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ETHNIC STEREOTYPING IN EUROPE (BASED ON ENGLISH)

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ABSTRACT

The paper investigates the phenomenon of linguistic ethnic stereotyping in Europe with a focus on the English language as a means of perceiving ethnic identity. It explores how linguistic features can influence the formation of stereotypes about different ethnic groups in the European context. The perception and imagination of other ethnic groups through the lens of language are analyzed, as well as the influence of cultural, historical, and political factors on this process. The study also examines ways to overcome ethnic stereotypes through language practices and intercultural interactions. Complex relationships between media and ethnic stereotyping are explored in the paper. Markers of ethnic stereotypes found in journalistic discourse are considered, examining how journalists use language techniques to shape stories related to various ethnic groups. Attention is also focused on ethnic stereotyping in literature. The depiction of ethnic groups in literary works is studied to understand how stereotypes manifest and their impact on the representation of diverse communities. Through examples from literature, we aim to deepen our understanding of how ethnic stereotypes are constructed and perpetuated in cultural narratives.

Keywords: media, ethnic stereotyping, journalistic discourse, language techniques, ethnic groups, literary works, stereotypes.

АНОТАЦІЯ

У роботі досліджено явище лінгвістичного етнічного стереотипізування в Європі з фокусом на англійську мову як засобу сприйняття етнічної ідентичності. Досліджується, як лінгвістичні особливості мови можуть впливати на формування стереотипів щодо різних етнічних груп у європейському контексті. Аналізується сприйняття та уявлення про інші етнічні групи через призму мови, а також вплив культурних, історичних та політичних чинників на цей процес. Дослідження також звертає увагу на способи подолання етнічних стереотипів через мовні практики та міжкультурні взаємодії. У роботі досліджуються складні взаємини між медіа та етнічним стереотипізацією. Розглядаються маркери етнічних стереотипів, які знаходяться у журналістському дискурсі, досліджуючи, як журналісти використовують мовні техніки для формування історій, пов'язаних з різними етнічними групами. Увага також зосереджена на етнічній стереотипізації в літературі. У роботі досліджується зображення етнічних груп у літературних творах, вивчаючи, як стереотипи проявляються та який вони мають вплив на представлення різноманітних спільнот. Шляхом розгляду прикладів з літератури, ми маємо на меті поглибити наше розуміння того, як етнічні стереотипи конструюються та підтримуються в культурних наративах.

Ключові слова: медіа, етнічна стереотипізація, журналістський дискурс, мовні техніки, етнічні групи, літературні твори, стереотипи.

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INTRODUCTION

Linguistic ethnic stereotyping in Europe is a complex phenomenon deeply ingrained in the continent's historical, cultural, and social fabric. It encompasses the preconceived notions, beliefs, and biases associated with particular languages and ethnic groups, often resulting in discriminatory attitudes and behaviors. Despite efforts towards multiculturalism and diversity, linguistic ethnic stereotyping persists across various domains, including media representations, educational settings, workplace dynamics, and everyday interactions.

This phenomenon is particularly salient in Europe due to its rich tapestry of languages and ethnicities. From the Romance languages of Southern Europe to the Germanic languages of Central Europe and the Slavic languages of Eastern Europe, the continent boasts a diverse linguistic landscape. Each language is closely tied to specific ethnic groups, fostering unique cultural identities and historical narratives. However, these distinctions can also become fodder for stereotypes and prejudices.

Historical legacies, such as colonialism, imperialism, and conflict, have shaped perceptions of linguistic and ethnic groups in Europe. These legacies often perpetuate stereotypes that depict certain languages and ethnicities as superior or inferior, civilized or uncivilized, advanced or backward. Moreover, globalization and mass media have facilitated the spread of these stereotypes, influencing perceptions on a global scale.

In recent years, the rise of nationalism and populism in Europe has further exacerbated linguistic ethnic stereotyping. Political rhetoric often exploits linguistic differences to foster divisions and promote exclusionary ideologies. This trend has led to increased polarization and discrimination against minority language speakers and ethnic communities.

Addressing linguistic ethnic stereotyping requires a multifaceted approach that acknowledges the intersectionality of language, ethnicity, and identity. Education, media representation, legal frameworks, and grassroots initiatives all play crucial roles in challenging stereotypes, promoting intercultural understanding, and fostering inclusive societies.

In the modern world, the phenomenon of stereotype attracts the attention of many representatives of various sciences and remains relevant. Research on stereotype is relevant in such linguistic directions as ethnolinguistics (B. Azhnyuk, Ye. Bartminsky, V. Zhaivoronok,), sociolinguistics (Yu. Prokhorov, S. Ter-Minasova), and cognitive semantics (V. Demiankov, V. Krasnykh). In contemporary linguistics, we observe the expansion of the concept of stereotype through various aspectual approaches and practices for its analysis.

The object of study is ethnic stereotypes.

The subject of study is the features of using ethnic stereotypes. **The aim** of the study is to examine and analyze various types of stereotypes and the ways they are implemented in English linguistic culture.

To achieve the aim, the following **tasks** need to be completed:

1. Review existing literature and academic sources to understand the various definitions and interpretations of "ethnic stereotype".
2. Investigate how ethnic stereotypes vary across different cultures and nationalities.
3. Conduct a linguistic analysis of how ethnic stereotypes are expressed in the English language.
4. Analyze media articles, news reports, and opinion pieces to identify common markers of ethnic stereotypes.
5. Explore the linguistic strategies used by journalists to frame stories involving ethnic groups.
6. Conduct a close reading of "The Italian in England" to identify instances of ethnic stereotypes.

7. Similarly, analyze "The Englishman in Italy" to uncover ethnic stereotypes present in the poem.

8. Examine other works by Robert Browning to identify recurring themes or motifs related to ethnic stereotypes.

The following **research methods** were employed: continuous sampling method, component analysis of words and word formations, comparative-comparative analysis, and linguistic stylistic analysis.

The research material consists of articles, news reports, dictionaries and two significant works in the creative output of R. Browning: "The Italian in England" and "The Englishman in Italy".

The structure of the thesis is defined by the research objectives and the logic of theme development. The thesis consists of an introduction, 3 main chapters, a conclusion, and a list of references.

CHAPTER I. THEORETICAL FOUNDATIONS OF ETHNIC STEREOTYPES IN THE ENGLISH LANGUAGE

1.1. Definition of the concept of ethnic stereotype

The term "stereotype" (from the Greek "stereos" - solid, and "typos" - impression) was introduced into scientific discourse by the American sociologist W. Lippmann. In his book "Public Opinion," published in 1922, he attempted to define the place and role of stereotypes in the system of public opinion. W. Lippmann understood stereotype as a particular form of perception of the surrounding world that influences our feelings before these data reach our consciousness.

According to W. Lippmann, when trying to comprehend the surrounding world in all its complexity, people create a "picture in their minds" of phenomena they haven't directly observed. People have a clear idea about most things before encountering them in life. These stereotypical notions are shaped by the cultural environment of the individual. "In most cases, we do not first see and then define; we define first and then observe; our culture jams the external world into the molds we have made for it, and we have a very tenacious tendency to see all the phenomena of the world around us through the stereotyped formulas of our own making."

Stereotypes allow individuals to form a perception of the world as a whole, transcending their narrow social, geographical, and political surroundings. W. Lippmann writes that stereotypes are so persistently transmitted from generation to generation that they are often perceived as facts, reality, or biological truths. If personal experience contradicts a stereotype, one of two things usually happens: either the individual, for various reasons, is inflexible and uninterested in changing their views, or they simply do not notice this contradiction or consider it an exception that confirms the rule, and usually just forget about it. However, when confronted with reality, a receptive and inquisitive individual may change their perception of the surrounding world.

W. Lippmann does not consider stereotypes to be unequivocally false perceptions. In his opinion, a stereotype can be true, partially true, or false.

W. Lippmann not only introduced the term "stereotype" into scientific discourse and provided it with a definition, but also emphasized the importance of this phenomenon. "The system of stereotypes, he wrote, may be the core of our personal tradition, the defenses of our position in society...it speeds our time and saves our time, for it helps us to orient ourselves in a world where continual change is the only certainty [17, p. 59].

With this understanding of stereotypes, two important characteristics are highlighted: their cultural determinism and their function in conserving physical efforts and, consequently, linguistic resources. If algorithms for solving mathematical problems economize human thinking, stereotypes "conserve" the personality itself. The renowned Polish ethnolinguist E. Bartminsky considers the stereotype "within the framework of the anthropological-linguistic concept of the linguistic worldview, which exists in one society or another."

In modern science, social, ethnic, national, and cognitive stereotypes are distinguished. In social-psychological literature, the term "social stereotype" is used synonymously with images of ethnic groups associated with racial and national prejudice. Social stereotypes are the basis of feelings of social solidarity, so they often undergo neither change nor correction.

In our opinion, it is crucial to note that orientation by national characteristics plays an extremely important role in ethnocultural stereotyping. A national stereotype is "an undifferentiated judgment that characterizes an ethnic or national group as a whole, assumes the presence of a certain trait in all its members, and contains, implicitly or explicitly, a certain evaluation."

When discussing stereotypes, ethnic stereotypes cannot be overlooked. Each ethnic group has its own behavioral stereotypes, which refer to "persistent forms of behavior that are regularly repeated."

Speakers of one linguistic culture form defining principles and utilize categories of stereotypical ideas to retain a large amount of information about

representatives of another language and culture. Language facilitates the understanding of the world because, as noted by O. Selivanova in describing the concept of linguistic determinism, "the world is already marked by linguistic signs, and a new reality can receive a name based on the sign of a familiar reality due to similarity, adjacency, and association [16, p.4].

In cognitive linguistics, stereotypes are regarded "as standard thoughts about social groups or individuals as representatives of these groups." The use of cognitive stereotypes in other situations, as well as the disruption of the stability of collocations that verbalize them, leads to changes in stereotypes that have formed in the mental representations of individuals, the speakers of a particular national language.

Cognitive stereotypes are primarily associated with thinking, thus correlating with the national conceptual worldview. The linguistic worldview and linguistic stereotype are interrelated as they exist in partitive relations as part and whole. According to F. Batsevich, this stereotype is "a cognitive-psychological formation, a schematized and one-sided image of a phenomenon, person, thing, etc., based on a small (often single) number of evaluative traits considered typical (model) for the entire class of phenomena, things, etc.; a subjective notion of current thinking and speech, an integral component of the linguistic worldview [1, p.4].

Some scholars distinguish between the terms "ethnic" and "national" stereotype. It is considered that the concept of a national stereotype reflects characteristics only of a formed nation, whereas an ethnic stereotype is a broader concept, encompassing characteristics of many ethnic groups upon which the nation was formed. National stereotypes are formed as a result of the functioning of national customs and traditions, accumulating the historical experience of the nation. Ignoring them would mean disregarding the normal and natural differences between ethnic communities (Gorshunova 48). Researchers dealing with stereotype issues distinguish between autostereotypes (reflecting what people think about their own nation) and heterostereotypes (perceptions of the ethnic-psychological appearance of another nation), which are derived from the basic opposition of self and other.

Autostereotype and heterostereotype are not autonomous units but structural, interdependent components of a unified entity of personal or group self-awareness (Selivanova).

Autostereotypes contain a complex of positive evaluations about the real or imagined traits of one's own ethnic group and contribute to the formation of an individual's cultural-linguistic personality, nurturing in them certain qualities to correspond to the notion of a "typical" representative of their nation, ethnicity, etc. Based on research by specialists in ethnic psychology studying ethnocultural stereotypes, according to V. Maslov, nations that are at a high level of economic development emphasize qualities such as intelligence, industriousness, and entrepreneurial spirit, while nations with a more backward economy emphasize kindness, warmth, and hospitality. Autostereotypes tend to idealize one's own nation, endowing it only with positive qualities. Transforming one's own ethnic group into a standard can, under certain conditions, become the basis for the formation of an inflated self-esteem and the assertion of the superiority of one's own culture over others. It also happens that autostereotypes endow one's own people with negative characteristics, resulting in excessive self-criticism of their nation. This occurs under conditions of significant external influences on national self-awareness. In large nations, the critical element in assessing their own "image" appears more often than in smaller nations.

Heterostereotypes consist of evaluative judgments about members of another ethnic group. They can be both positive and negative. The image of another ethnic group is determined by the nature of historical relations with that group. Where productive cooperation exists between them, they develop a positive attitude towards each other. However, if relations between groups are inconsistent and do not touch upon vital spheres, people tend to treat each other tolerantly, neutrally, without special emotions.

The task of identifying stereotypes of national characteristics can be reduced to the task of identifying connotations in ethnonyms, more precisely, such insignificant semantic features that provide information about character traits. The

evaluative component of the meaning of an ethnonym is nothing but connotations realized by ethnims in their secondary reinterpreted meaning (both linguistic and renewed), entrenched in the consciousness of the people as stable combinations and stereotypes.

Thus, we can say that ethnic stereotypes find their expression in various implications, which enhance the meaning of ethnonyms. Examples include ethnophaulisms (the term "ethnophaulism" is formed by combining the roots of two Greek words: *ethnos* "people, tribe" and *phaulos* "bad, worthless"), denoting names of representatives of different ethnic groups with negative connotations, widespread in jargon, argot, colloquial language, which actively penetrate into literary language. By connotation, following V. Teliya, we mean "emotional, evaluative, or stylistic coloring of a linguistic unit of usual or occasional character" (Soboleva 236). Connotations can vary in their degree of harshness, from ironically contemptuous to disdainful, derogatory, abusive.

Alongside the term "ethnophaulism" (A. Gryshchenko, N. Mokshin, L. Prenko), other terms are used, such as ethnonymic nicknames (E. Berezovych, D. Hulyk), pejorative/expressive pseudoethnonyms (A. Arkhipova), expressive ethnonyms (A. Gryshchenko, N. Nikolina), ethnic nicknames (V. Panin), national nicknames. In recent years, such concepts as national-racial images/pejoratives (V. Karasik), ethnic invectives (V. Zhelvis), xenethnonyms (S. Svirkovska) have also been introduced.

In our opinion, the term "ethnonymic nickname" (EN) is the most optimal as the most frequent and transparent. EN, like other nicknames, often have a transparent conceptual informative internal form, in which one of the characteristic features of the ethnos from the point of view of the dominant group is reflected, i.e., they serve as an expression of ethnic stereotypes.

In EN, various nomination models can be realized. E. Berezovych and D. Hulyk in their research (Berezovych, Hulyk) provide examples of some of them:

1. Nomination by the name of another nationality: Chinaman (literal meaning 'Chinese person') – "Irishman" (Dictionary of slang 255).

2. Nominal characteristic - place of residence: Froglander (literally 'inhabitant of the country of frogs') – "Dutchman" (Dictionary of slang 430).
3. Nominal characteristic - speech features. The basis of the names can be a common, typical for a certain ethnicity, anthroponym (Mick - from Michael) "Irishman" (Dictionary of slang 735), the specificity of the accent of the nominated group members (Taffy < Davy + Welsh accent features) 'Welshman' (Dictionary of slang 1194).
4. Nominal characteristic - appearance / perceptual image: pongo (< pong 'stink') – 'black', "colored", 'foreigner' (Thorne 382).
5. Nominal characteristic - way of life: dietary habits - Frog ('French person') "Frenchman" (Dictionary of slang 521); clothing - towel-head ('head wrapped in a towel') "Arab" (Thorne 483); specifics of household - kelper (< kelp 'seaweed', used as fuel and fertilizer by the inhabitants of the rocky islands) "Argentinian, resident of the Falkland Islands" (Thorne 304).
6. Nominal characteristic - national symbol or emblem: kiwi ('kiwi' - emblem of New Zealand) – "New Zealander" (Dictionary of slang 725).
7. Nomination based on mass-cultural allusions: kennit (Kermit the Frog - Kermit the Frog from the puppet series "The Muppet Show") – 'Frenchman' (Thorne 305).

EPs can substitute proper ethnonyms and acquire figurative meanings (sometimes these are variants of the same idiom). In this case, we can talk about double encoding of ethno-cultural information - at the level of the internal form of the EPs themselves and at the level of connotations realized in derived and phraseologically related meanings, which now the EPs acquire. For example, Paddy - an EP meaning 'Irishman' - can acquire the figurative meaning 'anger', 'ire' (Dictionary of slang 847), the fixed expression Paddy's apricots / Irish apricots has the phraseologically related meaning 'potatoes' (Dictionary of slang 848).

As evidenced by the research of theoretical material, there has been a recent ideological and mental orientation towards overcoming interethnic, intercultural, and interethnic prejudices, contradictions, and conflicts, which, in turn, finds

linguistic realization manifested in particular multilevel linguistic means and euphemistic techniques.

In conclusion, the concept of stereotypes, as articulated by W. Lippmann and expanded upon in contemporary scholarship, reveals their pervasive influence on human perception and interaction. Stereotypes serve as cognitive shortcuts, shaping our understanding of the world and informing our behavior towards others. They are products of cultural environments, transmitted across generations, and often perceived as immutable truths. However, as Lippmann suggests, stereotypes are not inherently false; they can be true, partially true, or entirely fabricated.

Moreover, stereotypes fulfill crucial functions in society, fostering social cohesion and conserving cognitive resources. They simplify complex realities, allowing individuals to navigate diverse social landscapes efficiently. Nevertheless, stereotypes can also perpetuate prejudice and bias, particularly when associated with ethnic or national identities.

It is essential to recognize the dynamic nature of stereotypes and their potential for change. Confronting stereotypes with reality and fostering openness to new experiences can lead to shifts in perception and attitudes. Furthermore, linguistic and cognitive frameworks play significant roles in shaping and reshaping stereotypes, highlighting the interconnectedness of language, culture, and cognition.

In navigating the complexities of human interaction, understanding the origins, functions, and consequences of stereotypes is paramount. By critically examining and challenging stereotypes, individuals can strive towards more inclusive and empathetic ways of engaging with the world around them, fostering mutual understanding and respect across diverse communities.

the intricate web of cognitive stereotypes, linguistic worldviews, and ethnonymic nicknames underscores the complexity of human perceptions and intergroup relations. These stereotypes, whether auto or hetero, play a pivotal role in shaping individual and collective identities, often influencing attitudes, behaviors, and interethnic dynamics.

Autostereotypes, imbued with positive evaluations of one's own ethnic group, contribute to the construction of cultural-linguistic identities, fostering a sense of belonging and pride. However, they can also lead to inflated self-esteem and ethnocentrism, or conversely, to excessive self-criticism under external influences.

On the other hand, heterostereotypes, reflecting perceptions of other ethnic groups, are shaped by historical relations and can range from positive to negative. Productive cooperation fosters positive attitudes, while inconsistent relations may result in tolerance or neutrality.

Ethnonymic nicknames serve as linguistic manifestations of these stereotypes, encapsulating various characteristics such as appearance, speech, lifestyle, and cultural symbols. Through nomination models, these nicknames encode and perpetuate ethnocultural information, often acquiring figurative meanings and becoming entrenched in language and culture.

Understanding the dynamics of stereotypes and their linguistic expressions is crucial for fostering intercultural understanding, promoting empathy, and mitigating prejudice and discrimination. By acknowledging the nuances of ethnic stereotypes and linguistic worldviews, societies can strive towards greater inclusivity, respect, and appreciation of diversity.

1.2. The national-cultural specificity of stereotypes

Stereotypes are ubiquitous in society, serving as mental shortcuts that help us navigate a complex world. However, they often carry inherent biases and inaccuracies, shaping perceptions of individuals or groups based on oversimplified characteristics. While stereotypes can arise from various sources, including personal experiences, media, and cultural narratives, their expression and manifestation can vary significantly across different national and cultural contexts.

Ethnic stereotype is a form of stereotype "expressed in cultural tradition and oriented towards the past" [17, p. 56]. The structure of ethnic stereotype is quite complex and multi-level. Ethnic stereotypes are often maintained in mass consciousness and mostly remain unchanged over the years.

Ethnic stereotypes arise in the course of the development of ethnic self-awareness, awareness of one's own belonging to a particular ethnic group. The psychic unity inherent in any group is expressed in the formation of a certain 'we-feeling.' For ethnic groups, this 'we-feeling' fixes the awareness of the peculiarities of their own group, its difference from other groups, simplifying the images of other groups" [22, p. 242].

According to A. A. Nalchadzhyan, the structural units of ethnic stereotype are:

1. Cognitive representation;
2. Thoughts about the object of cognition;
3. Evaluation of the object and the feelings arising as subjective indicators of this evaluation;
4. A certain type of behavior towards the goal (this structural unit may not always be present) [19].

Along with this, it is important to note the characteristics of ethnic stereotypes. Researcher L. Edwards identifies four leading characteristics of ethnic stereotypes, among which content, uniformity, direction, and intensity can be distinguished [26].

Domestic researcher I. M. Kuznetsov notes that ethnic stereotypes are characterized by stability, emotional coloring, and conveying a generalized image of an ethnic group. In the content of ethnic stereotype, the researcher distinguishes the following components:

1. Stable core, which represents a set of ideas about the appearance of representatives of another culture, about its historical past, lifestyle characteristics, and work skills;
2. Variable judgments regarding communicative and moral qualities of representatives of the ethnic group. The transformation of assessments of these qualities is interconnected with the changing situation in interethnic and interstate relations [13].

In cognitive and ethnolinguistic science, ethnic stereotypes are divided into two types, among which autostereotype and heterostereotype should be distinguished. Autostereotype represents self-assessment, namely the assessment of one's own ethnic group. The essence of heterostereotype lies in the assessment of representatives of one culture by representatives of another ethnic group. Autostereotypes are generally characterized by a positive connotation, while heterostereotypes, on the contrary, create a negative image of a certain ethnic group [26].

From the perspective of A. P. Minyar-Belorucheva and M. E. Pokrovskaya, autostereotypes and heterostereotypes are characterized by the continuity of traditional representations about one's own ethnic group and representatives of another culture. Researchers believe that "verbal signs reflecting autostereotypes, stable representations of the ethnicity about its unique national qualities, essentially constitute a myth of the people about themselves, in which common culture and history are traced" [17, p. 57].

Culture plays a pivotal role in shaping stereotypes, as it influences individuals' perceptions, behaviors, and interactions within a society. Cultural values, norms, and traditions shape the lens through which people view the world, influencing their attitudes towards different social groups. For instance, collectivist cultures may

prioritize group harmony and conformity, leading to stereotypes that emphasize interdependence and community cohesion. In contrast, individualistic cultures may foster stereotypes centered around personal achievement and autonomy.

Moreover, historical experiences and societal dynamics contribute to the formation of stereotypes within specific cultural contexts. Events such as colonialism, wars, or economic disparities can leave lasting imprints on collective consciousness, shaping attitudes towards certain groups or nations. These historical legacies often perpetuate stereotypes, reinforcing preconceived notions and biases passed down through generations.

Cultural dimensions, as proposed by scholars like Hofstede and Trompenaars, offer insights into the underlying cultural values that influence stereotype formation. Dimensions such as power distance, uncertainty avoidance, individualism-collectivism, masculinity-femininity, and long-term orientation highlight the diversity of cultural norms and behaviors across different societies.

For instance, cultures high in power distance may exhibit stereotypes that emphasize hierarchical relationships and deference to authority figures. In contrast, cultures low in power distance may have stereotypes characterized by egalitarianism and informal social structures. Similarly, cultures with high uncertainty avoidance may harbor stereotypes that emphasize the need for stability and predictability, while cultures with low uncertainty avoidance may embrace ambiguity and adaptability.

Examining specific national-cultural contexts provides concrete illustrations of how stereotypes manifest and evolve. For example, the stereotype of the "lazy Mexican" in the United States is rooted in historical narratives of labor exploitation and racial prejudice dating back to the Mexican-American War. Similarly, the stereotype of the "stoic Asian" is shaped by cultural values of harmony and emotional restraint prevalent in many East Asian societies.

Furthermore, the portrayal of gender roles and identities in different cultures can give rise to gender stereotypes with distinct cultural nuances. For instance, the stereotype of the "macho Latin lover" in Hispanic cultures contrasts with the

stereotype of the "reserved gentleman" in British culture, reflecting divergent norms regarding masculinity and romance.

It is also considered important that both types of ethnic stereotypes are capable of highlighting certain traits of character / external appearance / emotional state of a people and reflecting the general perception of them.

Thus, it can be concluded that the national-cultural specificity of ethnic stereotype lies in the ability of representatives of one ethnic group to perceive the image of representatives of another culture through the prism of their own judgments and opinions, which contribute to the possibility of creating interethnic relations between peoples of different cultures. The national-cultural specificity of stereotypes underscores the dynamic interplay between culture, history, and societal norms in shaping perceptions and attitudes towards diverse social groups. By recognizing the cultural roots of stereotypes, we can challenge and deconstruct them, promoting greater cross-cultural understanding and appreciation of diversity. Moreover, fostering cultural competency and intercultural dialogue is essential for combating stereotypes and promoting inclusivity in an increasingly interconnected world.

1.3. Means of expressing ethnic stereotypes in the English language

The English language serves as a complex tapestry woven with cultural nuances, reflecting the diverse experiences and identities of its speakers. However, within this linguistic landscape, the means of expressing ethnic stereotypes often lurk, sometimes subtly embedded in colloquialisms, idioms, or even seemingly innocuous phrases. Ethnic stereotypes are deeply ingrained perceptions, often oversimplified and generalized, about particular ethnic groups, which can perpetuate harmful biases and prejudices.

Exploring the manifestations of ethnic stereotypes in English reveals not only the power of language to shape perceptions but also the societal attitudes and historical contexts that influence linguistic expression. From overt derogatory terms

to more covert microaggressions, the ways in which ethnic stereotypes are conveyed in English are multifaceted and can have significant implications for interpersonal relationships, social dynamics, and broader cultural narratives.

In this chapter, we will delve into the various means through which ethnic stereotypes are expressed in the English language, examining linguistic phenomena such as lexical choices, linguistic framing, and rhetorical devices. By unpacking these expressions, we aim to foster a deeper understanding of how language can both reflect and perpetuate ethnic biases, as well as empower individuals and communities to challenge and dismantle stereotypes through linguistic awareness and conscious communication.

Let's consider some means of expressing ethnic stereotypes in the English language. Certain nationality names, besides their primary meanings, have acquired figurative meanings through secondary nomination, often reflecting stereotypical attitudes towards representatives of these ethnicities. For example, in American slang, "Chinese" means "botched, unsuccessful," "to Jew" (from the noun "Jew") means "to bargain, to cheat," "Scotch" colloquially means "stingy, tight-fisted," and "Turk" means "harsh, rude person, tyrant."

Stereotypes can also be expressed in language through ethnic nicknames. A large number of such nicknames are recorded in the American variant of the English language, which can be explained by the diversity of the national and racial composition of the United States.

It seems appropriate to note the following types of associations underlying the functioning of stereotypes, which are evident in ethnic nicknames:

Associations with external characteristics, such as:

skin color: brownskin, charcoal, crow, darky, shadow (African American); red, red-skin (Native American); yellow-belly, yellow man (Chinese, Japanese); chalk, lily-white, pale (Caucasian);

anatomical features (lip shape, nose, eye shape): bootlips, broad-nose, thicklips, wooly-head (African American); almond-eye, li'l eyes, slant-eye, squint-

eyed (Chinese, Korean, Japanese, or other East Asian); hook-nose, eagle-beak (Jewish).

Associations based on specific traits of national culture, such as:

clothing items: blanket-indian (Native American); blue-bonnet, kiltie (Scottish); cloak-and-suiter (Jewish); wooden-shoe (Dutch); national symbols: harp (Irish);

gastronomic preferences or names of traditional dishes: rice-belly (Chinese); lime-juicer (English, lime juice traditionally served on English ships); frog, frog-eater (French); hans-wurst, sauerkraut, sausage (German); goulash (Hungarian); potato-eater (Irish); macaroni, spaghetti (Italian); matzo (Jewish, named after the Jewish Passover bread); bean-eater, chili-eater, enchilada-eater, pepper, taco-eater (Mexican).

A diverse and rich material for studying ethnostereotypes in a linguistic aspect can be provided by the study of phraseology. As rightly noted by V.A. Maslova, "phraseological units, reflecting in their semantics the long process of the people's culture development, fix and transmit from generation to generation cultural attitudes and stereotypes, models and archetypes."

The excerpt discusses the significant presence of English idioms containing the ethnonym "Dutch" denoting something negative, unreliable, or of low quality. This is possibly influenced by the geographical proximity, cultural interactions, and historical rivalry between Britain and the Netherlands. Most of these idioms carry a negative connotation.

For instance, "Dutch comfort" refers to weak consolation, "Dutch defence" implies feeble protection, "Dutch gold" denotes fake gold, and "Dutch treat" describes an occasion where each person pays for themselves, suggesting a lack of genuine hospitality. Some idioms perpetuate the stereotype of Dutch people as heavy drinkers, like "Dutch bargain," a deal sealed with a bottle of wine, or "Dutch courage," bravado fueled by alcohol.

The etymology of some phrases with the "Dutch" component is traced back to historical contexts. For instance, "Dutch courage" originates from the Anglo-

Dutch wars of the late 17th century when English sailors claimed that Dutch captains would distribute wine to their crew before battle to bolster their courage.

Similarly, in American English, several idioms containing the ethnonym "Mexican" exist, likely due to the close proximity and frequent interactions between the USA and Mexico. Interestingly, there's a parallel in meaning between idioms with "Dutch" and "Mexican," associating them with negativity, falsehood, or unreliability. For example, "Mexican breakfast" refers to a cigarette and a glass of water, "Mexican rank" is temporary military rank slang, and "Mexican promotion" describes obtaining a new position without a raise.

In English idiomatic expressions, ethnonyms like "French," "Greek," "Indian," and "Irish" are also present.

For idioms containing the component "French," there is a stereotypical association with liberation, sometimes even promiscuity in intimate relationships, attributed to the French: "French kiss" (a type of kiss), "French letter" (a condom), "French postcard" (a pornographic postcard), "French pox" (syphilis).

In several other idiomatic expressions, there's a perception that the French are unreliable and uncouth. For instance, "to assist in the French sense" means to be present but not helpful, while "French leave" refers to leaving without saying goodbye.

In Old English, the word "Greek" had a neutral meaning, but through subsequent pejorative shifts, a perception emerged of Greeks as merry, frivolous, and prone to deception. This stereotype is explicit in expressions like "gay Greek" (a merry fellow, a jolly companion) and "Greek gift" (gifts of the Danaans, meaning a deceitful or treacherous gift).

Among idioms containing the component "Indian," common ones include "Indian gift" (a gift for which an equivalent return is expected) and "Indian summer" (a period of warm weather in autumn). The origin of "Indian gift" dates back to the time of initial contact between English settlers and Native Americans. The idiom reflects a tradition in some Native American tribes where the recipient of a gift is

obliged to give something of equal value in return, which contrasts with European cultural norms.

Regarding idiomatic expressions with the component "Irish," typical of American English, such as "to get one's Irish up" or "to arouse someone's Irish" (to become angry or agitated), and "an Irish hoist" (a kick in the rear), one can infer that their meanings stem from stereotypical perceptions of Irish immigrants as undisciplined and aggressive individuals.

In conclusion, the exploration of ethnic stereotypes within the English language reveals a multifaceted landscape where cultural biases and prejudices are subtly embedded in linguistic expressions. From colloquialisms to idiomatic phrases, ethnic stereotypes permeate various aspects of language, reflecting historical contexts, societal attitudes, and intercultural dynamics.

By delving into lexical choices, linguistic framing, and rhetorical devices, we uncover how language not only mirrors but also perpetuates ethnic biases. The associations underlying ethnic nicknames, the nuances of idiomatic expressions, and the historical origins of certain phrases all contribute to a deeper understanding of how stereotypes are constructed and perpetuated through language.

However, linguistic awareness and conscious communication offer avenues for challenging and dismantling these stereotypes. By recognizing the power of language to shape perceptions and foster empathy, individuals and communities can work towards creating a more inclusive and equitable linguistic landscape.

Ultimately, the study of ethnic stereotypes in the English language underscores the importance of linguistic sensitivity and cultural awareness in promoting mutual understanding and respect across diverse communities. Through continued dialogue and reflection, we can strive towards a language that celebrates diversity and fosters genuine connection, transcending the limitations of stereotypes to embrace the richness of human experience.

Chapter I explores the multifaceted concept of "Ethnic stereotype," investigating its definition, national-cultural specificity, and manifestations in the English language.

"Ethnic stereotype" refers to oversimplified generalizations about the characteristics, behaviors, and attributes of individuals belonging to a particular ethnic group. These stereotypes often lack nuance and accuracy, leading to unfair assumptions and prejudices.

The national-cultural context significantly shapes stereotypes, as perceptions of different ethnic groups vary across societies. Stereotypes may emerge from historical interactions, cultural norms, media representations, and intergroup dynamics within specific national or cultural contexts. For example, stereotypes about punctuality might differ between cultures known for their strict adherence to schedules and those with a more relaxed attitude toward time.

The English language serves as a medium for expressing ethnic stereotypes through various linguistic devices. These include linguistic markers such as accent imitation, lexical choices, and syntactic structures used to characterize or caricature individuals based on their perceived ethnic backgrounds. Additionally, metaphors, similes, and idiomatic expressions may reinforce or perpetuate ethnic stereotypes in English discourse.

In conclusion, Chapter I shows the pervasive nature of ethnic stereotypes, their cultural specificity, and their linguistic manifestations in the English language. Understanding these dynamics is crucial for promoting intercultural understanding, combating discrimination, and fostering inclusive communication practices.

The English language serves as a conduit for the expression of ethnic stereotypes through a plethora of linguistic mechanisms. These encompass linguistic cues like accent replication, lexical selections, and syntactic arrangements utilized to depict or caricature individuals based on presumed ethnic affiliations. Furthermore, metaphors, similes, and idiomatic expressions may inadvertently reinforce or sustain ethnic stereotypes within English discourse.

Chapter I underscores the ubiquity of ethnic stereotypes, their contextual specificity, and their linguistic manifestations within the English language. A comprehension of these dynamics is imperative for fostering cross-cultural comprehension, combating discrimination, and cultivating inclusive communication practices.

CHAPTER II. MEDIA AND ETHNIC STEREOTYPING

2.1. Markers of ethnic stereotypes in journalistic discourse

In the modern world, journalistic discourse performs a number of socially important functions. Firstly, it traditionally serves to disseminate information and exchange views on important socio-political and other events, but also significantly influences the formation of worldview and sometimes even the ideology of its audience. There is an opinion that the mass media today is perhaps the most significant social authority. The Internet, television, radio, and the press have penetrated practically all spheres of public life, including the sphere of interethnic relations. In order to attract attention, they try to speak the language of the reader or viewer and usually rely on widely spread societal stereotypes, including ethnic ones, thus further reinforcing them.

The planned analysis aims to examine ethnic stereotypes in the English language based on the material of journalistic discourse from the late 20th to the early 21st century, which we consider to be a relatively truthful reflection of the societal mindset of the period.

The aim of this paragraph is to typologize linguistic markers that enable the identification of ethnic stereotypes in journalistic discourse for further analysis.

Undoubtedly, the primary indicator of expressing ethnic stereotypes in journalistic texts is the presence of ethnonyms and their derivatives (adjectives and adverbs) (e.g., French).

Markers of ethnic stereotypes can also include various toponyms (placenames, hydronyms, oronyms, etc.) and words derived from them, such as Pakistan, Lake Ontario, Champagne and so on. However, it should be noted that the mere presence of ethnonyms and toponyms in the text does not necessarily imply the presence of a stereotype.

Ethnonyms and toponyms themselves are evaluatively neutral, whereas stereotypes, as is well-known, are characterized by a high degree of evaluativeness. Therefore, in the case of ethnonyms and toponyms, the text should contain other means of verbalizing ethnic stereotypes in addition to them.

Perhaps in a certain context, markers of ethnic stereotypes could include words like *"country," "empire," "people," "nation," "ethnicity," "homeland," "minority," "national," "ethnic,"* and so on. However, alongside them, ethnonyms and toponyms are usually used. While ethnonyms and toponyms are evaluatively neutral, making it difficult at first glance to determine whether they convey information about ethnic stereotypes, so-called ethnophobic terms or pejorative ethnonyms or xenonyms are characterized by clearly expressed negative connotations and thus serve as vivid markers of ethnic stereotypes. *For example: "yellow-belly" (Mexican), "slant-eyed" (representatives of Eastern peoples), "crow" (African American), "frog" (French), and "paki" (Pakistani)* are examples of ethnophobic or pejorative ethnonyms that carry strongly negative connotations and serve as clear markers of ethnic stereotypes.

Markers of ethnic stereotypes also include anthroponyms, namely personal names that are characteristic of a particular linguistic and cultural context, such as *Jean Crapaud (French), Fritz (German), Uncle Sam (personified image of the United States),* and so on.

Color terms typically serve as markers of ethnic stereotypes in languages spoken in countries with diverse racial populations. For instance, in the American variant of the English language, there is an almost endless list of terms used to refer to individuals of different races, such as *"brownskin," "charcoal," "darkie," "shadow" (African American), "red," "redskin" (Native American), "lily-white," "pale," "white trash" (white).*

The word "color" itself has become part of many phrases reflecting the intricacies of interethnic relations, like "color problem," "people of color."

In addition to the markers of ethnic stereotypes themselves, there exists a whole arsenal of auxiliary means for their expression, which allow for their effective

presentation in the text, making them noticeable, vivid, and memorable (journalistic discourse, in general, is characterized by its emotional nature and tendency to appeal to widely accepted values and beliefs). These means include tropes, idiomatic expressions, stylistic devices, implicit methods, and so on. There is the active role of pronouns (everyone, each, no one, nobody) in expressing (ethnic) stereotypes. Accordingly, adverbs indicating the repetitiveness and typicality of an action or phenomenon can also play a role, such as always, never, usually, constantly, regularly, and so forth.

It's worth noting separately that all of the aforementioned markers of ethnic stereotypes operate within the framework of phraseological units – fixed expressions, proverbs, and sayings, which often occur in journalistic texts and serve to create a vivid image in our minds of a typical representative of a certain ethnic group. For example: "Mexican breakfast" (a cigarette and a glass of water); "to assist in the French sense" (to observe without participating), and so on.

During the search for ethnic stereotypes in discourse, it's important to pay attention to whether the opinion expressed in the text about a certain ethnic group is indeed a stereotype, meaning it reflects the viewpoint of the majority of representatives of the researched linguistic and cultural group, or if it's merely the opinion of an individual (the author of the text). In this case, the frequency of reproducing this opinion in discourse plays a role. In other words, if this opinion is confirmed by other texts and authors, or by sources of background knowledge of the researched linguistic and cultural group (folk wisdom, such as proverbs and sayings, folklore, literature, words of national authorities), we can assert that it is a stereotype.

It's proposed to differentiate between the concepts of markers of ethnic stereotypes and auxiliary means of expressing ethnic stereotypes. Markers of ethnic stereotypes allow for the identification of ethnic stereotypes in discourse and include the following types of lexemes:

a) ethnonyms;

b) toponyms [60, p. 8];

"He's from Paris, so he must be sophisticated and romantic."

This example suggests that people from Paris are often associated with characteristics like sophistication and romanticism, which are commonly attributed to the city's reputation as a center of art, culture, and love.

"People from New York are always in a rush and aggressive."

The stereotype here implies that individuals from New York are typically perceived as being fast-paced and assertive, reflecting the bustling nature of the city.

"Living in Tokyo means you're tech-savvy and workaholic."

Tokyo is known for its technological advancements and rigorous work culture, so the stereotype portrays individuals from Tokyo as being tech-savvy and work-oriented.

c) anthroponyms [64, p. 9];

"Oh, he's Italian, he must be a passionate lover and family-oriented."

This stereotype links being Italian with qualities such as passion for romance and strong family bonds, which are often portrayed in Italian culture and media.

"She's Irish, so she probably loves whiskey and has a fiery temper."

The stereotype about Irish individuals encompasses traits like a fondness for alcoholic beverages like whiskey and a disposition toward having a temper, influenced by common cultural portrayals.

"He's a Patel, they're all successful entrepreneurs in the hospitality industry."

The stereotype about people with the surname Patel suggests a tendency toward entrepreneurial success, possibly influenced by the prevalence of the Patel surname among successful business owners in certain communities.

d) color terms [65, p. 4];

"She's a blonde, so she's probably not very bright."

The stereotype here associates being blonde with a lack of intelligence, which is an unfounded and outdated stereotype perpetuated in popular culture.

"He's got a tan, he must spend all his time at the beach."

This stereotype assumes that individuals with a tan spend a significant amount of time outdoors, particularly at the beach, suggesting a leisurely lifestyle.

"They have fair skin, they must be from a colder climate."

Fair-skinned individuals are often associated with colder climates and may be stereotyped as reserved or introverted due to cultural perceptions.

e) religonyms [71, p. 6];

"He's a Buddhist, so he must be peaceful and zen."

This stereotype suggests that individuals practicing Buddhism are inherently peaceful and have a calm demeanor, reflecting common perceptions of Buddhist philosophy.

"She's Muslim, she probably comes from a conservative family."

The stereotype assumes that Muslim individuals come from conservative backgrounds, influenced by cultural stereotypes and media portrayals.

"They're Jewish, they must be good with money."

The stereotype about Jewish individuals suggests a stereotype about financial acumen, which may stem from historical occupations and cultural representations.

f) names of national symbols, values, everyday and historical realities [60, p.1];

"He's American, so he must love fast food and guns."

This stereotype about Americans links them to fast food consumption and a fondness for firearms, reflecting cultural associations with American cuisine and the prevalence of gun ownership in the United States.

"She's British, she probably drinks tea and loves the royal family."

The stereotype about British people involves traits like tea consumption and admiration for the royal family, reflecting cultural customs and historical traditions associated with British identity.

"They're German, they must be disciplined and efficient."

The stereotype about Germans suggests traits like discipline and efficiency, possibly influenced by perceptions of German industrial prowess and organizational skills.

g) words in foreign languages (code-switching) [60, p. 5].

"Did you see Juan's new car? He's definitely showing off his dinero."

This example involves code-switching between English and Spanish. "Dinero" is Spanish for "money," suggesting that Juan is flaunting his wealth, which is a stereotype associated with certain Spanish-speaking cultures.

"She's wearing a kimono, so she must be celebrating something Japanese."

Code-switching between English and Japanese is used here, where "kimono" refers to a traditional Japanese garment, implying that the person is celebrating or embracing Japanese culture.

"They're having a fiesta, let's join them for some comida deliciosa."

This example involves code-switching between English and Spanish. "Fiesta" and "comida deliciosa" are Spanish for "party" and "delicious food," respectively, implying a celebration with enjoyable food, which is a stereotype associated with certain Spanish-speaking cultures.

Some of these markers, such as official ethnonyms, toponyms, and religonyms, are conditional due to their evaluative neutrality, meaning they do not always reflect ethnic stereotypes and require the support of other means such as idiomatic expressions, irony, metaphor, foreign words, and so on.

2.2. The linguistic techniques employed by journalists to frame stories involving ethnic groups

Journalism serves as a critical mediator between events and their portrayal to the public. The framing of stories involving ethnic groups not only shapes public perception but also influences societal attitudes and policies. Linguistic techniques wielded by journalists play a pivotal role in framing such narratives. This essay delves into the intricate ways journalists employ language to construct stories involving ethnic groups, exploring how these techniques can both inform and distort public understanding.

Framing involves the selection and emphasis of certain aspects of an issue, guiding audiences towards particular interpretations. Journalists use linguistic

devices to frame stories on ethnic groups, often manifesting in the choice of words, phrases, and narrative structures.

1. Lexical choices:

The selection of words can profoundly impact the portrayal of ethnic groups. Journalists may use loaded or neutral terms to depict them. For instance, describing a protest as a "riot" versus a "demonstration" can evoke vastly different perceptions. Additionally, the use of euphemisms or pejorative language can subtly influence reader biases.

2. Stereotyping and Othering:

Journalists sometimes resort to stereotypes, consciously or unconsciously, when framing stories about ethnic groups. This can lead to "othering," where certain groups are depicted as fundamentally different or inferior. Such depictions reinforce existing prejudices and hinder empathy and understanding.

3. Contextualization:

The context provided in news stories can significantly shape audience interpretations. Journalists may highlight historical backgrounds, socio-economic factors, or political dynamics to provide a nuanced understanding of ethnic issues. Conversely, omitting crucial context can lead to misunderstandings or misrepresentations.

4. Source Selection and Attribution

The choice of sources and their attribution can influence the framing of ethnic stories. Journalists may amplify voices from within the ethnic community or prioritize perspectives that align with dominant narratives. Alternatively, they might marginalize certain voices, reinforcing power imbalances and silencing minority viewpoints.

5. Tone and Emphasis

The tone adopted by journalists can convey implicit judgments or biases. A story on an ethnic community framed positively may use celebratory language, while a negative framing might employ accusatory or sensationalist tones.

Emphasis on specific aspects of a story can also steer audience perceptions in particular directions.

The linguistic techniques employed by journalists in framing stories involving ethnic groups carry significant implications for social cohesion, intergroup relations, and the democratic process. While journalism serves as a watchdog of power and a voice for marginalized communities, it also has the potential to perpetuate stereotypes and exacerbate divisions.

Ethical considerations are paramount in navigating the complexities of framing ethnic stories. Journalists bear the responsibility of accurately representing diverse perspectives, avoiding stereotypes, and promoting empathy and understanding. Training in cultural sensitivity, awareness of biases, and adherence to professional codes of conduct are essential for ethical journalism.

The linguistic techniques wielded by journalists in framing stories involving ethnic groups wield immense power in shaping public discourse and perceptions. By critically analyzing these techniques, we can foster more inclusive and nuanced representations that reflect the diversity and complexity of ethnic experiences. Ethical journalism is not merely about reporting facts but also about actively challenging biases and fostering empathy and understanding across cultural divides.

Conclusions to Chapter II

Chapter II delves into the intricate ways ethnic stereotypes manifest in journalistic discourse and the linguistic techniques journalists utilize to frame stories involving ethnic groups. By scrutinizing these markers and techniques, it becomes evident that media narratives often perpetuate and reinforce existing stereotypes, shaping public perceptions and attitudes towards different ethnicities. Consequently, these findings underline the need for media practitioners to adopt more responsible and nuanced approaches in their reporting, moving away from simplistic narratives that contribute to the marginalization and stigmatization of certain ethnic groups. In

doing so, journalists can play a pivotal role in fostering greater understanding, empathy, and inclusivity within society.

Furthermore, the exploration of markers of ethnic stereotypes highlights the prevalence of biased representations in journalistic discourse. Whether through the use of loaded language, selective reporting, or reliance on cultural tropes, these markers serve to essentialize and homogenize diverse ethnic identities, perpetuating harmful stereotypes that undermine the complexity and richness of individual experiences within these communities.

Similarly, the examination of linguistic techniques employed by journalists reveals how framing can significantly influence the interpretation of news stories involving ethnic groups. From the selection of headlines and imagery to the framing of quotes and sources, journalists wield considerable power in shaping the narrative landscape. However, this power also comes with a responsibility to challenge stereotypes, avoid sensationalism, and prioritize accuracy and fairness in reporting.

In conclusion, Chapter II underscores the critical role of media in shaping societal attitudes towards ethnicity and calls for a more conscientious and inclusive approach in journalistic practice. By interrogating and challenging the prevailing norms and biases embedded within media representations, journalists can contribute to a more equitable and empathetic public discourse that reflects the diversity and complexity of human experiences.

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equitable and empathetic public discourse that reflects the diversity and complexity of human experiences.

CHAPTER 3. ETHNIC STEREOTYPING IN LITERATURE

3.1. Ethnic stereotypes in the poem "The Italian in England" by R. Browning

Before delving directly into the analysis of the poem, it is necessary to pay attention to the historical context, which directly influences the perception and understanding of the poem's text.

The poem "The Italian in England" by R. Browning belongs to the genre of dramatic monologue.

The poem "The Italian in England" reflects an interest in the early organized manifestations of the struggle for Italy's independence. The work made a strong impression on Italians, with Italian patriot Giuseppe Mazzini speaking of it with admiration. R. Browning witnessed Italian life under Austrian rule. His first mention of the struggle against Austria can be found in the character of Luigi, a young revolutionary in "Pippa Passes," written in 1841. The poem presents a monologue of an Italian patriot who participated in the uprising against Austrian rule, reflecting on escaping from Italy.

To implement ethnic stereotypes in the text of the poem, the nomination of national belonging is used. Through nomination, we understand which ethnic group is the subject of the narrative. The most common means of nominating a character's national identity in a poem is through an ethnonym - a name or term given to an ethnic group by another ethnic group. The first ethnonym appears already in the title of the poem: "The Italian in England." Thus, the author immediately allows the reader to understand who the protagonist of the poem is, from whose perspective the narration will be, and whose story we are about to learn. This technique enables the author to establish the necessary context right from the title. The author emphasizes that the hero is not in his native country but abroad. In the poem, the ethnonym "Austrians" is also used:

«I am that man upon whose head
They fix the price, because I hate

The Austrians over us: the State

Will give you gold--oh, gold so much!» [62].

The portrayal of Austria in the poem is negative; it is depicted as an occupying country that violated Italy's borders, arriving uninvited. Austrians are presented as objects of hatred, a people who have put a price on the head of the main character, who seeks to save his country. Within the syntactic construction "ethnonymic adjective + noun," the ethnonym "Paduan friends" is used:

«Another path; at last arrived

The help my Paduan friends contrived

To furnish me: she brought the news».

Padua is indeed a city near Venice, and it is from there that the main character of the poem receives support, so this ethnonym is used in a positive context, relative to the friend.

As means of nominating national belonging in the poem, proper names are used: toponyms and anthroponyms. Among the toponyms used in the work are the following:

Austria, Lombardy, Italy, Padua

Let's consider the contexts of using these pronouns:

«And Austria, hounding far and wide Her blood-hounds thro' the country-side,
Breathed hot and instant on my trace».

Austria is mentioned again in the poem in a negative context, the author creates an image of a country bringing death and destruction. The author depicts a hunter who unleashes hungry dogs, and it is for this reason that the poem's hero is forced to hide and flee from his native country. The use of ethnonyms related to Italy, the homeland of the main character, is associated with a completely different context.

«The peasants from the village go

To work among the maize; you know,

With us in Lombardy, they bring

Provisions packed on mules, a string

With little bells that cheer their task» [62].

In the excerpt dedicated to Lombardy - a region of Italy, the hero reminisces about how peasants used to gather in the fields in his homeland. This gives him hope that someday he will see his homeland again, safe and liberated.

«And carry safe what I shall write
To Padua, which you'll reach at night» [62].

The Italian city of Padua serves as a place in the poem where the hero seeks salvation; he requests to have a letter delivered there, hoping for assistance.

«Meanwhile came many thoughts: on me
Rested the hopes of Italy»;
«But when I saw that woman's face,
Its calm simplicity of grace,
Our Italy's own attitude
In which she walked thus far, and stood»;
«This faith was shown
To Italy, our mother; she
Uses my hand and blesses thee»;
«Concerning--much less wished for--aught
Beside the good of Italy,
For which I live and mean to die!» [62].

Italy - the homeland of the main character, is mentioned several times in the poem. For him, Italy is a hope for freedom, for returning home; it is a mother, the purest and holiest thing that needs to be defended and saved. For the sake of his homeland, the hero is ready to live and die. The image of Italy portrayed in the poem is kind, pure, and bright. It is an image of hope and faith, memories of which help the hero to keep fighting, not to give up.

Thus, the toponyms used in the poem allow the author to create the necessary images to convey his idea, express the mood of the main character, and explain his actions.

The work also uses proper names, anthroponyms: Charles, Metternich. Charles and Metternich can be considered secondary characters of the poem, although they do not appear in the poem itself, the hero constantly thinks about them. Meanwhile, the names of the main character and the heroine who helps him are not mentioned in the poem's text. Charles and Metternich are enemies; one of them is a traitor, the other is an enemy. However, the hero regrets the betrayal of his former friend more and more often than the treachery of the enemy.

«I made six days a hiding-place
 Of that dry green old aqueduct
 Where I and Charles, when boys, have plucked
 The fire-flies from the roof above»;
 «How long it seems since Charles was lost!»;
 «Thinking on Metternich our friend,
 And Charles's miserable end»;
 «I never was in love; and since
 Charles proved false, what shall now convince
 My inmost heart I have a friend?»
 «And next,
 --Nor much for that am I perplexed--
 Charles, perjured traitor, for his part,
 Should die slow of a broken heart
 Under his new employers».
 «I would grasp Metternich until
 I felt his red wet throat distil
 In blood thro' these two hands» [62]

Furthermore, these anthroponyms help to create the necessary historical context. Charles Albert received orders to start a war with Austria, to allow himself to be defeated, thereby giving the Austrians the opportunity to restore calm in Piedmont, Florence, Rome, and to impose military constitutions everywhere. Clemens von Metternich was an Austrian statesman. For the Austrian Empire, Italy

was, as Chancellor Metternich expressed it, "exclusively a geographical concept." The Austrians did not recognize Italians as a nation; they simply regarded it as territory.

Toponyms are place names used to represent specific locations. In the poem, the toponyms "Austria," "Lombardy," "Italy," and "Padua" are utilized.

Austria is portrayed negatively, depicted as an occupying country that violates Italy's borders and brings death and destruction.

Lombardy is associated with the homeland of the main character, evoking memories of peasants working in the fields and providing hope for liberation.

Italy represents the motherland and is depicted positively, symbolizing unity and hope for salvation.

Padua serves as a place of refuge and assistance for the hero, mentioned in a positive context as the location where help is sought.

Anthroponyms are personal names used to denote individuals. In the poem, the term "Paduan friends" is used to describe individuals from Padua who provide support to the main character. This usage portrays a positive association with friendship and assistance.

Color terms are used to describe physical attributes or characteristics. In this poem, no specific examples of color terms are provided.

Religionyms refer to names related to religions or religious groups. There are no explicit examples of religionyms in the provided text.

Throughout the poem, various references to national symbols, values, and historical realities are made, particularly in relation to Italy. Italy is portrayed as the motherland, symbolizing unity, hope, and the collective identity of the people. The struggles and aspirations of the main character are intertwined with the fate and well-being of Italy.

The lexical means of expression (ethnonyms, anthroponyms, toponyms) are necessary for expressing ethnic stereotypes, but in their semantics, they do not contain stereotypes in a condensed form, as expressive ethnonyms, for example, do. For this reason, additional means are necessary for realizing the stereotype in the

poem, particularly the historical context, without which it is impossible to understand this poem in the 21st century. It is also important to consider that this poem was written in 1868 when the described events were still in the past but not so distant that readers of that time could not recognize the imagery of the work or understand the historical context. To a modern reader, the ethnic stereotypes present in the text may not seem obvious and may require additional commentary. However, the ethnonyms, toponyms, and anthroponyms used in the poem contribute to creating the desired image.

3.2. Ethnic stereotypes of the poem "The Englishman in Italy" by R. Browning

The poem "The Englishman in Italy" differs significantly in its content, mood, and thematic direction from "The Italian in England." The poem we analyzed in the previous paragraph is indeed a dramatic monologue of a character who is concerned about the fate of his country, which has fallen under the influence of a hostile state. Additionally, the work includes a plotline that narrates the wanderings of the main character, how he seeks a way to convey a message to his homeland, and how he thirsts for revenge.

"The Englishman in Italy" is entirely different in mood. This poem also presents a monologue of the main character, but it lacks almost entirely a plotline, event descriptions, and from the work, we can only understand that the poem is an address to a child.

«Fort, Fort, my beloved one,

Sit here by my side,

On my knees put up both little feet!»

And it tells about Italy in autumn, as indicated by the mention of the Italian wind, the sirocco.

«I was sure, if I tried,

I could make you laugh spite of Scirocco»;

«Scirocco is loose!»

«Time for rain! for your long hot dry Autumn» [61].

This poem reflects the author's admiration for Italy, its nature, cuisine, fruits that grow there, as well as the traditions associated with harvest, fishing, and winemaking. The theme of the poem significantly influences the image it portrays of Italy and the Italians. Unlike the previous poem, where Italy is depicted as a suffering, occupied territory deprived of freedom and choice, in this poem, Italy is a beautiful, flourishing, bountiful country full of fruits and pleasures. The main character joyfully narrates about Italy, immersing himself in memories.

«With telling my memories over

As you tell your beads» [61].

In the title of the poem, the author uses the ethnonym "Englishman." However, we do not encounter any other ethnonyms in the text; the author only hints in the title that we are dealing with a narrative of reminiscence from an Englishman struck and inspired by the beauty of Italy.

The following toponyms are used in the poem:

Amalfi - a coastal town on the Gulf of Salerno in the Italian province of Salerno.

Salerno - a city and port on the Gulf of Salerno in Southern Italy, the administrative center of the Salerno province in the Campania region.

«No seeing our skiff

Arrive about noon from Amalfi,

Our fisher arrive

And pitch down his basket before us,

All trembling alive

With pink and grey jellies, your sea-fruit» [61].

Amalfi was a medieval maritime republic. The city of Amalfi was founded in 339 AD. Quickly, the Duchy of Amalfi became a significant trading power, with merchants from Amalfi dominating trade in the Mediterranean and in Italy for nearly a century, only to be eventually surpassed by wealthy Northern Italian cities such as

Pisa and Genoa. In the poem, the arrival of the fisherman is compared to the arrival of a merchant from Amalfi, which is a reference to the historical past of Amalfi.

«But to-day not a boat reached Salerno,
So back, to a man,
Came our friends, with whose help in the vineyards
Grape-harvest began» [61].

The mention of Italian fruits and dishes resonates with other aspects of Italian realities. The color of roasted pumpkin is compared by the author to the color of the clothing worn by clergy members.

«And gourds fried in great purple slices,
That colour of popes».

The poem also contains references to other Italian dishes.

«With lasagne so tempting to swallow»
«This half of a curd-white smooth cheese-ball
That peels, flake by flake,
Like an onion, each smoother and whiter» [61].

It's also important to note that while in the first poem we discussed the lexical means of expressing ethnic stereotypes, in this work, there are several syntactic means of expressing ethnic stereotypes, which are determined by the thematic direction of the poem. The author narrates about Italy-specific dishes, fruits, and associated processes, using various epithets.

«deadvine-twigs»;
«greatfig-trees»;
«twistedolivetrunks»;
«splitfigs»;
«temptinglasagne» [61].

In the analyzed work, other types of syntactic relationships are also employed:

Adjective + subject: "white skin of each grape"

Predicate + object: "feast our grape-gleaners"

Predicate + complement: "brother all barelegged"

Predicate + adverbial: "help in the vineyards"

Subject + predicate: "pomegranates were chapping and splitting"

The portrayal of a country can be created through various means. In the poem "The Italian in England," Italy appears unhappy and destroyed, although it remains beloved and cherished in the protagonist's consciousness. The author employs a large number of toponyms and anthroponyms, mainly using lexical means to express ethnic stereotypes. The poem is rich in numerous references to Italy's history, events witnessed by Robert Browning himself.

"The Englishman in Italy," on the other hand, paints a completely different picture of Italy as a sunny, abundant, and generous country. For the protagonist of the poem, Italy is astonishing in its most ordinary, traditional manifestations - in grape gathering, winemaking, fishing, collecting snails, and much more. For the protagonist, Italy is a wonderful country, unique yet vibrant, unmistakable from any other. The portrayal of Italy in both works, despite significant differences, is created, among other techniques, through the use of ethnic stereotypes, which in Robert Browning's work are realized at the lexical and syntactic levels.

The use of toponyms such as Amalfi and Salerno associates certain characteristics and historical context with specific regions of Italy. These toponyms evoke images of coastal towns, maritime trade, and Mediterranean culture, contributing to the portrayal of Italy in the poem.

While there are no specific examples of anthroponyms mentioned in the text, the mention of an "Englishman" in the title hints at the ethnicity of the narrator. However, the focus of the poem is more on the Italian landscape and culture rather than individual characters.

Color terms like "purple slices" and "white skin of each grape" may evoke stereotypical associations with Italian cuisine and imagery. For example, the comparison of roasted pumpkin color to the color of clothing worn by clergy members may reflect cultural associations with religious iconography and traditions.

References to dishes like "gourds fried in great purple slices, that color of popes" indirectly allude to the influence of Catholicism in Italy, as well as the rich culinary traditions associated with religious festivals and customs.

Mentions of Italian dishes like lasagne, olive trees, figs, and cheese evoke cultural and culinary traditions associated with Italy. These references contribute to the depiction of Italy as a country rich in gastronomic delights and agricultural abundance.

The poem contains various Italian words and phrases, such as "lasagne," "Amalfi," and "Salerno," which add authenticity to the portrayal of Italian culture and landscape. Code-switching to Italian terms enhances the vividness of the imagery and reinforces the ethnic identity associated with the setting.

3.3. The specific features of using ethnic stereotypes in the work of R. Browning

Ethnic stereotypes are the result of perceptions formed in the minds of representatives of a particular nationality; they operate within the cultural system. Ethnic stereotypes are not just an assessment of "ours" and "others," which is reflected in language; an ethnic stereotype represents a specific significant concept that necessarily enters the national worldview. Among the characteristics of ethnic stereotypes are their repeatability, wide dissemination, resistance to change, but most importantly, they are conditioned by the surrounding environment. In addition, ethnic stereotypes are characterized by an emotionally evaluative shade of meaning.

According to the results of numerous studies, ethnic stereotypes are inherently existent within the semantic field of "own/other." This is one of the most basic conditions for the creation and functioning of ethnic stereotypes, as their emergence in the national worldview is conditioned by the fact that the individual who participates in forming and creating an ethnic stereotype clearly recognizes their belonging to a certain culture, knows and can determine its boundaries, and perceives everything beyond the boundaries of their own culture as foreign. One of the most common classifications of ethnic stereotypes is their division into auto-stereotypes and hetero-stereotypes, that is, stereotypes about one's own people and stereotypes about other peoples.

Regarding the work of R. Browning and the works that form the basis of this study, it is necessary to note the fact that R. Browning himself is English; the analyzed works dedicated to his impressions, perceptions, and life experience in Italy. Undoubtedly, the poet spent a significant amount of time in this country, living there for over 30 years, and it is impossible not to immerse oneself in the culture of the country, its history, especially since the period of R. Browning's life in Italy coincided historically with a period of significant political, social, and economic changes in the life of the Italian people. However, as a person, as an individual, as a poet, R. Browning was shaped in England. This fact is reflected in how R. Browning

conveys his impressions of Italy in the works discussed in the previous paragraphs. Already in the titles of these works, the poet reminds the reader that the author of the works is English; R. Browning does not let the reader forget this. In this context, the poet does not go beyond the field of "own/other"; he understands that Italy is not his native country, although he empathizes with it, admires it, it serves as his inspiration.

Among the features of R. Browning's work, researchers attribute the fact that the poet attempted to demonstrate and reveal the characters of his heroes through the prism of the reality that shaped them, through the reflection of objective reality in his works. However, at the same time, R. Browning is one of the pioneers of deep psychological analysis of the actions and states of his characters within the framework of the history revealed in the work. In the poem "The Italian in England," the main character is Italian, and it is from his perspective that the narrative in the work unfolds. The poet does not hesitate to express sentiments against Austria, Italy's enemy at that time. The author imbues his character's words with sincere admiration for Italy, pure love for his homeland, and hope for a swift return to the liberated country. The portrayal of the Italian in this poem is not accidental; it is based on real historical events, and the author uses the image of the Italian to convey his own thoughts about the historical, political, and social events happening in Italy at that time. By placing the main Italian character in England, the poet seems to provide him with refuge in a friendly country, on his own homeland.

On the contrary, the poem "The Englishman in Italy" is narrated from the perspective of an Englishman who is a guest in Italy. The use of the image of the Englishman in this poem is dictated by the author's desire to reflect his own impressions of his stay in Italy, of the amazing nature of this country, its culture, cuisine, and the traditions associated with the lives of ordinary people. Noticing such specific national features is possible when you are a guest, an outsider observer, when you can compare the way of life in your own country with the way of life in another country. Moreover, for a traveler, for a guest, everything seems extraordinary and unusual, especially if it is not characteristic of their own culture.

This is why a significant part of the poem is dedicated to the process of grape harvesting, processing of grapevines, wine making, gathering snails after rain—all of which are absent in England, the author has never seen them in his homeland, he is amazed and impressed by the Italian reality, so simple and unique.

It is also necessary to note that the portrayal of Italy in both of the writer's works is exclusively positive and upbeat. The reader immediately understands that the author is enamored with this country both in challenging times and in peaceful times. Often, ethnic stereotypes can carry a negative connotation, as they may reflect qualities of a people that are unfavorable. However, in R. Browning's works, we did not observe any negative or derogatory ethnic stereotypes.

The ethnic stereotypes analyzed above in R. Browning's works are not obvious, and it is quite challenging for the modern reader to recognize them in the text without the necessary cultural, social, political, and historical context. To identify the ethnic stereotypes present in the works, expressed through various linguistic means, it is important to know the history of the creation of the poems, the author's life circumstances, and the historical context. From a linguistic point of view, the most common means of expressing ethnic stereotypes in R. Browning's works are lexical means, among which ethnonyms are included. In the poems we analyzed, the use of ethnonyms is quite limited and only pertains to the nationality of the main character of the poem. In the case of the poem "The Italian in England," the main character is Italian, while in the poem "The Englishman in Italy," the main character is English.

Toponyms and anthroponyms are also used to express ethnic stereotypes. Toponyms were found in both of R. Browning's works, while anthroponyms were only noted in the poem "The Italian in England." This can be explained by the fact that this poem is based on real historical events and contains references to real historical figures who actively participated in the events described by the poet. A large number of lexical means reflecting the realities of Italian life are contained in the poem "The Englishman in Italy."

Additionally, the use of syntactic means to express ethnic stereotypes is characteristic of this poem, which is also related to the character and thematic direction of the poem. This poem contains descriptions of Italian reality, the processes that were characteristic of Italian life at that time.

Conclusions to Chapter III

"The Italian in England" by R. Browning emerges not only as a poignant portrayal of a patriot's inner struggle but also as a nuanced reflection of the historical milieu surrounding Italy's fight for independence from Austrian rule. Browning's deft use of ethnonyms, toponyms, and anthroponyms serves not only to delineate characters and settings but also to evoke deeper historical and cultural resonances. Through the lens of these linguistic devices, Browning paints a vivid picture of Italy's plight, the fervent patriotism of its people, and the oppressive presence of foreign powers.

The poem's title itself, with its explicit reference to the protagonist's national identity, sets the stage for a narrative deeply rooted in the struggle for Italian unification. Browning employs a range of linguistic tools to convey the protagonist's emotional journey, from the portrayal of Austria as a malevolent force to the tender reminiscences of his homeland, Italy. Through the juxtaposition of positive and negative ethnonyms and toponyms, Browning deftly constructs a narrative that is both evocative and historically grounded.

Furthermore, the inclusion of anthroponyms such as Charles and Metternich adds another layer of complexity to the poem, illuminating the interpersonal dynamics and political intrigues that shaped the protagonist's fate. These names serve as markers of historical significance, tethering the poem to the larger context of 19th-century European politics.

Ultimately, "The Italian in England" stands as a testament to the enduring power of poetry to capture the zeitgeist of its time and to illuminate the universal themes of struggle, identity, and resilience. While the ethnic stereotypes embedded

within the text may require careful consideration in a contemporary context, they nonetheless serve as vital signposts to understanding the historical and cultural landscape in which the poem is situated. In this way, Browning's masterful manipulation of language invites readers to engage not only with the individual plight of the protagonist but also with the broader sweep of Italy's quest for liberation.

The poems "The Englishman in Italy" and "The Italian in England" by Robert Browning offer contrasting perspectives on Italy and its people. While the former celebrates Italy's beauty, abundance, and cultural richness, depicting it as a vibrant and enchanting land, the latter portrays a nation oppressed and suffering under foreign influence, yet still cherished by its exiled protagonist. Through the lens of these poems, Browning explores different facets of Italy, using various techniques such as imagery, characterization, and historical allusions. Moreover, the portrayal of Italy in both works is shaped by the use of ethnic stereotypes, albeit manifested differently in each poem. Ultimately, these poems stand as testament to Browning's versatility as a poet and his ability to evoke diverse emotions and themes through his artistry.

Ethnic stereotypes are intricate constructs deeply embedded within cultural systems, reflecting perceptions formed by individuals about their own and other nationalities. They manifest in language, shaping significant concepts within the national worldview. Ethnic stereotypes, whether auto or hetero, exhibit traits of repeatability, wide dissemination, resistance to change, and emotionally evaluative nuances, all conditioned by the surrounding environment.

Analyzing Robert Browning's works, particularly "The Italian in England" and "The Englishman in Italy," provides insights into the interplay between personal perspective and cultural identity. Browning, an Englishman, portrays Italy through both native and outsider lenses, reflecting admiration and appreciation for the country's essence without resorting to negative stereotypes. His depictions, while influenced by his English upbringing, capture the complexities of Italy's historical and cultural landscape.

Through careful examination of Browning's works, one can discern subtle expressions of ethnic stereotypes, primarily through linguistic devices like ethnonyms, toponyms, and anthroponyms. These elements, intertwined with syntactic structures, elucidate cultural nuances and historical contexts, enriching the reader's understanding of the poems.

Ultimately, Browning's portrayal of Italy transcends simplistic categorizations, offering a nuanced perspective on cultural exchange and appreciation. His works serve as a testament to the power of literature in bridging cultural divides and fostering a deeper understanding of the human experience across borders.

CONCLUSIONS

The term "ethnic stereotype" describes simplified, often inaccurate beliefs about the traits, behaviors, and characteristics of people from specific ethnic groups. These generalizations, influenced by cultural and historical factors, can lead to unfair prejudices. Stereotypes are shaped by national and cultural contexts, influenced by historical interactions, societal norms, media portrayals, and intergroup dynamics. For instance, attitudes towards punctuality may vary between cultures with rigid schedules and those with a more relaxed approach to timekeeping. In English, ethnic stereotypes can be conveyed through linguistic means like accent imitation, word choices, and sentence structures. Metaphors, similes, and idiomatic expressions in English discourse can also reinforce these stereotypes.

The analysis delves into the intricate fabric of ethnic stereotypes within journalistic discourse, shedding light on the multifaceted markers and auxiliary means through which they are expressed. It underscores the pivotal role of media in disseminating information, shaping opinions, and influencing societal perspectives. Through a meticulous examination spanning from ethnonyms to idiomatic expressions, the study elucidates how stereotypes permeate linguistic structures, sometimes subtly and at other times overtly. Importantly, it distinguishes between mere linguistic markers and the broader context in which stereotypes operate, emphasizing the necessity of discerning between individual opinions and societal attitudes. By proposing a comprehensive typology, the analysis provides a framework for understanding and critically evaluating the portrayal of ethnic groups in journalistic discourse, offering insights into the complexities of interethnic relations in contemporary society.

There is a comprehensive exploration of how linguistic techniques employed by journalists in framing stories involving ethnic groups profoundly shape public discourse and perceptions. It highlights the pivotal role of journalism as a mediator between events and their portrayal, emphasizing the ethical responsibilities inherent in this process. Through the lens of lexical choices, stereotyping, contextualization,

source selection, tone, and emphasis, the essay elucidates how language can both inform and distort audience understanding. Importantly, it underscores the potential implications of these techniques for social cohesion, intergroup relations, and the democratic process. By advocating for ethical considerations and cultural sensitivity in journalistic practice, the essay calls for a more inclusive and nuanced representation of ethnic experiences in media narratives. Ultimately, it emphasizes the transformative power of journalism in challenging biases, fostering empathy, and promoting understanding across cultural divides.

"The Italian in England" by R. Browning emerges not only as a poignant portrayal of a patriot's inner struggle but also as a nuanced reflection of the historical milieu surrounding Italy's fight for independence from Austrian rule. Browning's deft use of ethnonyms, toponyms, and anthroponyms serves not only to delineate characters and settings but also to evoke deeper historical and cultural resonances. Through the lens of these linguistic devices, Browning paints a vivid picture of Italy's plight, the fervent patriotism of its people, and the oppressive presence of foreign powers.

The poem's title itself, with its explicit reference to the protagonist's national identity, sets the stage for a narrative deeply rooted in the struggle for Italian unification. Browning employs a range of linguistic tools to convey the protagonist's emotional journey, from the portrayal of Austria as a malevolent force to the tender reminiscences of his homeland, Italy. Through the juxtaposition of positive and negative ethnonyms and toponyms, Browning deftly constructs a narrative that is both evocative and historically grounded.

The utilization of toponyms, anthroponyms, and the absence of color and religonyms in the poem paint a vivid picture of the protagonist's journey and the broader context of national identity and struggle. Through the contrasting portrayals of Austria, Lombardy, Italy, and Padua, the poem encapsulates themes of oppression, resilience, and solidarity. Austria stands as a symbol of oppression and invasion, while Lombardy represents the protagonist's roots and the yearning for freedom. Italy emerges as the beacon of hope and unity, embodying the collective

spirit of its people. Padua, depicted as a place of refuge and friendship, highlights the importance of solidarity in times of adversity. Overall, the poem intertwines personal and national narratives to underscore the intertwined fate of individuals and their homeland, leaving a lasting impression of resilience and the enduring quest for freedom.

Furthermore, the inclusion of anthroponyms such as Charles and Metternich adds another layer of complexity to the poem, illuminating the interpersonal dynamics and political intrigues that shaped the protagonist's fate. These names serve as markers of historical significance, tethering the poem to the larger context of 19th-century European politics.

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Through careful examination of Browning's works, one can discern subtle expressions of ethnic stereotypes, primarily through linguistic devices like ethnonyms, toponyms, and anthroponyms. These elements, intertwined with syntactic structures, elucidate cultural nuances and historical contexts, enriching the reader's understanding of the poems.

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APPENDICES

Appendix A

A table of linguistic markers for identification of ethnic stereotypes in journalistic discourse

Marker Type	Example	Description
Ethnonyms	"French"	Terms referring to specific ethnic groups, often carrying cultural connotations or stereotypes associated with that group.
Toponyms	"Paris"	Place names that may evoke certain stereotypes or cultural attributes associated with the location.
Anthroponyms	"Patel"	Personal names associated with particular ethnicities, sometimes carrying stereotypes about behavior, occupation, or social status.
Color terms	"Blonde"	Terms referring to physical characteristics, which may be associated with ethnic stereotypes, often unfounded or based on cultural perceptions.
Religionyms	"Buddhist"	Terms referring to religious affiliations, which may carry stereotypes about behavior, beliefs, or social practices associated with that religion.

National symbols/values	"American"	Terms referring to national identities, which may carry stereotypes about cultural practices, customs, or values commonly associated with that nationality.
Idiomatic expressions	"Mexican breakfast"	Fixed expressions or sayings that perpetuate stereotypes about specific ethnic groups, often through humor or exaggeration.
Adverbs	"Always," "never," "usually"	Adverbs indicating frequency or typicality of behavior, which may be used to reinforce stereotypes about ethnic groups.
Pronouns	"Everyone," "each," "nobody"	Pronouns used to generalize behaviors or characteristics to entire ethnic groups, contributing to the perpetuation of stereotypes.
Trope/Implicit methods	"Living in Tokyo means you're tech-savvy and workaholic."	Implicit statements or metaphors that convey stereotypes about certain ethnic groups without explicitly stating them.

A table of linguistic markers for identification of ethnic stereotypes in literature

Marker Type	Example	Description
Ethnonyms	"Austrians," "Italians"	Terms referring to specific ethnic groups, often carrying cultural or political connotations, as depicted in the text where the Austrians are portrayed as occupiers and the Italians as the oppressed.
Toponyms	"Austria," "Lombardy," "Italy," "Padua"	Place names representing specific locations, each carrying symbolic or historical significance in the narrative. For instance, Austria is depicted negatively as an occupying force, while Lombardy symbolizes the homeland and Italy represents unity and hope.
Anthroponyms	"Charles Albert," "Clemens von Metternich," "Paduan friends"	Personal names associated with individuals or groups, often used to denote historical figures or allies in the narrative, shaping the historical context and relationships between characters.
Religionyms	Not specified	Similarly, religionyms, which refer to names related to religions or religious groups, are not explicitly mentioned in the text but could contribute to ethnic stereotypes if used to characterize individuals based on their religious affiliations.

National symbols/values	"Italy," "motherland," "unity"	References to national symbols, values, and historical realities, particularly in relation to Italy, are prevalent throughout the text, portraying Italy as the collective identity of the people and symbolizing unity and hope.
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