

punctuation, widespread use of abbreviations like «LOL», «BRB», and «IMO», and intentional use of lowercase letters to establish a friendly and laid-back tone. Emojis and GIFs have transformed into influential tools that enhance or even substitute for text, conveying tone, emotion, and subtleties that are challenging to articulate with words. This «visual grammar» enables a more expressive and efficient style of communication, compensating for the absence of non-verbal cues. While some regard this phenomenon as a decline in language quality, it can be seen as a practical adaptation to the characteristics of the digital landscape.

In summary, the diverse impact of social media and online communication on modern language is unmistakable. It has fostered the democratization of linguistic creativity, enriched our vocabulary with terms that reflect the digital experience, and encouraged new forms of visual storytelling. Simultaneously, it has ushered in a trend of informality that may blur the lines between various communication contexts and diminish the clarity and precision necessary in academic, professional, and public discourse. This ongoing evolution of language is irreversible and continues to unfold.

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## **DISCURSIVE REPRESENTATION OF HUNGARY IN BELARUSIAN ONLINE MEDIA: A LINGUOCULTURAL PERSPECTIVE**

### **Дискурсивная репрезентация Венгрии в белорусских интернет-СМИ: лингвокультурная перспектива**

The aim of this study – to examine how Hungary is represented within the Belarusian digital linguistic and cultural environment by comparing discourse found on Onliner.by (the news source, covering political, economic, and societal developments both in Europe and globally) and interlux.by (commercial site targeting Belarusian travelers by promoting tours to various European destinations, including Hungary).

The corpus of materials from Onliner.by demonstrates that Hungary is primarily associated with international politics and socio-economic developments. News reports tend to emphasize the country's relationship with the EU, domestic political debates, and economic indicators relevant to regional dynamics. The tone is neutral and institutional, often relying on official analytical statements or expert commentary: «аналитики считают», «По данным Евростата, инфляция в Венгрии снизилась до...», or «Эксперты отмечают, что решения Будапешта могут повлиять на региональные цепочки поставок», which reinforces the credibility-focused style of the platform.

Headlines and leads commonly use constructions such as «*Венгрия заявила о необходимости пересмотра миграционной политики ЕС*», «*Правительство Венгрии обсуждает меры по ...*», or «*Будапешт выступил против новых санкций...*». Such formulations foreground emphasizes factuality rather than emotional engagement. Thus, the discourse of *Onliner.by* positions Hungary through pragmatic concerns such as governance, economic policy, and European integration.

By contrast, the discourse on *interlux.by* constructs a deeply aesthetic and emotionally charged image of Hungary: the country is presented for the Belarusian tourist as a desirable place-to-visit rather than a geopolitical actor. Linguistic strategies involve extensive use of evocative adjectives, sensory descriptions, and direct appeals to the reader – promotional texts include expressions such as «*Погрузитесь в атмосферу старинного Будапешта*», «*Откройте для себя лечебные купальни Сечени, уникальные в Европе*», or «*Насладитесь вечерней прогулкой вдоль величественного Дуная*». Imperatives create a sense of personal involvement and promise an emotionally rich experience. These slogans are inherently persuasive, shaped by the commercial goal of encouraging travel. Hungary is transformed into a lifestyle product, and factual information is stylized to appear attractive: «*Будапешт – город мостов и огней, где каждая улица рассказывает свою историю*», or «*Венгерская кухня удивит вас сочетанием ароматов паприки, вина Токай и традиционных десертов*». The language is expressive and vivid: adjectives such as «*живописный*», «*великолепный*», and «*аутентичный*» as well as metaphors like «*жемчужина Дуная*» serve to romanticize the destination, framing Hungary as an immersive experience. These formulations activate visual, tactile, and emotional imagery. As a result, the emphasis shifts from political reality and institutional tone of *Onliner.by* to sensory experience and emotionally appealing image designed to stimulate interest and desire.

This comparative analysis of these two websites reflects the diversity of communicative purposes within Belarusian online communication and shows a multidimensional picture of Hungary in contemporary Belarusian linguoculture. The interplay between pragmatic and symbolic representations created by the linguistic means is essential for understanding how the representation of a foreign country is formed – they are filtered through communicative intentions, genre conventions, and cultural expectations. Hungary, in this case, becomes a composite image shaped simultaneously by geopolitical reality and by the aesthetic imagination of travel discourse. Such findings illustrate the importance of examining digital discourses in how they shape distinct cultural representations.