



Article

A Comparative Study of Cultural Evolution in Spanish and French: Linguistic Features of Poetic, Folkloric, and Journalistic Discourses

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Abstract

The article deals with the topical issue of developing Romance languages, such as Spanish and French. The article aims to study the evolutionary processes in Spanish and French at phonetic, lexical, grammatical and stylistic levels. The empirical basis of the study is the texts of poetic, folklore and journalistic discourses. The article describes the common genetic origin of the Spanish and French languages, provides a critical review of the scientific literature on this issue, and compares the phonetic composition of the languages under comparison, the similarity of lexical composition, and grammatical and stylistic features in different discourses. The study is based on the following research methods: critical analysis, synchronic and diachronic analysis, comparative, historical and functional, genetic and contextual. The use of ideologemes as modern lexical innovations is a characteristic feature of Spanish and French texts belonging to different types of discourse. It is noted that the frequency of ideologemes in media texts is high due to the peculiarities of the Spaniards' and French national character. Compared to Spanish journalism, French journalism is dominated by a protocol style of presentation and much less subjective assessments. The main characteristics of French journalistic discourse are the tendency to express and standardize simultaneously, the religious orientation of the issues, and the use of precedent-setting phenomena. The folklore and poetic discourses of the languages under comparison are distinguished by national and cultural specificity, as they represent vocabulary with ethnically marked connotations describing the national character of the speakers.

Keywords: *phonetic, lexical and grammatical, cultural specificity, stylistic characteristics, poetic discourse, folklore discourse, journalistic discourse, comparative aspect.*

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Introduction

A language is a living organism that is constantly changing, developing, or, on the contrary, declining. The evolution of languages is influenced by the state status of the nation that speaks the language, as well as by language contacts and mutual influences, and the geographical location of the country within which the most significant number of languages are located. Most mutual influences and similar development trends are observed in the languages of one language group or one branch of languages. Spanish and French share an Indo-European language, and both are based on Latin. They are derived from a spoken form of Latin, the so-called "vulgar" Latin, which was spoken by the lower classes of the Roman Empire, including traders and soldiers. When the Roman Empire fell, numerous variants of Latin began to emerge, and these variants became tied to local territories. French and Spanish became languages in their own right between the sixth and ninth centuries and spread to other parts of the world, mainly due to French, Belgian, and Spanish colonialism. The spread of Christianity as a religion only accelerated the differentiation of languages.

Spanish is one of the most significant Romance languages. In addition to the vernacular Latin that formed its basis, Spanish was further shaped by the influence of the Visigoths, Arabs, and later the Reconquista, which established Castilian as the dominant dialect. The Arab and Visigothic conquests also had a significant impact on the development of Spanish. The French language is also based on Latin, its vernacular variant, but differentiating features emerged under the influence of the Gaulish languages, as well as the Franks, the Germanic tribes that conquered Gaul; thus, Old French is a combination of Latin, Germanic linguistic elements with local Gallic dialects. The standardization of French and Spanish occurred due to the status of the respective states as kingdoms, whose colonisation policy facilitated the spread of languages and the establishment of language contacts.

Despite their common genesis and belonging to the Romance languages, Spanish and French have phonetic, stylistic, lexical, and grammatical features that give them a unique linguistic flavour and represent an exceptional linguistic picture of the world that determines the relevance of the chosen topic.

Literature review

The study of languages in comparative terms through the prism of corpus linguistics and discourse analysis is presented in Taylor and del Fante's (2020) "Comparing across languages in corpus and discourse analysis: some issues and approaches", which forms the theoretical basis of our article. Valuable for our study

were scientific conclusions about the methodology of contrastive linguistics (Winford, 2003; O'Grady et al., 2017) and cross-linguistic studies by Vivas et al. (2020). The socio-cultural aspect of language research is presented in the works of Domínguez Anguera and Manegre (2024), Bulloc and Toribio (2009). The influence of language policy on the evolution of the French language and the formation of language ideology is studied by Kasuya (2001), "Discourses of Linguistic Dominance: A Historical Consideration of French Language Ideology". According to the scholar, the primary strategy of linguistic dominance is establishing a language hierarchy. Thus, when French was forced to cede the status of an international language to English, the ideology of "francophonie" emerged, trying to protect its privileges against the monopoly of English.

When studying the evolutionary processes of the Romance languages, which include French and Spanish, it is necessary to consider various factors, from historical to intra-linguistic. Two aspects should be considered when deciding on the origin of the Romance languages. The main reason for the similarity of all Romance languages is the typical source of their origin - vernacular Latin, and the identical features of these languages have been the subject of research in the works of many scholars (Banniard, 2008; Teyssier, 2004). The processes of evolution in the structure of the Spanish language are thoroughly studied in Coseriu's (2023) monograph "La evolución de la lengua española". The Spanish scholar Vilches Vivancos (2014; 2017) studied the peculiarities of the journalistic style of the modern Spanish language, identified the sub-styles of journalistic discourse, the penetration of elements of colloquial speech, professional and social jargon, and the dominance of anglicisms; he also conducted a detailed review of grammatical norms and usages (Vilches Vivancos, 2017). A separate scientific issue is the study of the semantic evolution of the lexical structure of the Spanish language (Vivas et al., 2017; Sartori et al., 2005).

Cecelewski et al. (2024) studied the phonetic level of French, in particular the diachronic variation of the aperture of mid vowels in recitation/publicist French from 1925 to 2023. The harmony of vowel sounds in French was studied by Nguyen and Fagyal (2008), and the phonetic composition of French in historical development and comparative terms with Latin was the subject of research in the article by Bermúdez-Otero (2018). The folklore discourse of the French language is studied by Beriss (1993). The linguistic analysis of the publicistic discourse of the modern French language is considered in the works of Croissant and Touboul (2009), Nouman Malkawi and Shehadeh Suleiman (2013), and Guilbert (2016).

Despite the considerable number of linguistic works that have studied the linguistic evolution of Spanish and French, there is still almost no contrastive research

on these languages, particularly within individual discourses, which is why this focus has been chosen for our study. In addition, this study's scientific novelty also lies in comparing three different discourses belonging to different styles of speech, artistic (folkloric and poetic), and journalistic. This comparison of different language registers in a single linguistic analysis, including the cultural context, is precisely new in linguistic research.

The study aims to investigate the evolutionary processes in the Spanish and French languages, namely the lexico-grammatical, phonetic, and stylistic characteristics of poetic, folklore, and public discourse types, in a comparative aspect.

To achieve this goal, the following tasks were outlined: to describe the common genetic origin of the Spanish and French languages, to conduct a critical review of the scientific literature on this issue, and to compare the phonetic composition of the languages under comparison, the similarity of lexical composition, and grammatical and stylistic features in different discourses.

Methodology

The methodological basis of the article is a combination of the following research methods: Critical analysis (for reviewing scientific sources and highlighting unexplored aspects of the problem), synchronic and diachronic analysis (for studying language categories in Spanish and French), a combination of comparative historical, comparative and functional analysis (to study language categories in historical and functional aspects), genetic analysis (to describe the typical genesis of the Spanish and French languages), as well as contextual analysis (to study lexical, grammatical, phonetic and stylistic features of the compared languages in different discourses).

The article is a research paper based on a comprehensive analysis of a corpus of texts from three discourses: poetic, journalistic, and folkloric. The corpus of texts became the factual basis for comparing the lexical, grammatical, and phonetic features of two Romance languages—French and Spanish. The selection of texts was random, with the main criterion for selecting journalistic texts being their publication in popular French and Spanish newspapers in recent years. Folklore and poetic texts were not limited to a specific synchronous period, as these genres are less sensitive to linguistic changes.

Results and Discussion

The problems of determining the number and classification of Romance languages, which include French and Spanish, remain unresolved in modern linguistics. The classification of the Romance languages has been modified depending on the features and language levels taken as a basis. In addition, different authors

distinguish a different number of Romance languages, as the status of several Romance languages remains controversial. The main reason for the similarity of all Romance languages is their common origin – Latin, as mentioned above. The reasons for the divergence of the Romance languages are as follows:

1. The different substrates on which vernacular Latin was imposed in the provinces of the Roman Empire (substrate is the features of the local, original language that dissolved in the colonising language; substrate, unlike borrowing, implies extensive ethnic mixing and linguistic assimilation of the indigenous population by the colonisers through the stage of bilingualism). The substrate of the Spanish language is Celtic, Iberian, and Basque, and the substrate of the French language is Celtic, and in the south, also ancient Greek;
2. Different superstratum (superstratum is the features of a language that have disappeared from a non-native population that remained in the original language. The most active superstrate was German. The inhabitants of the Roman Empire in different parts of Europe encountered different Germanic tribes);
3. different admixture (admixture is the influence of neighbouring languages on each other due to the long coexistence of two languages). The different geographical locations of the Romance languages have also determined the specific administrative characteristics of a particular Romance language. Thus, the Romance languages of the Iberian Peninsula are characterized by Arabic influence. Through Spanish, Arabic borrowings penetrated Provencal, French, and Italian. However, their number was smaller, and their form could differ significantly from that of Spanish. Where the population of Romance bordered on the Slavic peoples, the Slavic influence in the Romance languages can be observed (first of all, this applies to Romanian, where there is a large number of Slavic borrowings);
4. the state of the Latin language at the time of the colonisation of a province; and
5. the duration and extent of Roman influence.

The similarity of commonly used vocabulary can demonstrate the linguistic divergence of certain Romance languages, including Spanish and French (Table 1).

Table 1. Lexical similarity of Romance languages.

Lexeme	Latin	French	Spanish	Italian	Portuguese
<i>case</i>	<i>casus</i>	<i>occasion</i>	<i>ocasión</i>	<i>occasione</i>	<i>ocasião</i>
<i>lake</i>	<i>lacus</i>	<i>lac</i>	<i>lago</i>	<i>lago</i>	<i>lago</i>
<i>milk</i>	<i>lac</i>	<i>lait</i>	<i>leche</i>	<i>latte</i>	<i>leite</i>

<i>night</i>	<i>nox</i>	<i>nuit</i>	<i>noche</i>	<i>notte</i>	<i>noite</i>
<i>mother</i>	<i>mater</i>	<i>mère</i>	<i>madre</i>	<i>madre</i>	<i>meh</i>
<i>son</i>	<i>filius</i>	<i>fil</i>	<i>hijo</i>	<i>figlio</i>	<i>filho</i>
<i>daughter</i>	<i>filia</i>	<i>fille</i>	<i>hija</i>	<i>figlia</i>	<i>filha</i>

The above factors of the emergence of Romance languages are only a tiny part of the reasons researchers of the Romanisation period propose to consider. None of these factors can be absolutized or, conversely, ignored.

A comparative analysis of French and Spanish phonetic systems reveals similarities and differences. In both languages, the vowel system consists of five sounds, with a predominantly stable stress on the last syllable, although in Spanish, other parts of the word can be stressed. French has five different accent marks, while Spanish is characterized by two accent marks: the acute accent and diacritics. Both languages also have the palatal nasal sound /ɲ/. Spanish has no diphthongs, while French is prone to diphthongization.

Regarding consonant differentiation, French has some sounds absent in Spanish, such as /ɣ/ (guttural "p") or /ʃ/. In addition, French tends to reduce the final consonants in a word, whereas in Spanish, final consonants are not reduced. The distinction between /b/ and /v/ is not made in Spanish, but in French, /v/ is a separate phoneme (Gussenhoven & Jacobs, 2011), i.e., in Spanish, the /b/ sound has replaced the /v/ sound, while in French it is a separate sound. The similarities and differences between the phonetic systems of Spanish and French are shown in Table 2.

Table 2. Comparative analysis of the phonetic systems of Spanish and French

Common features	Distinctive features	
	Spanish language	French language
The vowel system consists of 5 sounds	no diphthongs	prone to diphthongization
Sustained stress on the last syllable prevails	Absence of /ɣ/ and /ʃ/ sounds	Presence of guttural /ɣ/ and /ʃ/ sound
Palatal nasal sound /ɲ/ is present	Final consonants are not reduced	Reducing the final consonants in a word
	There is no difference between /b/ and /v/ (the /b/ sound has replaced the /v/ sound)	/v/ is a separate phoneme

Source: author's elaboration

A unique discourse of language functioning is the journalistic discourse, i.e., the discourse of the mass media, which has several specific properties. This type of discourse most closely corresponds to the general definition of the phenomenon since it is connected with the moment and current events and is speech immersed in life. Folklore and poetic discourses are specific formations; they are realized in several stable communicative situations that serve various spheres of human activity. By transmitting general knowledge, they stabilize the life of French- and Spanish-speaking society by offering individuals options for behaviour in stereotypical situations.

Based on the linguistic analysis of a corpus of Spanish texts, in particular the weekly *El Mundo* (electronic version – elmundo.es) for 2020-2024, we can draw the following conclusions about the lexical, grammatical, and stylistic features of Spanish journalistic discourse:

1. the main properties of journalistic discourse are its influential nature, high evaluation, and informativeness. This functional saturation of discourse requires the author of the article, on the one hand, to present the facts of reality and carry out their social analysis, and, on the other hand, to convey their assessment to the addressee, to influence their consciousness and form an opinion;
2. articles often use the proper names of specific people with an indication of their position or social status, often in the headlines: *'el president Nicolás Maduro'*, *'el de Asturias Felipe'*;
3. the use of precedent-setting names: *Tal vez incluso llegue el día en que, haremos las veces de verdaderos Da Vincis de la era digital - Perhaps the day will soon come when we will become the true Da Vincis of the digital age*;
4. the proper names of material culture objects are used (*la gaita gallega - Galician bagpipes*, *la Sagrada Familia Cathedral of the Holy Family*);
5. names of holidays and events (*la romería pilgrimage*, *Los San Fermín de Pamplona - San Fermin's Day in Pamplona*, *la vendimia grape harvest*);
6. numerous names of a historical period or date are widely used, and translation skills need to be constantly improved to convey the realities of social and political life in Spanish-speaking countries; metonymy or their abbreviated designation is common (*La Moncloa or las fuentes del Ejecutivo the Spanish government reports*);
7. use of political and economic terms in figurative and precise meanings in the appropriate context. The terms used are primarily standard in society and known to non-specialists. If the author uses a highly specialized term, the text

- usually explains (for example, the economic term *el referente benchmark*; *reference point*, *target*; the technical term *la decantación decantation*, *defence*; and the legal term *la adjudicación distribution of funds*; *award*);
8. widely used stable phrases, clichés (*la igualdad social equality*, *un sondeo according to a survey*, *víctimas de prejuicios victims of prejudice*), as well as phraseology and proverbs for which it is appropriate to look for a translation in each particular language (*A Dios rogando y con el mazo dando*, *talón de Aquiles*, *prensa amarilla*, *piedra angular*);
 9. wide use of emotionally coloured vocabulary (*es una asignatura pendiente la dichosa autorización to grant the long-awaited permission*);
 10. the use of neologisms in journalistic texts that connect with new events and phenomena in society (*sancionar - to impose sanctions*, *tableta tablet*, *googlear google*, *teletrabajo remote work*, *freelance*). In the language of the press, verb neologisms are formed much less frequently than nouns or adjectives. The most frequently encountered neologisms are the first conjugation of -ar, derived from nouns: *ancianar (envejecer, convertirse en anciano)*, *antologar (elaborar una antología)*, *cortocircuitar (empleado metafóricamente en el sentido de interrumpir, frustrar, impedir que [alguien o algo] desempeñe correctamente su función)*. Among the most productive verb suffixes are -ear, -izar, -ificar. This is due to the internationalization of Spanish vocabulary in the scientific and technical fields;
 11. a lexical feature of Spanish journalistic texts is the frequent use of abbreviations and acronyms due to the authors' desire to convey more information in one publication and the general tendency to save the language and eliminate redundancy. The adequate transfer of abbreviations can be complicated even for experienced translators, so in the search for decoding and translation, it is necessary to use specialized dictionaries and reference books, study specialized literature, and scientific articles by linguists and Spanish scholars that highlight the difficulties of translating abbreviations and acronyms;
 12. excessive use of synonymous lexemes, when it is recommended to use the technique of omission: *prever con antelación to anticipate*, *progresar to scroll*. The materials under review also tend to synonymize verbs within the same text: (*señalar, destacar, notar, subrayar, fer hincapié, resaltar, enfatizar*).

The journalistic discourse of the modern French language is analysed on the examples of publications and headlines of Figaro (<https://www.lefigaro.fr/lefigaromagazine>) (2020-2024). The study identified the following characteristic features:

- frequent use of phraseological combinations that have the character of linguistic clichés ("*Une banquière Robin des bois condamnée en Allemagne*" - "*Robin Hood of banking convicted in Germany*");
- use of constructions such as "verb + que" when presenting someone else's statement, commenting on statements by political figures;
- the use of phraseological combinations such as "verb + noun" ("*La France négocie une voie vers l'Afghanistan*" - "*France is moving towards Afghanistan*");
- the use of neologisms formed with the help of some productive suffixes ("*Sans-papiers: le PS suit Aubry avec prudence*" - "*Undocumented: the Socialists follow Aubry with prudence*");
- the widespread use of impersonal syntactic constructions as headlines ("*Il faut sauver le soldat Mango*" - "*To save the soldier Mango*");
- prepositional and postpositional definitions, which are usually expressed by a noun or gerund with a preposition, infinitive or prepositional syntactic complex with a gerund ("*Fran ce Soir, le cas Lakah*");
- a special arrangement of parts of a statement characterizes newspaper reports. The part that is considered the most important for one reason or another is put in the first place and emphasized: "*Ben Harper, dans la lumière du gospel*" - *Ben Harper in the light of the gospel*; "*Enfants surdoués, en fants fragiles*" - *Extremely gifted children, fragile children*);
- the presence of phraseological units typical of newspaper messages. This phraseology, as well as the corresponding vocabulary, begin to acquire terminological features; they are separated from the general literary fund and become the property of the newspaper style: *L'espoir plus fort que la guerre* (*Hope is stronger than war*); *La méthode de saint Ignace* (*The Method of St Ignatius*).

In contrast to Spanish journalistic discourse, French journalistic discourse contains fewer subjective and evaluative language elements. The consequence of such a seemingly dry, protocol-like manner of expressing opinions is that newspaper reports lack imagery, metaphors, metonymies, and other figurative devices. The only exceptions are when short reports quote a passage from the speaker's direct speech containing a relevant image.

We agree with the position of Jean-Marie Charon (2014) that French journalistic discourse is distinguished by its religious orientation. Today, it is a significant network segment that influences the opinions of millions of French-speaking people (the so-called Cathosphère - the Catholic sphere). Particularly noteworthy in French-language religious discourse is the use of precedent phenomena by the author of a publication

to enhance the impact of illustrating factual material, which contributes to the formation of evaluative judgment. The precedent phenomenon becomes one of the elements of conveying the communicator's distrust of religious ideas. The results obtained indicate that authors of French-language media often resort to the use of precedent phenomena in order to give their publications maximum imagery and expressiveness. These discourse units often become a mental "frame" on which the entire publication text is "strung". In addition, previous phenomena significantly expand the semantic field of a statement, adding depth and significance, allusive connections, and evaluative value to it. Thus, they become an indispensable tool for influencing the addressee of a journalistic discourse.

A characteristic feature of French journalistic discourse is the combination of two tendencies: the tendency to express one's emotions and the tendency to standardize one's ideas. The journalistic style involves a range of emotionally expressive and evaluative words, including proper names and titles of literary works. The desire for expressiveness, imagery, and, at the same time, brevity is also realized with the help of precedent texts (texts familiar to anyone), which are an integral part of the journalistic language. The linguistic features of French newspapers are determined by their functional purpose - to present materials in the most sensational way possible to attract more readers.

Its thematic diversity and stylistic richness distinguish the vocabulary of the journalistic style in both French and Spanish. It is widely represented by commonly used, neutral vocabulary and phraseology, as well as bookish and colloquial vocabulary. The publicist discourse of comparative languages is characterized by a combination of words with contrasting stylistic colours: it uses both the aforementioned bookish and colloquial and high and low vocabulary. However, the use of diverse vocabulary and phraseology depends on the genre and should be subject to the principle of aesthetic expediency.

To compare the folklore discourse of modern Spanish and French, we have chosen the short genres of proverbs, sayings and riddles. The imagery of Spanish proverbs and sayings is expressed in the use of many artistic techniques of this genre: metaphor (*Hierba mala nunca muere; Gallina vieja hace buen caldo*), metonymy and synecdoche (*El que fue a Sevilla perdió su silla; El que tiene boca se equivoca*), simile (*El hombre como el oso, mientras más feo más hermoso*), epithet (*Del árbol caído todos hacen leña; A mala vida, mala muerte*), in the use of agioanthroponyms and proper names in the sense of common (*Manda, manda, Pedro y anda; Por el interés te quiero Andrés; Si si la montaña no va a Mahoma, Mahoma irá a la montaña*), the use of antithesis (*Al pan, pan, y al vino, vino; Hoy por ti, mañana por mí*), syntactic parallelism (*Si compras mejor cien ojos,*

que si vendes basta con uno solo), rhyme (*Haciendo y deshaciendo se va aprendiendo*), alliteration (*No hay rosa sin espinas; Caras vemos, corazones no sabemos; Perro ladrador, poco mordedor*), etc. (Folklore y costumbres de España, 1988, Vol. 1).

Spanish riddles (enigmas, adivinanzas) belong to the oldest historical and cultural layers, the secret language of primitive society, and the rites of initiation (Espinosa, 2009). The metaphorical nature of the riddle often becomes formative: *Somos dos hermanas que no cesamos de reproducirnos la una y la otra (el día y la noche); Five sheep eat the stack / Five run away (hands and a bridle)*. In addition to metaphors, riddles contain examples of metonymy, simile, hyperbole, antithesis, epithet, and sound imitation (Díaz Viana, 2022). By their form, riddles are often fully or partially rhymed and contain numerals: *"De París sacando el par, / y el nombre del tercer hombre, / hallarás el propio nombre / de la que me hace penar"* (Isabel) (Folklore and costumbres of Spain, 1988, Vol. 2).

From the narratological point of view, French proverbs and sayings express a private judgement about an object or phenomenon in speech and are most often based on antitheses (*Froides mains, chaudes amours* - *Hands are cold, heart is hot*; *Gens de bien aiment le jour et les méchants la nuit* - *Dark deeds fear the light*); express instruction, most often expressed by the phrase "il faut" (*Gouverne ta bouche selon ta bourse* - *Let your clothes be your guide*). Pronouns are usually absent in proverbs and sayings, objects are called by their names (*Le diable devenu vieux se fait ermite* - *The old wolf knows a thing or two*), and they can also take the form of questions or imperative sentences (*Qu'a de commun l'âne avec la lyre?* – *To know a thing or two about oranges*; *Borne – toi à la chaussure!* – *Shoemaker, know your shoes!*) (Maloux, 2001).

Communicants in French- and Spanish-speaking folklore and poetry discourses represent one social community. At the same time, within the collective are several gender, status, and professionally determined groups, each performing the role offered by the communicative situation. It is worth noting that discourse positions are genre-specific; communicators, switching to one or another "genre register", live the role prescribed by the genre and take a genre-specific position. For example, when performing works of French and Spanish-language ceremonial and non-ceremonial genres, the positions of communicators belonging to the same society will be different. Thus, the communicators are on equal conditions, possessing knowledge on an equal footing and taking an active position. Thus, the identification of the specifics of the organization of French- and Spanish-language folklore and poetic discourses in the cognitive-discursive aspect allows us to study not only the specifics of folklore communication but also the correlation between the cognitive structures of folk

consciousness and those represented by their linguistic units, to reveal the presence of a discourse model in the minds of folklore speakers.

A vivid national and cultural specificity distinguishes Spanish and French poetic discourse. Thus, poetic folklore texts present vocabulary with national and cultural connotations, particularly words describing the national character of Spaniards ("querencia" - a place where a person feels safe. Also, this term has been used to form such verbs as: "aquerenciarse", which means to get used to a place; the word "apapachar" - to love, to caress, which is used only for children, this verb reflects the Spaniards' unquenchable love for children. Also, the wealthy Spanish vocabulary includes the word "corrida", which is not only a symbol of Spain, conveying the national and cultural specifics of the country, but also contains the embodiment of the Spanish spirit. "Corrida" is a form of bullfighting, a traditional Spanish spectacle in which the leading role is played by a "matador" (from the verb "matar" - to kill), who kills a bull with a sword. Another unique word that reveals Spain's cultural customs and national flavour is the incendiary and passionate flamenco dance. Today, it is an art form based on various folklore musical traditions of southern Spain, incorporating interaction elements between different peoples (Phoenicians, Greeks, Arabs). Today, flamenco culture includes the fusion of musical accompaniment "el toque", singing "el cante," and dance "el baile".

The development of a language's lexical, grammatical, phonetic, and stylistic features is often determined by the evolution of a particular people's culture. After all, folklore discourse is an integral part of cultural heritage. The language system develops under the influence of cultural, social, religious, and historical factors, which shape linguistic and cultural identity (Layugan, 2024). For example, metaphors and imagery in Spanish are actively used in poetic discourse, reflecting deep cultural traditions associated with Spanish folklore and literature. At the same time, the French language, with its emphasis on elegance and precision, displays a particular stylistic refinement that highlights the cultural values of French aesthetics.

The phonetic features of languages often depend on the national mentality. Thus, Spanish is distinguished by its clear articulation and rhythmic structure, which, in our opinion, reflects the temperament of Spanish culture, while French, with its melodiousness and nuances, emphasizes the romantic and intellectual aspects of French identity (Galang-Pereña, 2024). These phonetic features shape the sound of languages and influence the perception of cultural values conveyed through language.

Cultural specificity also affects journalistic style. For example, Spanish journalism often uses rhetorical appeals and rhetorical questions in an attempt to engage the reader. French journalistic style is more restrained and characterized by

logical structure and reasoning, reflecting a tradition of rational thinking. These stylistic differences highlight cultural contexts and influence the formation of public opinion in each of these countries. As we can see, the study of cultural processes helps to gain a deeper understanding of linguistic features and opens up new perspectives for researching the relationship between language and culture, which is an important aspect of modern linguistics.

Conclusions

Thus, the phonetic systems of French and Spanish have many similarities, but French has five different accent marks, while Spanish has only two – acute accent and *dirge*. French is prone to diphthongization, whereas Spanish does not have diphthongs, nor do some consonants. French tends to reduce final consonants, which is not the case in Spanish. Similar features of the journalistic discourse of the languages under comparison are using political and economic terms figuratively, stable phrases and clichés, neologisms, and phraseological units. In contrast to French journalistic discourse, Spanish journalistic texts are more expressive, particularly in expressive syntax. There is also a significant number of abbreviations in the titles of Spanish articles. In French journalistic discourse, subjective and evaluative lexemes are minimized, and a more protocol presentation is observed. The French journalistic discourse combines several trends: religious orientation, precedent-setting phenomena to attract readers' attention, and the tendency to expressiveness and standard simultaneously. The poetic and folklore discourses of French and Spanish are nationally and culturally marked with appropriate vocabulary that conveys the national character of the native speakers.

The vocabulary of any language is the most mobile element. In the case of Spanish, the influence of French, Italian, Portuguese, and Arabic should be noted first and foremost. As for the analysed types of discourse, it is worth noting that ideologemes characterize journalistic discourse in both languages, the purpose of which is to influence the addressee's thinking. The frequency of using ideologemes in media texts is high, which is related to the peculiarities of the national character of the Spaniards and the French.

The practical significance of this study lies in the fact that its results can be used to further compare the typological features of two Romance languages – French and Spanish. The strengths of this study include the comparison of three different discourses and the multidimensional comparative analysis, which made it possible to compare languages in several dimensions, including the cultural one. The weaknesses of the study include the broad textual material from different synchronic sections,

since folklore texts reflect historical aspects of languages, while journalistic texts are a synchronic section of the current state of languages.

Further research is possible through a more detailed study of the phenomena of divergence and convergence in Spanish and French.

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Conflicts of Interests

The authors declare no conflict of interest.

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