reflection on ancestry and identity within Yorùbá traditions. This fusion of horizons allows listeners to engage with the poem not just literally but as a metaphorical exploration of heritage as a universal human experience. Hermeneutic arc further enriches this reading by showing how the poem's repetitive and escalating structure emphasises Àrẹ̀mú's boundless essence. The hyperbolic fallacy here is not mere exaggeration but a metaphorical vehicle that connects Àrẹ̀mú to an infinite lineage, transcending specific origins to embody universal human spirit and vitality. As listeners move from a surface understanding to deeper interpretation, they may see in the poem a meditation on identity's complexity amid diverse influences. Together, H.-G. Gadamer (2004) and P. Ricoeur (1981) theories reveal that this poem uses hyperbolic fallacy not just as decoration, but as a profound means of cultural and philosophical reflection, turning Àrẹ̀mú into a symbol of ancestral pride and shared humanity, resonating deeply across time and culture (Table 5).

Table 5. *Metaphorical fallacies as a means of visualising sovereign power*

Original Text	Translation
Ojó tí Alàbí òkín taná ràndí ìbọn ní gbó Kútọ̀nù.	The day Alàbí, the noble hunter, fired his gun in the
Kútọ̀nù forest, Ójù irú àwà wọ̀nyí nàá ni gbogbo ẹ ṣe.	I witnessed all these events with my own eyes.
Àgbà ni n ò ì dà.	I was not yet grown,
Mo ti ẹ̀ tí ì dàgbà.	I have grown into an adult.
Mo kúrò nínú òmọdé kékeré tí a lè gbẹ́ kòrùn lọ sínú oko.	I am no longer the little child carried on the neck to the farm
Bí òmọ ò bá bà ìtàn,	If a child does not witness history firsthand,
Yóò bà àwígbọ́.	They will hear it recounted by elders.
Àwígbọ́ ni baba ìtàn.	What elders recount is the father of history.

Table 5. Continued

Original Text	Translation
Wọn ẹ̀ bíní nínú gbogbo àsìkò tí mo wí wọ̀nyí ṣùgbọ́n,	Yet, I was not even born during all those times I described, But
Ó ṣojú àbúrò mi tí wọ́n bí lẹ́mi.	my younger sibling, born just after me, bore witness to them.

Source: *S.M. Oyeleke (2023)*

This excerpt from Ogúndáre Fọ́yánmú's Ìjálá chant artfully blends personal testimony with communal history, using a deliberate fallacy of impossibility that exemplifies Yorùbá oral poetics. The narrator claims firsthand witness to events before his birth, then intriguingly passes this role to his younger brother born after him, creating a temporal paradox that defies literal logic. This is no accidental slip but an intentional rhetorical strategy, rooted in Yorùbá tradition's use of paradox and "speaking in opposites" to express layered truths beyond linear time. Drawing on H.-G. Gadamer (2004) concept of the "fusion of horizons", this fallacy invites listeners to move beyond a literal reading toward a shared cultural understanding where history is communal, cyclical, and accessible through oral memory rather than strict chronology. Artistically, this fallacy heightens the chant's dramatic tension and engagement, creating a performative puzzle that makes the audience active participants in its interpretation. It enriches the rhythmic flow and mnemonic power of the performance, transforming the chant into a living enigma that bridges individual and ancestral identities. Culturally, it affirms Yorùbá epistemologies that value oral transmission and communal inheritance over eyewitness proof, challenging Western notions of historical validity. Ethically, it models humility and relational truth, reflecting the narrator's growth and fostering societal maturity. In these ways, Fọ́yánmú's strategic use of impossibility elevates Ìjálá poetry from mere entertainment to a profound cultural practice where logical "flaws" become powerful vehicles for philosophical reflection and communal resilience (Table 6).

Table 6. *Allusive fallacies: the use of mythological references to bolster authority*

Original Text	Translation
Anígiláyé Àyìnlá	Anígiláyé Àyìnlá
Aníyàlóbìnrin	Possessor of a woman as a mother
Ó saláré sabiyamọ	A performer who combines artistry with motherhood,
Kèé tì dàgbà tó fi gbé ìyàwó	He had not yet grown to maturity before taking a wife,
Ó jọ pé láyé lo bá obìnrin rẹ ni	It seems he was destined to meet his wife in this life
Àyìnlá ọkọ ìyá àgbà	Àyìnlá, husband of the revered grandmother.

Source: *S.M. Oyeleke (2023)*

The poem uses hyperbolic fallacy line by line to portray Àyìnlá as a larger-than-life figure whose identity transcends ordinary human experience. It begins by presenting him with a grandiose name, setting the stage for his exceptional status. His relationship to motherhood is exaggerated, blending artistry and maternal power in a way that highlights his unique versatility. The claim that he married before reaching maturity suggests a supernatural precocity, implying divine favor and destiny. This sense of fate is further amplified by the assertion that his union with his wife was predetermined. Finally, describing him as the "husband of the revered grandmother" pushes the exaggeration into a paradoxical realm, symbolising respect and an almost mythical crossing of generational boundaries. Together, these exaggerations invite the audience to reflect on themes of destiny, identity, and social roles within the Yorùbá cultural context, elevating Àyìnlá into a symbolic figure of profound human potential (Table 7).

Table 7. *Aphorisms as a tool for moral education*

Original Text	Translation
Èmi pàá dúpẹ́ ọjọ́ tí o gbé ìyá rẹ sin	I give heartfelt thanks for the day you buried your mother,
Mo gbowó nílé yín	I received abundant money at your house
Mo gba aṣọ	I received fine cloth,
Ọtọ̀ọ̀tọ̀ èèyàn lókù tí n ò gbà	Only a living person did I not take as a gift.
Ìbòsí aláàárù owó ni mo ké tí mee délé wa	As a bearer of wealth, I shouted for help until I reached home,
Tí e filé pọtí local gin,	You left the door open for brewing
Ẹ mọ́nà rọkà	You cleared the path to the attic for preparing yam flour
Agbada ni ẹ fi ń dín ẹran	You used an àgbàdá to roast meat.
Akinọlá pa màálù kan ràbàtà	Akinọlá slaughtered a massive ox,
Ó tún fi rẹlẹ̀ màmá	He offered for the burial rite
Ọkọ Láníhinhún ó pa erinla	Ọkọ Lánihùn killed big ox
Ó ní kí gbogbo wa ó máa jẹ	He invited us all to feast.
Ọjọ́ tí a wí yìí ní a jẹ odidi màálù tẹyin-tẹyin	On that day we speak of, we devoured the entire ox together with its egg
Bóótò: À ṣé màálù a máa léyin ọ̀gá mi?	Bóótò: "Does an ox have eggs, my master?
Ìdáhùn: Ẹyin ò mọ̀ pé ibi tí èèyàn bá gbé jojú	Response: "Don't you know that where people feast on the eyes of
màálù, ẹyin ẹran ló jẹ	an ox, its the eggs of ox you have eaten?"
Bóótò: òótọ́ ni	Bóótò: "That's true."
Èmi ò gbàgbé, ọbẹ̀ ẹ̀ràn tí a fi jẹun lálẹ́ ijọ́ kìíní	I cannot forget the meat stew we ate that first night,
Àyànwándé onílù ọdẹ mi ní ń ṣàlàyé pé epo ni	Àyànwándé, my hunter-drummer,
wọ́n fi ṣebẹ̀ náà	explained it was cooked with palm oil,
Èmi kọ́kọ́ ṣebí àdín ni wọ́n fi ṣebẹ̀ náà ni	I first thought it was made with castor oil,
À ṣé wọ́n gbá ẹran náà níjọ náà ni	not know that they fried that meat that very day.
À fi ìgbà tí èmi yóò fòkèlẹ̀ kàn án tí gbogbo rẹ̀ ń ràn mọ̀mọ̀	Until I dipped my morsel, the stew was perfectly blended.
Ìgúnwó ni epo mùmí dé	The palm oil reached my elbow,
Ọjọ́ mẹ́rìndínlógún epo kò tán létè mi	For sixteen days, the palm oil lingered on my lips
Èkúté jẹmí létè n ò délé wí at	The rat bit my my lips, and I didn't mention it home.
Ọpẹ́lọpẹ́ onísọ̀nà tí ń bẹ ní àdúgbò wa ló	It was the grace of the craft manin our
túnmi lẹ́nu ṣe	neighborhood, that mend my mouth
Àwọn ọmọ sànmọ̀rí aláìjẹbẹ̀rí stew	The young ones who had never tasted such
Gbogbo wọn ń pọ́n mi létè lá mọ̀ràn-mọ̀ràn	All leak my lips repeatedly
Ọjọ táa wí yìí	On that day we speak of
Bí a ti ń wòran ni ìran ń woni	As we watched the spectacle, the spectacle watched us back.

Source: *S.M. Oyeleke (2023)*

This poem by Ògúndáre Fọ́yánmú uses hyperbolic imagery to celebrate a communal funeral feast, highlighting themes of generosity, cultural memory, and social bonding within Yorùbá tradition. The extravagant descriptions such as palm oil lingering on the lips for sixteen days and eating an ox's "eggs" (its teeth) that serve to elevate the event's significance beyond the literal, transforming the feast into a spectacle that embodies communal abundance and collective identity. Through H.-G. Gadamer (2004) fusion of horizons, the poem's hyperbole bridges the cultural context of Yorùbá funerary and feasting customs with the audience's own experiential understanding, fostering a dialogue on generosity and reciprocity. Hermeneutic arc deepens this interpretation by showing how metaphorical exaggeration invites reflection on shared humanity and the lasting impact of cultural rites. Overall, the hyperbolic fallacy is a central stylistic device that makes the poem a rich philosophical meditation on the interconnectedness of memory, spectacle, and cultural meaning (Table 8).

Table 8. *Allegorical and ironic fallacies as a reflection of social norms*

Original Text	Translation
Ẹ wá wò omi òjò Àkàhò.	Come and behold the rainwater of Àkàhò
Bí tí ń mì sánmọ̀,	How it shakes the heavens,
Tí ń mìlú.	How it quakes the city.
Bí tí ń mì ẹkẹ́ ilé,	How it rattles the rooftops of houses,
Ní ń mì igi oko.	How it sways the trees in the farms.
Ọlá rẹ̀ wá dòdò tí ń sàn rẹ̀rẹ̀.	His glory arrives in full flood, flowing ever so smoothly.
Gbogbo ẹni tí kò bá gòkè àràfá rí,	Everyone who has not climbed the hill of wonders to see,
Kó kálọ sá âfin sọ̀un.	Let them proceed to the Soun's palace
Gbogbo ẹnikẹ́ni tó bá ti fojú kan àgbàlá ilé ọba Ògbómọ̀ṣọ́,	Everyone who has set eyes upon .... the courtyard of the king's house in Ògbómọ̀ṣọ́
Oní tọ̀hún dọmọ àlijọ̀nnà,	Today, that one is the child of alijanna

Source: *S.M. Oyeleke (2023)*

Ògúndáre Fọ́yánmú's Ìjálá chant masterfully employs a fallacy of impossibility by paradoxically portraying the violent, chaotic rain as a smooth, glorious force and asserting that merely witnessing the Ògbómọ̀ṣọ́ palace courtyard transforms one into "the child of the Alijanna" This deliberate contradiction transcends simple exaggeration, blending natural phenomena, royal majesty, and mystical identity into an illogical yet culturally rich unity that evokes awe and communal belonging. Through H.-G. Gadamer (2004) hermeneutic fusion of horizons, the chant's tension between destructive immediacy and serene glory invites the audience to merge lived experience with ancestral worldview, transforming empirical skepticism into a participatory cultural dialogue. The paradox deepens the performative and mnemonic power of Ìjálá, affirming Yorùbá values of ọlá (honor) and àwùjọ (community cohesion) while resisting cultural fragmentation. Fọ́yánmú's strategic use of this fallacy not only enriches the chant's artistic texture but also fortifies the resilience of Yorùbá heritage by positioning oral tradition as a site of transformative, paradoxical truth.

The analysis of hyperbolic fallacy in Yorùbá oral literature, particularly within Ìjálá poetry as performed by master artists such as Ògúndáre Fọ́yánmú and Dàdákúàdá, revealed it to be a deliberate stylistic device rather than a mere logical error. Through the application of hermeneutic principles, this device emerges as a sophisticated rhetorical strategy that transgresses conventional logic to create mythic, heroic worlds and foster cultural dialogue. Key findings indicate that hyperbolic expressions, such as the imagery of "swallowing a thunderbolt", serve to distanciate the text from literal interpretation, opening up imaginative possibilities that transcend factual accuracy and invite interpreters into a dynamic engagement with Yorùbá traditions. Drawing on H.-G. Gadamer (2004) concept of the "fusion of horizons", the study demonstrates how contemporary interpreters merge their historical and cultural perspectives with the oral text's context, generating new meanings from these stylistic transgressions. This process transforms apparent fallacies into vibrant expressions of cultural sophistication, where prior knowledge and assumptions (or "prejudices") enrich understanding rather than hinder it. For instance, in the works of Ògúndáre Fọ́yánmú and Dàdákúàdá, hyperbolic fallacy bridges historic traditions and modern experiences, challenging audiences to reinterpret exaggerations as dialogical tools that expand interpretive horizons.

P. Ricoeur (1981) notion of "distanciation" further illuminates these findings by highlighting how oral texts, once separated from their original performative context, propose alternative worlds that emphasise creative potential over historical fidelity. The results show that this distanciation enables a reflective appreciation of hyperbolic elements, repositioning them as culturally significant layers that encourage ongoing interaction between past and present. In Yorùbá Ìjálá and Dàdàkúàdá, such devices not only enhance rhetorical impact but also preserve aesthetic principles, revealing pan-African parallels in stylistic innovation. These findings align closely with several recent studies on Yorùbá oral literature. I.T. Akinsola (2025) observes that hyperbole is central to both traditional Oríkì and contemporary "hype" performances, where exaggeration serves socio-cultural and economic functions by amplifying the qualities of the subject. Similarly, the present study confirms that hyperbolic fallacy in Ìjálá and Dàdàkúàdá operates beyond mere praise to create emotional and philosophical depth.

G. Kolawole (2023) highlights the malleable and elastic nature of Ìjálá texts, which adapt traditional forms to secular and modern contexts. This mirrors the present finding that hyperbolic fallacy allows Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú to fuse historical hunting chants with contemporary realities, thereby sustaining the genre's relevance. The present study parallels this by illustrating how hyperbolic fallacy in Ìjálá and Dàdàkúàdá simultaneously entertains audiences and transmits moral and philosophical lessons. S.M. Oyeleke (2023) describes the sociocultural functions of Yorùbá lullabies as oral poetry, emphasising their role in identity formation. Likewise, the hyperbolic elements in Ìjálá and Dàdàkúàdá foster intergenerational transmission and communal identity. J. Alexander (2024) argues that oral poetic techniques in modern Nigerian poetry serve decolonial creative strategies. The present results support this view by showing that hyperbolic fallacy in traditional oral forms already embodies decolonial potential through its ability to challenge ordinary language and propose alternative cultural worlds. Finally, M.J. Oloko *et al*. (2025) emphasises the rhetorical depth of idioms, proverbs, and figurative expressions in honouring deities. The present analysis reveals that hyperbolic fallacy operates as an intensified form of such figurative language, elevating it into a signature stylistic tool that distinguishes master performers. Overall, the findings underscore the artistic and interpretive value of hyperbolic fallacy, demonstrating its role in sustaining Yorùbá oral heritage through creative evolution. These insights, derived from a hermeneutic examination of selected performances, confirm that the device fosters intergenerational and cross-cultural understanding while adapting to contemporary contexts. By comparing the results with recent scholarship, this study fills a noticeable gap in the literature and highlights the continued vitality of Yorùbá oral poetry as a dynamic, philosophically rich tradition.

Conclusions

This research has demonstrated that the strategic deployment of the hyperbolic fallacy, along with its associated stylistic variations ranging from the metaphorical to the satirical, was far from a rhetorical defect. Instead, it serves as the foundational cornerstone of artistic sophistication within Yorùbá oral literature. Through a hermeneutic analysis of the works of Ògúndáre Fọ́yánmú and Odòlayé Àrẹ̀mú, the study revealed that what traditional Western logic might classify as a formal error is actually a deliberate and potent cultural instrument. By masterfully wielding "illogic", these performers transcend the boundaries of mere entertainment. They utilise these calculated transgressions to engage in profound social commentary, preserve ancestral philosophical insights, and reinforce communal identity. The findings confirm that the intentional application of these fallacies allows Yorùbá oral genres like Ìjálá and Dàdákúàdá to function as living, adaptive forces for education and cultural continuity. The analysis of specific thematic categories, such as eulogy, social critique, and artistic self-assertion, proves that the "hyperbolic fallacy" was a systematic stylistic signature that bridges the gap between the mundane and the mythic. This recognition of intentionality facilitates a much deeper appreciation of the literature as a complex system of meaning, where stylistic innovation and cultural weight are inextricably linked. Ultimately, the study affirmed that these oral traditions possess a timeless relevance and a profound intellectual depth that continues to resonate across generational boundaries. Moving forward, there are several promising directions for further research on this topic. Future studies could explore the evolution of the hyperbolic fallacy within modern Yorùbá digital performances and social media poetry to determine how the shift from oral to digital platforms affects these traditional stylistic signatures. Additionally, a comparative study involving other West African oral traditions, such as the griot performances of the Mande people, could provide a broader regional understanding of the role of logical fallacies in African aesthetics. Finally, there is a need for a dedicated linguistic inquiry into the phonological and tonal shifts that occur during the delivery of hyperbolic statements, which may further illuminate the intersection of sound and meaning in Yorùbá poetics.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

References

[1] Abíọ́dún, R. (2014). *Yorùbá art and language: Seeking the African in African art*. New York: Cambridge University Press.

[2] Adeseye, B.O., Olufunwa, H., & Ariremako, A.I. (2022). A literary analysis of Yoruba-Ifá oral poetry and its implication for entertainment and cultural education in Nigeria. *Ekpoma Journal of Theatre and Media Arts*, 8(1-2), 348-362. doi: 10.4314/ejotmas.v8i1-2.19.

[3] Adeyemi, T.O. (2020). An overview of Yoruba oral literature and its viability as a source for modern historiography. *African Journal of Social Sciences and Humanities Research*, 3(6).

[4] Akinsola, I.T. (2025). Oríkì and trending hype performance in Nigeria: An aesthetics of cultural hybridisation for economic purpose. *Journal of Aesthetics & Culture*, 17(1), article number 2494881. doi: 10.1080/20004214.2025.2494881.

[5] Alexander, J. (2024). Oral poetic techniques as decolonial creative strategies in Osundare's The word is an egg. *Scrutiny2*, 28(3), 58-79. doi: 10.1080/18125441.2024.2371866.

[6] Aristotle. (1955). *On sophistical refutations. On coming-to-be and passing away. On the cosmos*. London: Harvard University Press.

[7] Babalola, S.A. (1966). *The content and form of Yorùbá Ìjálá*. Oxford: Clarendon Press.

[8] Barber, K. (2021). *A history of African literature: The nineteenth century*. Cambridge: Cambridge University Press.

[9] Fasehun, M.M. (2025). Poetics of logotherapy in praise names of Lómi of Ondo. *Yoruba Studies Review*, 10(2). doi: 10.32473/ysr.10.2.140189.

[10] Gadamer, H.-G. (2004). *Truth and method*. London: Continuum.

[11] Jacob, O.A. (2025). An examination of movements and oral poetry in the performances of the Yoruba Bàtá dance. *Yoruba Studies Review*, 10(2), 137-149. doi: 10.32473/ysr.10.2.140197.

[12] Kolawole, G. (2023). Variations in the application of the components of the oral performance to Yoruba chants. *Tydskrif Vir Letterkunde*, 60(3), 75-89. doi: 10.17159/tl.v60i3.14628.

[13] Ojo, E.T. (2021). Repetition as a stylistic technique in Yoruba literary works. In O.J. Oluwadoro & K. Maikanti (Eds.), *Readings in applied linguistics: A festschrift for Solomon Oluwole Oyetade* (pp. 179-198). Ibadan: Straight-Gate Publishers Ltd.

[14] Olátúnjí, O.O. (2025). *Features of Yoruba oral poetry*. Atlanta: Black Legacy Press.

[15] Oloko, M.J., Yusuff, A.A., & Fatuase, A.A. (2025). Yoruba praise poetry: A linguistic socio-cultural exploration of Oriki Yeye Osun. *Eurasian Journal of English Language and Literature*, 7(2), 56-77.

[16] Oripeloye, H., & Hunsu, F. (2021). Personal citation, rhetorical practice, and the reinvention of Oríkì tradition. *Advances in Literary Study*, 9(4), 159-171. doi: 10.4236/als.2021.94018.

[17] Owomoyela, O. (2005). *Yoruba proverbs*. Lincoln: University of Nebraska Press.

[18] Oyeleke, S.M. (2023). Oral poetry: Exposition of selected Yoruba lullabies. *Communication Across Borders: Translation & Interpreting*, 3(1).

[19] Ricoeur, P. (1981). *Hermeneutics and the human sciences: Essays on language, action and interpretation*. Cambridge: Cambridge University Press. doi: 10.1017/CBO9781316534984.

[20] Tindale, C.W. (1997). Fallacies, blunders, and dialogue shifts: Walton's contributions to the fallacy debate. *Argumentation*, 11(3), 341-354. doi: 10.1023/A:1007706724732.

Гіперболічна помилка як стилістична ознака в поезії Ìjálá та Dàdàkúàdá

Таофік Са’аду
Кандидат наук з літератури
Федеральний педагогічний університет імені Адеємі
351103, вул. Оре-Ондо, 143, м. Ондо, Нігерія
https://orcid.org/0009-0000-1708-2805

Анотація. У дослідженні розглянуто творче та стратегічне використання гіперболічної помилки в поезії Ìjálá Огундаре Фоянму та Dàdàkúàdá Одолайє Арему з метою підвищення художньої та культурної значущості. У ньому стверджується, що інноваційне застосування цієї специфічної помилки в усній поезії йоруба залишається недостатньо вивченим, а розуміння того, як цей риторичний засіб впливає на естетичну та культурну вагу мистецької форми, відсутнє. Це дослідження мало на меті заповнити цю прогалину, проаналізувавши, як ці усні митці використовують гіперболічну помилку для створення складних смислів, залучення аудиторії та зміцнення культурних цінностей і традицій. Методологія охоплювала як первинні, так і вторинні джерела збору даних. Первинний збір даних включав вибрані дискографії Огундаре Фоянму та Одолайє Арему; вторинний збір даних – з книг, академічних статей та онлайн-ресурсів; а також герменевтичний аналіз і транскрипцію для інтерпретації культурних текстів. Виявлено, що ці усні митці стратегічно використовують гіперболічну помилку для створення складних смислів, викликання емоцій та підкріплення культурних цінностей у своїх виступах. Використання цієї помилки поряд з іншими, такими як метафора, підвищує художню та культурну значущість поезії Ìjálá, роблячи її багатою та динамічною мистецькою формою. Встановлено, що ці усні митці стратегічно застосовують гіперболічне перебільшення (àṣọjù) – те, що західна логіка могла б назвати «гіперболічною помилкою» – як витончений стилістичний засіб для створення складних смислів, викликання емоцій та зміцнення культурних цінностей. Поряд з іншими засобами, такими як метафора, цей прийом підвищує художню та культурну значущість поезії Ìjálá та Dàdàkúàdá, слугуючи характерною стилістичною ознакою, яка вирізняє твори Огундаре Фоянму та Одолайє Арему з-поміж таких жанрів, як Oríkì. Це дослідження зробило внесок у документування та збереження усної спадщини йоруба, пропонує цінні ідеї для викладачів і виконавців у навчанні риторичних стратегій у традиційній поезії, підтримує зусилля з культурного відродження в сучасному нігерійському суспільстві та забезпечує основу для розуміння того, як традиційні усні форми продовжують формувати моральне виховання, емоційну залученість і колективну ідентичність у сучасних контекстах

Ключові слова: усна література йоруба; художнє значення; культурне значення; поезія Ìjálá; риторичні стратегії

МІЖНАРОДНИЙ ФІЛОЛОГІЧНИЙ ЧАСОПИС

Науковий журнал

Том 17, № 1, 2026

Оригінал-макет видання виготовлено у відділі науково-технічної інформації
Національного університету біоресурсів
і природокористування України

Відповідальний редактор:
Н. Шевченко

Підписано до друку 26 лютого 2026 р.
Формат 70*100/16
Умов. друк. арк. 8.2
Наклад 100 прим.

Адреса видавництва:
Національний університет біоресурсів і природокористування України
03041, вул. Героїв Оборони, 15, м. Київ, Україна
E-mail: ph@philologicalscience.com.ua
https://philologicalscience.com.ua/uk

INTERNATIONAL JOURNAL OF PHILOLOGY

Scientific Journal

Volume 17, No. 1, 2026

The original layout of the publication is made in the Department of Scientific
and Technical Information of National University of Life
and Environmental Sciences of Ukraine

Managing Editor:
N. Shevchenko

Signed for print of February 26, 2026
Format 70*100/16
Conventional printed pages 8,2
Circulation 100 copies

Editors Office Address:
National University of Life and Environmental Sciences of Ukraine
03041, 15 Heroiv Oborony Str., Kyiv, Ukraine
E-mail: ph@philologicalscience.com.ua
https://philologicalscience.com.ua/en