

Philological education in Europe is at a crossroads, balancing tradition with innovation to meet the needs of a rapidly changing world. By embracing multilingualism, fostering intercultural understanding, and promoting inclusive and sustainable practices, philological education can play a pivotal role in shaping the future of Europe. As the continent continues to navigate its diverse cultural landscape, the importance of philological education in building bridges and nurturing a shared sense of identity and purpose cannot be overstated.

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THE AMAZON PSYCHOLINGUISTIC ARCHETYPE: LIWC-22 ANALYSIS

ПСИХОЛІНГВІСТИЧНИЙ АРХЕТИП «АМАЗОНКА»: АНАЛІЗ LIWC-22

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Automated text analysis tools can reveal the complexities of group communication through communication data [1, p. 188]. Linguistic Inquiry and Word Count (LIWC) is a widely used method for analyzing language to explore the connection between verbal behavior and psychology. LIWC functions by tallying the words in a text, enabling researchers to examine the

underlying messages and emotions, thereby offering a statistical and quantitative understanding of language.

Any spoken or written text can serve as material for LIWC analysis. A particularly rich source, which does not require actual and willing participants, is text taken from movies. In today's media societies, the characters in films and other audiovisual media are of immense importance. They provoke questions concerning their meaning and effects, calling for various forms of understanding [2, p. 16]. Given the significance of characters in modern media, this analysis employs LIWC to delve into the language used by female characters, particularly those representing the Amazon archetype.

Contemporary cinema frequently reinforces stereotypical gender roles, especially in Hollywood blockbusters, where male protagonists are typically depicted as protectors and saviors of women [3, p. 5]. This lack of representation for gender equality prompts an exploration of archetypes that challenge these norms, leading us to a closer examination of the Amazon archetype. This study focuses on researching contemporary heroic personalities as reflections of the current spirit of the time and models of popular philosophy. It covers the philosophical aspects of new personalities, including their essence, development, different types, main characteristics, and how they are perceived in society, encompassing both social and linguistic aspects [4, p. 35]. Specifically, the study aims to explore a relatively new type of female hero in movies, embodying the Amazon archetype.

According to Schmidt [5], the Amazon archetype is characterized by specific psychological traits. The Amazon embodies feminist ideals, committed to protecting women and children while actively opposing patriarchy. She values her freedom and self-reliance, taking pride in her ability to care for herself. Her competitive nature leads her to fear defeat, particularly at the hands of a man, and she often seeks to demonstrate her equality through physical means. The Amazon is prepared to fiercely defend herself against any threat, making her a formidable adversary. While unafraid of her own mortality, she is deeply concerned about the well-being of other women and children, seeing herself as a protector. Her sense of self is derived from her role as a rescuer [5, p. 28]. Previous research indicates that the Amazon's narrative function is centered around the struggle for truth, self-esteem, achievement, recognition, independence, appreciation, self-actualization, freedom, justice, equality, and fairness [6; 7].

This paper conducts a LIWC-22 analysis of the language used by twelve cinematic heroines across fifteen mainstream films. The heroines included in the analysis are: Éowyn (*The Lord of the Rings: The Two Towers*, 2002 and *The Lord of the Rings: The Return of the King*, 2003), Elizabeth Swann

(*Pirates of the Caribbean trilogy*, 2003–2007), Angelika (*The Brothers Grimm*, 2005), Alice (*Alice in Wonderland*, 2010), Margaret “Peggy” Carter (*Captain America*, 2011), Judy Hopps (*Zootopia*, 2016), Diana Prince (*Wonder Woman*, 2017), Lou Miller (*Ocean’s Eight*, 2018), Carol Danvers and Maria Rambeau (*Captain Marvel*, 2019), Okoye (*Black Panther*, 2018 and *Black Panther: Wakanda Forever*, 2022), and Natasha “Phoenix” Trace (*Top Gun: Maverick*, 2022). This article examines fifteen segments, comprising 12,107 words analyzed by LIWC-22 across 116 psycholinguistic categories. The findings are compared with the average values and standard variances of LIWC categories in films, as compiled by Boyd et al. [8]. These deviations highlight distinctive psycholinguistic attributes that characterize the archetype under examination.

The ‘clout’ category, which refers to one’s relative social status, registers high numbers when the Amazon fully embraces her role and achieves her desired position in society. In this state, she becomes the woman in charge, giving orders and demonstrating no hesitation. Conversely, the ‘tentative’ category reveals a low percentage.

The ‘authentic’ category, reflecting the degree of self-monitoring, shows low numbers, suggesting that the Amazon is often distrustful of her environment, expects no assistance in her mission, and feels lonely. As a result, she also registers low numbers in the ‘communication’, ‘friend’, and ‘conversation’ categories.

The LIWC-22 analysis includes both positive and negative tone dimensions, summarizing them into a single ‘tone’ variable. The algorithm assigns higher numbers to indicate a more positive tone, while values below 50 suggest a more negative emotional tone. The average ‘tone’ value for the analyzed material is 28, significantly lower than the mean figure. Additionally, the categories for ‘affection’ and ‘positive tone’ are low, while ‘negative tone’ is high. This indicates that the researched characters often feel underestimated and angry as they confront obstacles, particularly regarding issues of respect and misogyny. These findings corroborate the author’s previous conclusions based on narrative analysis [6; 7].

The Amazon is highly focused on achieving her goals, which may render her indifferent and detached. This is reflected in the low numbers in the ‘emotion’ category. She also employs few ‘adjectives’, traditionally associated with feminine speech, as she tends to keep her emotions private and rarely expresses or discusses them. She is, fundamentally, a woman of action.

High numbers in the ‘she/he’ and ‘they’ categories demonstrate her concentration on the welfare of others, usually women and children. The ‘drive’ category shows elevated numbers, illustrating the Amazon as a highly motivated and competitive individual, especially when

challenged by men. She is confrontational, ready to engage verbally and physically, as evidenced by low numbers in the ‘assent’ category. Additionally, high numbers in the ‘focus_future’ category indicate her propensity to plan and achieve her objectives.

Moreover, high numbers in the ‘moral’ category highlight her frequent discussions of ideals, pride, inequalities in life, and the fight for her rights. The Amazon’s inclination to live dangerously and engage in traditionally male professions and activities is further reflected in her high numbers in the ‘risk’ category.

In conclusion, the LIWC-22 analysis of the language used by cinematic heroines reveals the complex psycholinguistic attributes of the Amazon archetype, highlighting her strength, independence, and the challenges she faces within patriarchal narratives. This exploration not only underscores the evolving representation of female heroes in contemporary cinema but also invites further examination of their impact on societal perceptions of gender roles.

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АНАЛІЗ ДИРЕКТИВ ТА ЗВЕРНЕННЯ ДО АДРЕСАНТА**

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