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Master's Thesis

**Verbal Means of D. Trump`s Policy Representation in Present-Day British Mass
Media**

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CONTENTS

LIST OF ABBREVIATIONS

EM – Expressive Means

SD – Stylistic Devices

INTRODUCTION

This master's paper is devoted to the study of linguistic means of creating the image of a political leader used in the British mass media.

In the conditions of the modern information society, the mass media, being a powerful instrument of influence, play an important role in the formation of mass consciousness and public opinion. The main function of the media is becoming not informative, but manipulative. In the mass media, political images of both states and individual political leaders are purposefully created, forming in the reader of the message a value attitude towards a particular state or politician.

The political image of the leader of the state plays an important role in the sphere of international relations: the success of the country's foreign policy, the development of trade and economic relations with other states depends on whether it is positive or negative. The foreign policy image also affects the political processes taking place in the state itself: the negative image of the country can be used by opposition forces as one of the arguments in criticizing the government and its policies. In addition, the way political leaders are perceived by other countries has an impact on their political image in partner countries and in various kinds of international organizations.

Speaking about the reliability of the press as a source, it should be noted that gross factual errors and even falsifications are often encountered in the media, not to mention the assessments of certain socially significant phenomena. However, for this study, in addition to the reliability of the information reported, an important characteristic is also the frequency of the use of certain media images, which makes it possible to assess the degree of their stability and prevalence in public opinion.

Present master's work is devoted to the study of linguistic means used in the British media to create a political portrait of the President of United States of America Donald Trump. Publications in the British print periodicals with millions of circulations, like no other type of source, reflect the main, most stable and

widespread in these countries at the present time, ideas about USA in the person of its political leader.

The topicality of the present research is that this is the first time such a study is conducted. Due to this, we gain new knowledge about the functioning of language tools to create a media image of a politician would be gained.

The object of the research is the present-day British Mass Media.

The subject-matter of the research is verbal means of D. Trump's policy representation in presenr-day British mass media.

Theoretical value of the work lies in the systematic representation of the media images of the US political leader in British media texts over the past 3 years, the identification of common and differential means of their creation and the dependence of the media image on the external political situation.

Practical value of the work is determined by the possibility of using its results in the process of teaching the stylistics of the English language, preparing special courses and special seminars on the problems of political linguistics and linguistic and regional studies.

The aim of the master's paper is to study the verbal means used in the present-day British mass media to create media images of political leader's policy representation.

The aim of this study is achived by the following **tasks:**

1. Clarify the concept of "media image" by considering various approaches to this concept;

2. To study the qualitative characteristics of Donald Trump, created by British newspapers;

3. To analyze the means for the formation of evaluative media images by D. Trump, used by the British media;

4. Determine the role of the media in the formation and transformation of the political image of political leaders in United States of America;

5. Determine the factors that have a predominant influence on the formation of the media image of a political leader in the media.

Methods of research are analysis of texts and articles of present-day British periodicals for the additional methodology of content analysis and discourse analysis, which are systematically viewed in a systematic way of looking at the difference between text and other interpretations of results.

The novelty of the work is due to the fact that for the first time it explores the lexical, grammatical and stylistic means of D. Trumps' policy representation in present-day British mass media in a comparative way and reveals the dependence of the media image on the political situation and the balance of power in the international arena.

Compositionally the master's work consists of 82 pages.

In the **Introduction** defines the scientific field of research, substantiates the relevance of the topic, describes the purpose and objectives of the research, scientific novelty, theoretical and practical values of the work and research methods.

Chapter One includes the theoretical basis for the study of discourse, media-political discourse and media text.

Chapter Two deals with the image of a politician in the media and by which it is created stylistic means.

Chapter Three analyzes the modern British media, namely *The Guardian, The Telegraph* and how they represent the policies of Donald Trump.

Conclusions summarizes the theoretical and practical results of the research, outlines the main conclusions and outlines the prospects for further study of the problem.

CHAPTER ONE
MEDIA TEXT AS THE OBJECT OF LINGUISTIC STUDY

The media text is specific information expressed by speech in order to influence and persuade. Behind the media text is the linguistic personality of the journalist, his worldview, intellectual level, cognitive ability. Media text is characterized by logical completeness of statements, communicative intention and pragmatic attitude. Reflection in the text of the event implies the presence in it of the text (what is behind the scenes) - a fragment of the event described in the text. The text is implicit here. One of the communicative tasks of media text is to describe the text as it is seen by a journalist.

1.1 Discourse, media-political discourse, media text

The term "discourse" (from French discours, English discourse, lat. Discursus "reasoning, argument") is widely used in various sciences and is interpreted by researchers in different ways.

The ambiguity of this concept and various approaches to its interpretation in connection with the use in various sciences, such as linguistics, literary criticism, philosophy, anthropology, ethnography, sociology, sociolinguistics, psycholinguistics, cognitive psychology and others, make it difficult to determine the meaning and essence of the concept of "discourse". Nevertheless, it can be argued that at present the theory of discourse is an independent interdisciplinary field, reflecting the general tendency to integrate modern scientific knowledge.

Yu. S. Stepanov notes that the term "discourse" came into widespread use in the early 1970s. originally, in a meaning close to that in which the term "functional style" (speech or language) was used in Russian linguistics. The researcher saw the reason for the appearance of the new term in the peculiarities of linguistic schools, and not in the subject of research (Степанов, 1995).

Another scholar T. M. Nikolaeva gives the following, often homonymous, meanings of the term "discourse", used by various authors in the study of the linguistics of the text:

1) connected text;

2) the oral-colloquial form of the text;

3) dialogue;

4) a group of interconnected within the meaning of statements;

5) a speech work as a given in written or oral form (Николаева, 1978).

V. I. Karasik considers the discourse as "a text immersed in a communication situation", allowing for "many dimensions" such approaches to its study as linguistic, structural, linguistic, psycholinguistic, sociolinguistic and pragmalinguistic (Карасик, 2000).

There is a similar definition in N. D. Arutyunova, who defines discourse as "speech immersed in life", as "a coherent text in conjunction with extralinguistic, pragmatic, sociocultural, psychological and other factors" (Арютюнова, 1990).

Discourse is a phenomenon that is studied as it appears and develops, this term does not apply to ancient texts.

T. A. Van Dijk treats discourse as a social phenomenon, emphasizing that discourse is "a speech stream, a language in its constant movement, incorporating the diversity of the historical era, the individual and social characteristics of both the communicant and the communicative situation in which communication takes place. The discourse reflects the mentality and culture, both national, universal, and individual, private" (Dijk, 1997, p. 149).

In all the variety of approaches to the study of discourse, two directions can be distinguished. In the first understanding, discourse is seen as a speech practice, a communicative event, that is, "interactive activities of communication participants, establishing and maintaining contact, emotional and information exchange, influencing each other, intertwining of instantly changing communicative strategies and their verbal and non-verbal embodiments in communication practice" (Карасик, 2000, p. 5).

According to the second approach, discourse is an open set of texts, it is "a social activity carried out with the help of language in the conditions of the real world and real interaction of people" (Чернвявская, 2014, p. 112).

Media discourse includes the concept of the media, which is closely related to mass communication. T. G. Dobrosklonskaya gives the following definition: "Media discourse is a set of processes and products of speech activity in the field of mass communication in all its richness and the complexity of their interaction" (Добросклонская, 2008, p. 152).

Mass communication is "the systematic distribution of messages among numerically large, dispersed audiences with the goal of affirming spiritual values and exerting ideological, political, economic or organizational influence on people's assessments, opinions and behavior" (Шерховин, 1983, p. 348).

As T. G. Dobrosklonskaya observes, the concepts of "mass media" and "mass communication" are close, but not synonymous: "If the media are understood as a combination of technical means, public organizations and human resources that are involved

In the mass distribution of information, then mass communication is the very process of disseminating this information" (Добросклонская, 2005, p. 16).

Modern scholars characterize the media discourse as distant, retial (the message is transmitted to an unknown and not quantified recipient), with an individually collective subject (referring to the general position of the newspaper and the position of the author) and massively dispersed addressee (Виноградов, Платонова, 2000).

Media discourse is a dynamic communicative process that is implemented in a strict semantic field of relationships between individual cognitive structures of media text. Along with this, the media discourse is a system, and not a set of elements that are slightly interconnected, representing a single whole – a full-fledged type of discourse, which, in turn, has consistency as an important property of all completed and capable of independent functioning of the information space objects.

Thus, we can say that media discourse is called conscious speech-cognitive activity, which is thematically determined, in the media information environment, which implies the presence of the necessary semantic content, micro and macro rules for building communication, transferring and interpreting knowledge, cognitive creation practices. The following types of operations are carried out in a media discourse: comprehending or transforming the available information into meanings, transferring knowledge from one level of understanding to another, synthesizing knowledge of various types and contents, among which there is unique knowledge that is peculiar only to media discourse.

Media discourse has special features. M. R. Zheltukhina distinguishes the following:

1. fame (openness, accessibility, focus on the mass addressee);

2. group correlation (the addressee has common views with his group);

3. dissent orientation (creating a contradiction with the subsequent discussion);

4. mass orientation and dramatization, that is, the simultaneous impact on several groups (Желтухина, 2003).

As for political discourse, it is understood as a combination of "all speech acts used in political discussions, as well as public policy rules, sanctified by tradition and verified by experience" (Баранов, 1991, p. 33).

It includes the concept of political communication, which, in turn, is understood as communication, the main intention of which is the struggle for power

Political communication is designed to influence the distribution and use of power. This goal determines the manipulative nature of political discourse and determines the strategies and tactics characteristic of it. (Шейгал, 2000).

Now, the problem of defining the concept of "political discourse" in the field of development of political linguistics is still unresolved. The scientist linguist T. van Dijk proposed the narrowest concept of political discourse, namely: it must be limited to the political sphere of society, and it is also necessary to

include politicians' speeches, party programs, parliamentary speeches, etc. Thus, the scientist equates the concept of political discourse with the concept of discourse of political actors. To everything else, T. Van Dijk limits the concept of political discourse to a place. So, according to his studies, only what was said during political meetings, sessions, etc., that is, in an appropriate, strictly institutional setting, should be attributed to political discourse.

Political discourse, being derived from the general concept of "discourse", arises in the text. It would be a mistake to reduce the concept of political discourse exclusively to political texts. It goes far beyond the text, in addition to the text itself, the political discourse includes all the social and political subtext, as well as a number of other background knowledge. In addition, it is impossible to limit political discourse to just one text, because usually it is formed from several texts that have a logical connection between themselves. Despite the fact that political discourse cannot be reduced to text, it nevertheless originates precisely from texts. In this regard, the analysis of political texts is necessary for the analysis of political discourse.

Today, media text is understood as a specific result of media production – a media product, that is, a message containing information and presented in any form and genre of media, for example: newspaper article, television show, video clip, advertising message, film, etc., and addressed to a mass audience. To create media texts, a media language is used – "a set of means and techniques of expressiveness", which largely determines the nature of media culture – "a combination of material and intellectual values in the field of media" (Челышева, 2013, p. 532).

Mass media have a powerful influence on the state of the public consciousness, since most of its ideas about the world people receive from newspapers, magazines and TV shows. The distinctive features of the media are their publicity, that is, an unlimited range of consumers; indirect, divided in space and time interaction communicants; one direction of influence from the communicator to the recipient, the impossibility of changing their roles. At the

same time, the media are created not only for the transfer of information and information, but also are active participants in socio-political and economic processes, participants that create situations and shape mood.

Media discourse is an activity carried out by subjects of mass communication, which is why it is motivated by a certain purpose, depending on which it acquires a specific content. Possible purposes of media discourse are description and explanation, regulation of the addressee's identity, influence on the consciousness of the recipients, assessment of reality, forecasting of the situation, etc.

The presence of a goal in the media discourse indicates that it is in a certain modality in relation to a particular subject area. This means that media discourse describes, explains, predicts something that is perceived as a real subject, and why rational judgments can be constructed. Subject area of media discourse includes concepts that form its thematic and semantic "core". The purpose that the media discourse puts in front of itself is also realized in its own communicative plan and is specified in the communicative characteristics. The status and role and situational and communicative peculiarities of communication participants, conditions for the transmission and receipt of inaccurate communications, communication strategies, and communication methods — all of this, on the one hand, affects the interpretation of messages, but on the other hand forms part of the semantic structure.

The subject area is expressed in the media discourse in specific symbolic forms, with the help of linguistic units, linguistic acts and expressions that form text unity. Texts as units of media discourse have ambiguous status in the media discourse. One and the same media text can acquire certain semantic shades depending on different contexts. In addition to the actual communicative context, they distinguish such important for the actualization of certain contexts as grammar, existential, situational, socio and historical.

So, media discourse addresses society as a whole. This leads to the use of a commonly evaluative vocabulary, mainly socially significant and socially fixed

linguistic means and socio-political terminology. In the study of the problem of classification of texts of mass media, attention is drawn to the fact that the aggregate types of mass information should be regarded as a holistic stream of social information. That is why the classification of media texts is carried out in accordance with the predominance of one of the two main functions of the media — informative or analytical. Thus, the basis of the content of information media discourse is a message, fixing the fact as an event; a common feature of analytical media discourses is the interpretation of facts, their analysis and generalization (Матюшенков, 2005).

A media text is understood as a dynamic complex unit of a higher order, through which speech communication in the field of mass communications is carried out. The term media text can be considered as a hyperonym for a number of terms: journalistic text, PR text, journalistic text, newspaper text, television and radio text, advertising text, Internet media text, etc. Its three main areas of operation are journalism, PR and advertising.

The concept of a media text was first formulated in the most complete form in the studies of T. G. Dobrosklonskaya (2005, 2007, 2008). Foreign experts, for example, A. Bell, T. van Dijk, M. Montgomery, N. Feuerclough, R. Fowler, also studied the functional and stylistic features of the media language, the typology of media texts and linguistic media technologies.

Today, a media text is understood as a specific result of media production – a media product, that is, a message containing information and presented in any form and genre of media, for example: a newspaper article, TV show, video clip, advertising message, film, etc., and addressed to a mass audience. To create media texts, the media language is used – "a complex of means and techniques of expressiveness", which largely determines the nature of media culture – "a set of material and intellectual values in the field of media". (Челышева, 2013, p. 532)

Most researchers agree that the specificity of the media text is as follows:

- in a combination of expressiveness and standard, figurative and logical,

- in a combination of conservatism and mobility,

- in the presence of linguistic means with an emotionally expressive coloring; vocabulary related to different styles of speech (from jargon and vernacular to high, book vocabulary),

- in the use of emotionally colored, evaluative vocabulary and phraseology (both ameliorative and pejorative),

- in the use of emotionally and expressively colored syntactic structures (Пронина, 2014).

1.2 Critical discourse analysis in disclosing the media image of a politician

Such a method of linguistics as critical discourse analysis is aimed at understanding how and why certain texts influence readers and listeners, creating certain images in them. T. van Dijk (1993), who is the founder of the method, gives it the following definition: critical discourse analysis is a type of discourse for analytical research that, first of all, examines the ways of abuse of social power, domination and inequality that are established, enforced, and also mediated in the text and speaking in a social and political context.

Norman Fairclough (1993) defines critical discourse analysis as an interdisciplinary approach to the study of discourse that views language as a form of social practice. Scholars working in the tradition of critical discourse analysis argue that social (non-linguistic) practice and language practice are mutually reinforcing and explore the principles of establishing and strengthening social power relations through the use of language.

Critical discourse analysis views language as a form of social practice and concentrates on the modes of ideological and political considerations expressed in oral speech and written texts. Clarifying ideologies and sources of power – common interests that are characterized through the systematic examination of semiotic data, be it written, oral or visual data. Critical discourse analysis examines

ways of lexical or grammatical display of ideological obligations, as well as the establishment of the power of certain groups over others (Wodak, 2011).

Critical discourse analysis assists linguists in examining texts for hidden meaning. As a result of using this type of analysis, the researcher manages to identify the attitudes, values and intentions laid down by the communicator, which are invisible to the naked eye. The research materials are political texts written at critical and everyday moments, since they include the vocabulary necessary for analysis.

Critical discourse analysis is not limited to linguistic analysis alone; for its implementation it is also necessary to consider the text in its social, historical, political and other aspects.

When conducting a critical discourse analysis, it is important to remember that the media are often used as a manipulative tool in political and social struggles. It is worth closely monitoring the language of the media, which only at first glance may seem objective. Upon closer examination, it becomes obvious that the media carefully control the content of the broadcast information.

N. Fairclough developed a three-level study of discourse, the purpose of which is to compare three different forms of analysis: analysis of the language of texts, analysis of the practice of discourse (the process of production, distribution and consumption of text) and analysis of discourse events as examples of sociocultural practice (Fairclough, 1989, 1993).

According to critical discourse analysts, the three levels of discourse analysis have the following goals: the first of them – the micro level – is a descriptive stage when the main formal properties of discourse are considered. At the second stage (meso level), there is an interpretation, the desire to connect discourse with the social process. In the third stage (macro level), discourse analysis assesses the relationship between the text and broader social processes; for example, what social issues were of particular importance at the time the text was written (Fairclough, 1993; Caldas-Coulthard, Coulthard, 1996; Johnstone, 2003; Richardson, 2007).

The social aspect also plays an important role in critical discourse analysis. T. van Dijk argues that the central concept in the most important works of discourse is power, or rather social power groups and institutions of society. The types of power can differ depending on the resources used to maintain that power. The coercive power of the military and aggressive people will be based on force, the rich will be in power because they have money, while for more or less confident parents, teachers or journalists, power can be based on knowledge, information and power. Note also that power is rarely absolute. Certain groups can more or less control other groups, or only control them in a particular situation or social sphere. In addition, ruling groups may, to a greater or lesser extent, be able to resist or express approval, make certain decisions (Dijk, 1993, p. 249-283).

The content of the social aspect is the connections that are built between people through interaction with other representatives of society and public organizations. Thus, an important social component of the image of a male politician is his role in the family as husband, brother, father, uncle, etc., certain social roles in society.

The concept of a sociocultural context is formed on the basis of the social and cultural eventfulness of a particular time, which, in turn, is reflected in a number of spheres of social life, including art and politics. The socio-cultural context is largely influenced by national and cultural characteristics, as well as the characteristics of the era.

1.3 The role of the media in shaping public opinion

In the information society, virtually unlimited information is available to each consumer. That is why the role of the media is increasing, both in creating public opinion and in shaping the point of view of a specific consumer in a specific situation.

There are many definitions of the term "mass media". In addition to definitions of an encyclopedic nature, we are interested in those definitions that carry information about the goals and methods of work of the media.

So, for example, O. V. Aleksandrova means by the media a group that builds messages with embedded values, and which disseminates these messages to certain segments of society to achieve a specific goal. The word "|group" includes television, newspapers, radio, magazines, the Internet, etc. (Александрова). Attention is drawn to the phrase "embedded values", which testifies to the media engagement as understood by the author.

Awareness of the latest events in social and political life is necessary for a modern person in order to rationally and objectively assess the situation on the world stage and in his own country. The media have always served and will continue to serve as the main source of information. As a result, having complete information, controlling access to it, passing it through oneself, highlighting individual elements from the general mass, giving some special weight, belittling the value of others, the media turn into a powerful tool for influencing public consciousness.

In this regard, the media are often referred to as the "fourth estate" (along with the legislative, executive and judicial). Acting as a powerful instrument of influence, the media is a means of manipulating public consciousness. By processing information and transmitting it to the reader, as well as explaining and ranking the events that have occurred, the media participate in the formation of moral norms, assessments and tastes, build a hierarchy of society values, one might say, they impose their ideas of truth on the reader. Thus, the media shape the linguistic tastes of society, reacting most quickly to changes in the language and reflecting them.

The media can effectively shape public opinion by focusing on certain issues that require public attention and response. The large amount of data now indicates that information in print or on the air has a significant impact on how and what citizens think they consider "important issues" (Lane, 2012).

When broadcasting news, journalists usually provide information about background events briefly, most of the reporting is devoted to assessing the news, conveying their point of view. Thus, people are more likely to be confronted with arguments and evaluations than with the event itself.

The relationship between citizens and the media plays a significant role in shaping the response of society to events. From this point of view, the mass media perform an extremely important function: they influence how the image of a state or politician is perceived in their own country and abroad.

So, speaking about the role of the media in modern politics, there are several important aspects.

Firstly, it is the mass media that are the indicator of current events: they not only cover them, but also perform the function of identifying the most important social and political phenomena; that is, rank them.

Secondly, on the one hand, the media select the most relevant information, thus, outlining the range of political and social problems, on the other hand, the media themselves determine the "agenda" and form a kind of reality. The media are able to correct the views of recipients on a particular problem, and the media's focus on certain issues can purposefully divert public opinion from other problems.

At the same time, the mass media create a virtual political reality as a result of interpreting events, forming a news feed, creating images of politicians, etc. Thus, it should be noted that in the current situation, in which the nature of international relations is often directly related to the personal characteristics of the leaders representing the state, the media play a special role.

Some researchers have suggested the idea that in influencing the audience, the media themselves are influenced by various factors. Media content is influenced by the following:

- relations and socialization of media workers;
- ways of organizing the work of the media;
- ideology of power structures;

• other social institutions and forces, for example, economic structures or cultural demands of the audience for content (Shoemaker, Reese, 1994).

Undoubtedly, the main goal of political leaders is to win over a wide audience in order to form a camp of supporters. At present, as Gadi Wolfsfeld rightly notes, if you do not exist in the media, you do not exist in politics. In parallel with this thought, she talks about four basic principles of media language, which are as follows:

1. The mass media, as a rule, are subordinate to someone's political interests.

2. There is (and cannot be) such a thing as objective journalism.

3. The images that are created by the media, as a rule, have a significant impact on the political process.

4. The most important influences of the media on citizens must be unintentional and subtle (Wolfsfeld, 2011).

Hence, it can be argued that the media are the source of information about all political actors; the media have a significant impact on the audience, working to achieve the goals of the subjects of the political process. In a competitive political struggle, information resources usually play a decisive role.

1.4 Maniulative strategies and tactics used in mass media discourse

In today's world, people are exposed to various types of manipulation, including through the media. At the same time, the media are considered as the main tool for shaping and adjusting public opinion.

It is known that manipulations exist at any language level – phonetic, morphological (graphic), lexical and syntactic.

Manipulability within the discourse is realized through the technology of speech manipulation – a system of using a set of tools for its implementation. Given the discourse approach to the study of manipulation, the tools of speech manipulation in the English-language press should be considered inseparable from

newspaper and media discourse. The concept of "tools of speech manipulation" in the press includes tactics, techniques, verbal means that implement strategies to create illusions, generate emotional tension, heroism, discredit (Сіденко, 2006).

The most common methods of speech manipulation in the press are the use of rumors, contrast, ridicule, distraction, unspoken (context), frankness of the statement, information noise, frightening topics, creation and construction of facts.

There are a huge number of strategies and tactics that are constantly used in the media to manipulate human consciousness in order to represent the image of a politician in a positive or negative way.

Among the main tactics are the following: overemphasis (silence), wearing a mask (solidarity), labeling, accusation / insult, hint / intrigue, play with motive.

Strategy is the process of developing and implementing a communicative task that is set up to effectively influence the addressee. Tactics, on the one hand, are a way of speech influence, a set of speech means, on the other hand, a way of implementing a strategy. Within one strategy, there are several speech tactics that work on it. The communicative move is a specific means of achieving the communicative effect set in the tactical setting. (Миронова, 2000).

In political discourse, the strategy shapes the intended image of the politician. As a rule, a politician chooses a role and an appropriate speech mask. Forecasting the audience, their expectations of the politician are a communicative strategy, and the means of its realization is a tactic. (Славова, 2006).

The readers' minds are manipulated by the print media through linguistic means and techniques of organizing text that form manipulative strategies.

The impact on consciousness in the media using manipulative strategies in which the following tactics are implemented:

– evasion strategy – includes tactics for tagging, shining generalizations, transferring, and using neologisms;

– strategy for distortion of information – tactics of repetition, hyperbolization and reduction, simplification of concepts, silence, falsification and fabrication of facts, as well as fragmentation of the holistic picture;

−　expression immunization strategy − tactics for referencing authority and the use of universal expression;

−　strategy of modifying the illocutionary power of expression - tactics of categorical and non-categorical nomination;

−　group identification strategy − inclusiveness and distance tactics;

−　a relevancy structuring strategy is the tactic of providing important information at the beginning and end of a message and using implicit hits (Дмитрук, 2002).

However, titles are of great importance. They should be concise, visible, simple, clear. The headline must immediately attract the reader's attention so that the reader can read the entire text.

Headlines in print media use an informative, emotional, influential (manipulating), interpretive, formative and predictive strategy (Силюк, 2019).

Among the main tactics are the following: overemphasis (silence), wearing a mask (solidarity), labeling, accusation / insult, hint / intrigue, play with motive.

Also typical for headlines are:

−　Using interrogative questions that imitate direct communication creates the illusion of direct dialogue with the audience (*How can I help you?*);

−　Using present simple tense for past events (*Parliament confirms new stray dog policy*);

−　Leaving out auxiliary verbs　(*New policy decided by Parliament*);

−　Using infinitives for future events (*Parliament to decide new policy tomorrow*);

−　Leaving out articles (*Prime Minister hikes Alps for charity*);

−　Leaving out "to be" (*Residents unhappy about new road*);

−　Leaving out "to say" (*Bush on Iraqi invasion: "This aggression will not stand."*);

−　Replacing conjunctions with punctuation (*Fire in bakery: hundreds dead*);

–   Using figures for numbers *(7 days to Christmas – shoppers go mad).* (Тхоржевська, 2020)

1.5 Contrasting "One`s own – Stranger" in mass media discourse

One of the main concepts actualized in the language of the press is the conceptual opposition "One's own – Stranger".

As a reference definition of the concept "concept" is taken the interpretation of E. S. Kubryakova: concepts are operational content units of thinking, or quanta of structured knowledge, which allow to store knowledge about the world and reduce the variety of observed and imaginary phenomena to something unified, bringing them under one heading (Кубрякова, 1996)

Conceptual opposition "One's own – Stranger" refers to those concepts that in English political discourse can be conveyed by a variety of linguistic means.

In the English-language linguistic literature, the words "self" and "other" or "alien" are used to denote this opposition. In order to identify the linguistic means that are used to implement the conceptual opposition "One's own – Stranger" in political discourse, we must first define the core of the concepts of "one's own" and "foreign". The core of these concepts can be distinguished based on the analysis of dictionary definitions of the words "self" ("own") and "other", "alien" ("stranger").

In the English dictionary A.S. Hornby gives the following meanings of these words.

Self, n. 1. person's nature, special qualities; one's own personality; 2. one's own interests or pleasure.

Other, adj., pron 1. an additional one; a different one; 2. when one member of a group is compared with any ~ member of the group, other is usually used; 3. Different.

 Alien n. (legal or official use) foreigner who is not a subject of the country in which he lives.

Alien, adj. 1. foreign; 2. alien (to), differing in nature or character; 3. contrary or opposed (to). (Hornby, 1980)

The analysis of dictionary definitions allows revealing the following meaningful features of the concept "own" in the English-speaking conceptosphere:

1) I;

2) people like me;

3) my qualities and features;

4) qualities and features of people like me;

5) my interests;

6) the interests of people like me;

7) what gives me pleasure;

8) something that gives pleasure to people like me.

The concept of "stranger" has the following features:

1) not like me / us, different from us;

2) one who has views opposite to mine and those like me;

3) a foreigner.

These concepts, of course, are not limited to the above features, because they are described on the basis of dictionary definitions, which reflect only the most general, essential features, while the concept is formed on the basis of ordinary rather than theoretical knowledge and may reflect any, not necessarily essential, features of the object (Бодырев, 2002, p. 24).

Thus, the selection of essential features allows to determine the core of the concepts of "own" and "foreign", while the periphery of these concepts will be determined in the course of further research in the analysis of ways of their representation in different contexts. So, the core of the concept of "one's own" includes the conceptual feature "I and such as I do", and the core of the concept of "another's" – the feature "not like me / us". Thus, only in comparison with "one's own" can one or another object be called "foreign", and when evaluating "another's" the image of "one's own" is always activated. Correlation of oneself with others allows one to identify one's group, to delineate its boundaries, to

describe "one's own", to understand how "one's own" perceive oneself. That is why "one's own" and "another's" are considered as conceptual opposition.

The formation of "own" and "foreign" group occurs on two levels, in two planes. One level is the generally accepted notions of the world, according to which there are communities of people united, for example, on the principle of national, gender, political, social, etc.

Classification of "own" and "foreign" can occur in another plane, namely, at the second, evaluative, level: in the perception of certain phenomena, they are classified as "own" or "foreign" depending on the degree of their compliance with existing in these environment norms, or, in other words, the degree of their compliance with the values of the subject. Moreover, in the evaluative perception of the object as "own" or "foreign", the first level, ie, the generally accepted division into "own" and "foreign", can be ignored. For example, a person of the same sex, age, nationality and social status is nevertheless perceived as a "stranger" if he behaves strangely, unusually. If an object or phenomenon deviates from the norm, or if, according to the scale of values common to a given group, the object is perceived negatively, it is perceived as "stranger".

Here it is important to note that "another's" does not always mean "bad", and "one's own" – "good". "Own" is, first of all, a norm which in some situations can have a positive charge, and in some negative. After all, not always "his" is praised, on the contrary, quite often "his" is criticized, ie, his norm is not considered a priori the only correct, but rather natural. "Other's", in turn, does not always carry a negative charge, and deviation from the norm can cause both condemnation and vice versa, approval, and the latter means that "their", "their" standard is perceived negatively and implicitly criticized (often reinforced) and explicitly).

Assuming that at the evaluation level "alien" receives a negative or positive evaluation, it is advisable to distinguish three conceptual features in the concept of "alien": "enemy", "friend", "other", any of which can be activated depending on the context.

An "alien" object is considered an "enemy" if, in addition to the meaning of "not like me", the meaning of "rivalry or threat to "one's own" is applied to it.

An "alien" object is considered an "enemy" if, in addition to the meaning of "not like me", the meaning of rivalry or threat to "one's own" is applied to it.

"Friend" is an object that for some reason can not belong to "their", ie, a deviation from the norm is (and in this case, often the deviation is not fixed verbally, it is implicit or refers to the background knowledge of the addressee and recipient), but emphasizes the presence of common features, or norms shared by "their" and "others", while the selected rules are recognized as correct and carry a positive charge. "Other" is an object that, like "friend", deviates from the norm adopted in its environment, and the assessment of this deviation "by themselves" carries a negative charge. Unlike the "enemy", the "other" does not pose a threat, but the marked deviation is one of the features according to which the object is identified as "foreign", and often this identification highlights the positive features of "their".

At the first level, ie in the plane of generally accepted ideas about the world, the most vividly conceptual opposition of "one's own – another's" emerges on the basis of national identity. Here "one's own" is a person of the same nation or state as the subject, and "another's" is a person of another nation or state. National identity presupposes the process of comparing and identifying oneself with other individuals of one's nation or state. Identification of oneself with other objects occurs on the basis of common territory, way of life, system of values, ideas about the norm of existence, social attitudes (Гришаева, 2007, p. 118).

An analysis of the empirical material has shown that in the British press there is a certain set of recurring themes in which the concept of "one's own – another's" is most evident. In this article, we will consider the thematic block: the relationship between Britain and the United States. The choice of this thematic block is due to the fact that it has received wide coverage in the British press, and the opposition "one's own – another's" is realized in it in the most multifaceted

way. In publications about the United States, the concept of "alien" is most often represented by the conceptual feature of "friend".

It would be wrong to say that all authors purposefully form such a view of the United States in the mass consciousness – along with publications aimed at creating an image of the United States-friend, there are quite a few articles in which Britain calls to oppose US policy, and appealing to the image of the United States. Friend, the authors change the evaluation mark of this image from plus to minus. In fact, that is, at the level of conventional notions of the world, the United States is a foreign object to Britain in terms of national identity – it is a different nation, a different state. At the same time, Great Britain is a partner of the United States, in many political actions they officially act as allies, in addition, the United States and Great Britain share some common values, so on the second, evaluative, level, the United States is a "friend".

At the evaluation level, the concept of "friend" in relation to the United States can carry both positive and negative charge, as illustrated by the following two examples:

1. "*At heart, at root, at centre, and in a very final way, we and the United States are on the same side*" (The Times. 13.01.07).

2. "*The country seems to be in a mood to seize the moment of Mr Blair's impending departure to choose a radical new turn: end the ruinous special relationship with America…*" (The Times. 08.09.06).

Although both sentences recognize that the United States is a friend (1. on the same side, 2. special relationship), but the first contains a plus sign due to syntactic repetition using synonyms with a positive evaluation component and the phrase on the same side, while the second example carries a negative charge due to the token ruinous with a clearly negative value.

Thus, the United States is usually represented in the political discourse of the British press as "friends", and the concept of "friend" can have both positive and negative evaluation potential.

The conceptual opposition of "one's own – another's" in publications on the United States is represented by various linguistic means, the use of which helps to clarify the concept of "foreign" and to reflect such a feature as "friend". At the lexical level, words with the word "friend" (friend, special relationship, ties, to stand with, on the same side, ally, alliance) are used. At the stylistic level, it is actualized with the help of such techniques as metaphors, allusions, comparisons, etc.

For example, in one of The Times's publications, the United States is compared to a bear:

"*That, like a big, rough, but loveable bear, "clumsy" America can be an embarrassing friend but must remain at the deepest level a friend*" (The Times. 13.01.07).

The use of the rather rare word loveable and the unusual contextual use of the word clumsy, as well as the presence of the phrase at the deepest level and the re-friend, create a positive image of the United States. Another sentence uses an allusion:

"*I am not comparing Guantanamo with Gulag, or America with the Soviet Union — it's nothing like as bad as that*" (The Times. 13.01.07).

The author appeals to the reader's stereotypical ideas about the Soviet Union and the Gulag, and these ideas are obvious to him. The example illustrates which place among "foreigners" Russia occupies and which the United States occupies Russia has a clearly negative charge (nothing like as bad as that), while the United States receives a positive assessment in this comparison.

The concept of 'friend" in relation to the United States is implemented at the syntactic level: mainly through the use of structures with a writing connection, in particular with the union and (we and the United States, the US and Britain, the US and UK, the US / UK- incited coup).

If the above-mentioned means are aimed at clarifying the concept of "foreign" and highlighting such a feature as "friend", then the morphological level emphasizes the opposition relations between Britain and the United States, based

on different nationalities, ie involved the first level (level generally accepted ideas). Here the technique most often used is the use of possessive and personal pronouns of the 1st person (we, our, us) to denote "their" in opposition to the United States, ie, the opposition we – USA / Americans is emphasized.):

"The Americans are calling us wimps for allowing British sailors and marines to be kidnapped without a fight, and even bigger wimps for being so pathetically toothless in our response" (Mirror. 02.04.07). (Alieva, 2008)

In conclusion, the following conclusions can be drawn. First, the core of the concept of "one's own" is the concept of "I and such as I am", the core of the concept of "another's" – "not such as I / we".

Secondly, the formation of "own" and "stranger" group occurs on two levels, the first level is the generally accepted ideas about the world, the second level is evaluative, ie "own" and "foreign" groups are formed based on compliance with values and norms adopted in "their" group. Third, at the evaluative level, the core of the concept of "alien" includes the conceptual features of "enemy", "friend", "other", each of which is updated depending on the context. Fourth, in the British press in publications on the United States, the conceptual opposition of "one's own - another's: at the evaluative level is realized through the conceptual attribute of "friend". Fifth, this conceptual opposition is expressed in political discourse in both explicit and implicit forms and is represented by a variety of linguistic means.

Conclusions to Chapter One

1. Currently, there are different approaches and definitions of "discourse" in connection with its use in various fields of knowledge, namely: in linguistics, literature, philosophy, sociology, cognitive psychology, sociolinguistics, psycholinguistics, pragmalinguistics, etc.

2.   This diploma paper follows the understanding of discourse as a set of thematically related texts. In this interpretation, examples of discourse are political and media discourses.

3.   Media discourse is the interaction of processes and products of speech activity in the field of mass communication. Political discourse is understood as a set of linguistic acts used in political discussions.

4.   In modern conditions of mediatization of politics, when the media is an important element of political governance, it is possible to talk about the merging of political and media discourse.

5.   This study refers to the media-political discourse, understanding it as a set of media texts created by journalists and related to political issues, namely: articles in the British media dedicated to Donald Trump.

6.   The main source of information about the situation in own country and abroad is the media. The media is a powerful tool for influencing public consciousness and public opinion, as the interpretation of world events is presented through the prism of the media themselves, which identify and interpret the most important, in their opinion, social and political phenomena, shaping and adjusting the views of recipients this or that problem.

7.   In any media text there is an explicit or implicit assessment, which varies depending on the values, moral attitudes, views and cultural affiliation of the author. The author's assessment is aimed at influencing the consciousness of the recipient.

8.   Most of the news reported through the media is related to events in the political arena and political leaders. Actively using modern media technologies, politicians work carefully on their image, which is reflected in the media.

9.   The media image is considered by researchers, on the one hand, as an image formed by readers based on the perception of information, on the other hand, as an image already formed by journalists and transmitted to the readership. Thus, the media image of a political leader is formed on the basis of information

broadcast by the media, as a result of the imposition on the external manifestation of the image of the politician's content.

10. To understand how certain images of political leaders are created in the media, critical discourse analysis is used, which helps to consider the text in linguistic, social, historical, cultural and other aspects. The purpose of this method is to reveal the "hidden" ideology that can influence the reader and his view of the world.

CHAPTER TWO
THE VERBAL IMAGE OF POLITICIAN IN THE MASS MEDIA

The following chapter considers the verbal means of the politician in the mass media and the means of its representation. The verbal image is formed by different Expressive Means and Stylistic Devises and their role in the reader's perception of the person about whom the journalist writes.

2.1 The concept of a media image

In a broad sense, an image is a mental reflection of an object or phenomenon in consciousness, a representation by individual perception and, accordingly, an individual attitude: "... the habitat of images is human consciousness; in it they are subjectively colored and immersed in associative relations", the consciousness displays those signs of objects and phenomena through which this concept can be conveyed in a concrete-pictorial form (Арютюнова, 1999, p. 322).

In the images, the emotional and evaluative component plays a particularly important role. The formation of any image in a person's consciousness occurs as a result of therir own impressions and observations, refracted under the influence of experience, personality traits, upbringing, outlook, views, etc., as a result of which the created image is endowed with evaluative characteristics on the "good – bad" scale.

As N. D. Arutyunova notes, "the image is formed by perception, memory, imagination, accumulated impressions. These are mostly mechanisms of a spontaneous, involuntary exploration of the world and life. […] The image is formed by intuition. It, as it were, develops in the mind of a person by itself. Spontaneous generation and spontaneous development are characteristic of images. Purposeful interference harms them" (Арютюнова, 1999, p. 318).

However, the researcher also emphasizes that the images created specifically for one's own or someone else's consciousness are addressed and purposeful. Adequacy to the original is no longer necessary for them. Thus, according to E. S. Pronina, this "confirms, on the one hand, the possibility of directed formation of images in the public consciousness and, on the other, the possibility of their non-coincidence with the original, opening up prospects for manipulating public opinion" (Пронина, 2014, p. 17-18).

In general, the concept of a media image is interpreted in two ways: as "a set of emotional and rational representations based on information received from the media" (Марущак, 2012, p. 95) and as "a special image of reality presented to the mass audience by the media industry" (Богдан, 2007, p. 124).

Also, the concept of a media image can be considered both narrowly and broadly (Галинская, 2013). In a narrow sense, the media image can be understood as a real image created by professional journalists. This image will contain their worldview, values and political interests. Journalistic opinion, the views of journalists can often shape virtual reality in the audience. In a broad sense, the media image is the product of a larger number of persons; in addition to journalists, bloggers may also be included.

In this case, the media image is formed spontaneously: a single media image is formed as a mosaic of a variety of opinions and statements. In other words, the media image is created using a different plan of utterances.

The lack of a unified definition of the term media image is due to the fact that it is viewed, on the one hand, as an image formed by the recipient based on the perception of information, on the other hand, as an already formed image by the communicator and transmitted to the audience.

The essence of the media image is complex and multifaceted. In this regard, the problem of studying it requires special attention and comprehension. Public opinion occupies one of the key places in the formation of the media image. Public opinion reflects how this or that media image was perceived by public consciousness. The issue of cognition of the media image is also complicated by

the fact that today, as a result of the development of progress, social, spatial and temporal boundaries between members of society are erased. This, in turn, leads to the fact that

"Public opinion" is replaced by the concept of "media consciousness" – a virtual reflection of public opinion.

Even though the media image is some representation of the reality accepted by the recipient, at the same time, it remains fixed in the text, video and audio files of the communicator. Based on such documents, it is possible to conduct research on media images.

Recently, the question of studying the political image is of particular interest not only among linguists, but also among political scientists. The image of a political object is inextricably linked with the concept of a media image.

2.2. Lexical ways to identify a politician's image

As is known, the language not only conveys information but also affects the individual, changing it for the better or for worse, and therefore indirectly affects the social life. Thus, from a purely linguistic category, language turns into a real socio-political force (Хромов, 2007).

G. G. Pocheptsov notes that "the leader does not struggle to be in the center of public attention, he is interested in the positive coloring of his own image" (Почепцов, 2000, p. 16). At the same time, G. S. Melnik emphasizes that "the technique of constructing an image, based on creating an external picture of a role, allows the media to inspire voters with a desired image that has nothing to do with a real person ... It is not the person who needs to be changed, but the impression perceived from him, which often depends more on mass media than from the candidate himself" (Мельник, 1996, p. 160).

The language of the media reflects the views and opinions of the country's politicians and, thus, the general mood of the people. This fact follows from the

peculiarities of language, semantic, lexical functions, used mainly in the form of stylistic devices, which are used to create the image of a politician in the media.

Linguistic means of expression, which include, for example, tropes and stylistic figures, give the texts of the media, political speech, publicistic speeches brilliance, brightness, emotional expressiveness.

Strategies in which information is introduced implicitly, covertly are especially effective, since hidden information is not analyzed by the recipient, but is perceived directly. In addition, the discovery of such information requires intellectual efforts, so the "obtained" information is assimilated as your own inference.

The implicit introduction of information is possible through such a technique as presupposition. When using this technique, words and larger units of speech and / or text are loaded with additional semantic components that can be identified only through analysis. For the successful implementation of oversupply, the addressee of information needs to know what exactly the language features, knowledge and skills the addressee possesses.

Today, the universal appeal to a man in the English-language media is *Mr*. It emphasizes respect for the person in question, while ignoring his marital status. *Ms*. is universal in relation to the female sex and does not emphasize the status of a married or unmarried woman. Unlike *Ms*., *Mrs*. focuses on the married status of the woman in question. The appeal *Miss* is extremely rarely used in relation to women politicians, since, in addition to marital status, this appeal indicates the young age of the person.

Speaking about the social status of political leaders, in the articles, in addition to indicating gender, there are indications of:

- age ("The 74-year-old President", "Merkel, 59")
- nationality ("Ukrainian", "German", "American")
- family status ("Mr Trump's son Donald Trump Jr")
- job status ("President", "leader", "Chancellor")
- religion ("Merkel, a Christian").

Sometimes in one sentence you can find several social statuses, for example:

"Married three times, the billionaire businessman, TV star and now 45th US president".

It should be noted that in addition to generally accepted social statuses, journalists use more emotional means of identifying political leaders, for example: "Kremlin grandmaster", "Kremlin chief", "The most powerful woman", "The world leader", "Queen of Europe", "The most dangerous president", "The comedian", "Ukrainian Trump".

It is these methods of identification that express the author's opinion about this or that political leader, his positive or negative attitude towards them.

2.3 Stylistic devices and expressive means used in modern mass media

The language of the media is rich and varied, due to the need to draw the reader's attention to certain nuances of the situation, to express the attitude of the author of the article or comment to what is happening, to form the recipient's attitude to the events covered, to present the context of entertainment and make the text memorable, interesting and informative. The analytical genre of political journalism, namely articles, comments and reviews aimed at informing, determining the perception and evaluation of events in the refraction of their experience, the formation of attitudes to political processes, are characterized by such properties as "evaluation, metaphor, symbolism, manipulativeness, precedent, semantic variability" (Сметанина, 2014, p. 242).

Linguistic means of expression, which include, for example, tropes and stylistic figures, give the texts of the media, political speech, publicistic speeches brilliance, brightness, emotional expressiveness.

Tropes are a concept of stylistics that denotes such turns (images) that are based on the use of a word (or a combination of words) in a figurative meaning and are used to enhance the imagery and expressiveness of speech. Tropes, as a rule, include an

epithet, metaphor, metonymy, comparison, hyperbole, lithote, allegory, personification, irony, etc.

Figures of speech that serve to convey expression and enhance expressiveness include such artistic and expressive means of language as allusion, antithesis, anaphora, gradation, epiphora, ellipsis, silence, repetition, inversion, anadiplosis, multi-union, non-union, rhetorical question, rhetorical exclamation , question-and-answer form of presentation, syntactic parallelism, etc.

The study is based on the analysis of works on mass theory communication and media discourse, functional stylistics and linguopragmatics.

"Natural language" is an important component of any communication process in today's community. Language allows to provide actual communication, affecting the consideration of personal issues and the solution of more global and significant problems of the modern world (impact on the consciousness of an individual recipient, society, etc.) (Кобозева, 2001). The author of the text fixes the image of the world through the "information-semiotic system", representing the semantic, socio-political, cultural background of the text, where the set of actual signs, and hence their concepts form a text space, which is an independent and multifaceted world of artistic mappings of ontological space (Суминова, 2006). We emphasize that the process of communication (author – recipient) also involves the presence of some coded information, its perception, analysis, subsequent decoding of the semantic content of the text fragment. There is a position that focuses on the encoding of the consciousness of the interpreter and the text of the work. The ability to decode a piece of text is determined by the "coincidence or mismatch of these codes", which contributes to the depth of understanding of the work and the interpretation of the images created by the author (Суминова, 2006). The category of imagery is manifested in the work in the form of artistic images.

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech

and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call neutral. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning — some of them contain generally acknowledged grammatical and lexical meanings, others besides these contain specific meanings which may be called stylistic. Such meanings go alongside primary meanings and, as it were, are superimposed on them (Galperin, 2014).

2.3.1 Lexical Expressive Means and Stylistic Devices. Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual.

There are 3 groups of Lexical EM and SD:

1. The interaction of different types of lexical meaning.

a) dictionary and contextual (metaphor, metonymy, irony, personification);

b) primary and derivative (zeugma and pun);

c) logical and emotive (epithet, oxymoron, interjection);

d) logical and nominative (autonomasia);

2. Intensification of a feature (simile, hyperbole, periphrasis, euphemism, meosis, violation).

3. Peculiar use of set expressions (cliches, proverbs, epigram, quotations, allusion, deconstruction of set phrases) (Galperin, 2014).

Metaphor is a relation between the dictionary and contextual logical meanings based on the similarity of certain properties or features of the two corresponding concepts. *e.g. Through the open window the dust danced and was golden.*

Metaphor means a word or phrase that characterizes this phenomenon is based on the transfer of similar signs inherent in another phenomenon. In other words, metaphor is one of the important methods of forming an image.

Speech influence to create a positive or negative opinion in society or an individual subject regarding a political phenomenon is the main function of political metaphor. The expression of emotions and emotional pressure brings an element of artistry, and with it, a metaphor, to both ordinary and political speech.

Metaphor is one of the important methods of forming an image. The theory of metaphor has been studied by the following scholars M. Turner, J. Fauconnier, A.P. Chudinov N. D. Arutyunova, R. Gibbs, A. N. Baranov, A. Barcelona, M. Johnson, F. Johnson-Laird, Yu.N. Karaulov, R. Dirven, L. Cameron, J. Lakoff, D. Vico, F. Nietzsche, E. McCormack, A. Richards, M. Beardsley, H. Ortega y Gasset, P. Ricker, E. Cassirer, M. Black, M. Erickson, G. N. Sklyarevskaya and others.

Thus, the study of metaphor has become one of the main directions of modern cognitive linguistics, which considers metaphor as "a tool for analyzing the state of public consciousness" (Баранов, 2014). A person expresses his thoughts with the help of metaphors, thinks with metaphors, and creates the world in which he lives through metaphors. The study of metaphorical models in political discourse allows us to show the general characteristics of attitudes towards reality, towards social and cultural phenomena.

A. R. Chudinov distinguishes four functions of metaphor in journalistic style: cognitive (representation of a fragment of reality with concepts describing another sphere of phenomena), communicative (transmission of information that is difficult to convey in other ways, including euphemistic type of explication), aesthetic (imagery and expressiveness) and pragmatic (opinion formation, emotional impact on the recipient) (Чудинов, 2011). Pragmatics can be considered as one of the main directions of modern linguistics. It should be noted that pragmatics is comparable to the "specifics of the use of language" (communicative situations), as the language used by this society is the object of study of this

science. Pragmatics is aimed at analysis, "detection and fixation of norms of speech and behavior in society" (Заботкина, 1989, p. 18).

The study of the functions and features of metaphor is involved in many disciplines, including psychology, literature, etc. When considering metaphor, one should distinguish between stylistic and conceptual. If the first is only a stylistic device, then the second is an instrument of cognition and transmission of information.

The stylistic metaphor can be used not only in fiction, but also in everyday speech. Describing the process of penetration of metaphors into everyday life, N. D. Arutyunova argues that for the first time penetrating into speech, a metaphor introduces chaos, a portion of the fuzzy and unclear, but over time its meaning is built into the semantics of everyday speech (Арютюнова, 1999).

Conceptual metaphor allows to convey information not only with the help of language, but also by causing certain mental and associative processes in the recipient of information. Communicating information using a conceptual metaphor is based on the interaction of source and purpose. The result of building such a metaphor is the explanation of the goal, its more understandable structuring using a source that is well known and understandable to the recipient. Conceptual metaphors are so widespread that the ability to interpret them, in the opinion of J. Lakoff and M. Johnson, can be considered one of the senses along with sight or smell (Lakoff, Johnson, 2008, p. 253). In addition, conceptual metaphor is one of the ways to convey experience. A special imprint on the formation of a conceptual metaphor is imposed by the cultural and linguistic characteristics of society, therefore, often this or that conceptual metaphor can itself be an element of the culture of society (Пронина, 2014).

Speech influence to create a positive or negative opinion in society or an individual subject regarding a particular political phenomenon is the main function of political metaphor. The expression of emotions and emotional pressure brings an element of artistry, and with it, a metaphor, to both ordinary and political speech.

Of particular interest to us is the multifunctionality of the metaphor itself and its, often unconscious, use in the media and in the speech of public figures, which has as its goal a specific effect on the recipient, as well as numerous modern attempts at a professional approach to political metaphor as a structured technology. The global study of such a meaningful concept as a metaphor gives a journalist working in political discourse the opportunity to use this tool competently and effectively, being guided not by intuition, but by having a clear and clear mechanism, technology, with the help of which the formation of a political metaphor will become effective and directed, and perception – analytical, revealing the initial thesis and the motives for using a particular coding.

Metaphor represents a ready-made image, a stamp, therefore it is the best means of manipulation. Also, a metaphor is often used as a way to establish the necessary associative links, to impose certain subjective assessments.

The mechanism of the metaphor's influence on the associativity of human thinking simplifies the reader's perception and does not scare him away with its complexity. This image, fixed in consciousness, affects the actions and nature of thinking, forming the basis of metaphorical manipulation. Such an impact does not cause rejection and remains unnoticed, and the brevity, information content, richness of content, implicit nature of the transfer of information retain attention and attract readers. As a result, the purpose of the functioning of a metaphor in media discourse is to create an image, opinion, worldview with the help of emotional and rational impact.

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Metonymy is based on some kind of association connecting the two concepts which these meanings represent.

Proximity may be revealed in the relations between:

- the symbol and the thing it denotes; *The crown* (the royal family);

- the instrument and the action performed with this instrument; *e.g.* His *pen* is rather sharp.

- the container and the thing it contains; *e.g.* He drank one more *cup.*

- when the specific is put for the abstract; *e. g.* It was a *representative gathering (science, politics).*

- when a part is put for the whole; *e.g. a hand* – worker.

Synecdoche is the transfer of the meaning on the basis of association between a part and the whole, the singular and the plural. e.g. the blue-coat (a policeman). In synecdoche a part is named but the whole is understood.

Personification is a transfer of features and characteristics of a person to a thing (very often nature); prescribing to a phenomenon qualities, feelings and thoughts of a human being. *Slowly, silently,* now the moon *walks the night in her silvery shoes.*

The next significant type of stylistic means of creating the image of political figures is **irony**. It is generally accepted that irony is a trope in which the word is used in the opposite sense to the literal one to express ridicule (Ахманова, 1969, p. 185).

Irony is based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings are in opposition to each other.

One thing is said and the opposite is implied. e.g. *This naturally led to some pleasant chat about{ fevers, chills, lung diseases ... and bronchitis.* (J.K.Jerome)

Zeugma is a simultaneous realisation of two meanings of a polysemantic unit. It is the use of a word in the same grammatical but different semantic relations to the adjacent word in the context, the semantic relations being on the one hand literal, and on the other, transferred. The primary and derivative meanings clash. e.g. *Everything was short including tobacco and people's tempers.* (E. Hemingway)

Pun/ paronomasia/ play on words is a device based on polysemy, homonymy or phonetic similarity used to achieve a humorous effect. e.g. – *I*

wonder if I can see your mother, little boy. Is she engaged? – Engaged?! She's married.

Interjection is words that express our emotional reactions towards something. They can be primary (sounds or words with no logical meaning) e.g. *Wow!* or derivative (words that mean something), but are used to express our emotions e.g. *What the hell!*

Another important linguistic means that forms the image of an object described in the media is an **epithet**. It is thanks to epithets that the world of objects around a person receives its indicative expression, objective reality is reflected not only emotionally and conceptually, but also aesthetically (Сорокина, 2009).

The epithet, in addition to the fact that it carries some information about the object, its properties and the speaker's attitude towards it, as an attributive word is a sign of the completion of a certain stage in the reflection of the surrounding world and the inclusion of the selected object in a certain conceptual and emotional-evaluative system of a person.

Epithets are classified as emotionally evaluative and metaphorical. The difference between an expressive-figurative epithet and a logical definition is revealed through transformation, and the difference between an emotional-evaluative epithet and a logical definition is not formally revealed, it lies in the fact that the epithet has a seme of evaluation, indicating the speaker's subjective attitude to the subject of speech (Мороховський, 1991, p. 177).

Oxymoron is a combination of two words with opposite meanings which exclude each other e.g. *speaking silence, cold fire*.

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice verse e.g. *You are Romeo*.

Similie is a figurative expression that compares the depicted phenomenon or concept to another phenomenon or concept according to a common feature for them, in order to clarify its essence or discover something new in it. Comparison finds similar in dissimilar, highlighting, emphasizing a certain property of the

depicted object or phenomenon. Unlike metaphor, comparison is expressed explicitly, for example, using the conjunctions like, as, as if, as well as the verbs look like, resemble, seem, etc. e.g. Unhappiness was *like a hungry animal waiting beside the track for any victim (G. Greene).*

Simile is based on a certain image while in grammatical comparison two objects belong to the same class, e.g. *She was as tall as her father (gr. comp.) She was as tall as an elm. (simile)*

Formally, the simile is manifested:

• grammatically, with the help of conjunctions (as if; as thought, like, than, as…as

• lexically, by means of the words expressing likeness (remind, resemble, seem, appear). e.g. *He reminded me of a hungry cat.*

When expressing a threat, one of the most important expressive means is **hyperbole** – a type of trope, which is based on the use of a word in a figurative meaning and is used to enhance the expressiveness and visualization of speech. In other words, the concept of hyperbole consists in a significant exaggeration of the properties of an object or phenomenon (Розенталь, Теленкова, 1976). Hyperbole in its semantic organization includes only those semantic features of lexemes that are graded, that is, have this "degree". Gradual semantics with a contiguous meaning of exaggeration can be conveyed not only by means of the lexical level of the language, but also syntactically, for example: *The coffee shop smell was strong enough to build a garage on. (R. Chandler).*

Periphrasis is a word combination which is used instead of one word, designating an object. Periphrasis indicates the feature of the notion which impresses the writer most of all, and it conveys a purely individual perception, e.g. *Under his arm he bore the instruments of destruction (guns/revolver).*

Euphemism – a variant of periphrasis which is used to replace an unpleasant, hush or blunt word or expression by a conventionally more acceptable, mild or vague one.

1. Religion: God – Goodness, Lord, etc.; Devil – the dickens, old Nick, old Harry.

2. Death: to die – to join the majority, to pass away, to go west, etc;

3. Politics: starvation – the poor – less fortunate elements, etc.

Meosis is lessening, weakening, underrating, and reducing the real characteristics of the object of speech. It serves to underline the insignificance of what we speak about, e.g. *She wore a pink hat, the size of a button. (J. Reed).*

Decomposition (violation) of set phrases consists in intentionally violating the traditional norms of the use of set phrases. The ways a set phrase may be decomposed are various:

1. The author's intrusion – an insertion of a word into a set phrase, e.g. *She took a desperate ungovernable hold of him.*

2. Prolongation e.g. *Little John was born with a silver spoon in his mouth, which was rather curly and large.*

3. Fusion of two phrases into one

4. Changes of proverbs and sayings e.g. *She was born with a golden spoon. Southerners were born with guns at their hands.*

Proverbs and sayings are facts of language. It is impossible to arrange proverbs and sayings in a form that would present and pattern, although they have some typical features: rhythm, sometimes rhyme and (or) alliteration. But the most characteristic feature of proverbs and sayings lies in the content-form o f the utterance, which is mainly characterised by its brevity. A proverb presupposes a simultaneous application o f two meanings: the face-value or primary meaning, and an extended meaning drawn from the context. Proverbs and sayings have purely linguistic features which help to distinguish them from ordinary sentences. Proverbs and sayings are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. Many o f them through frequency of repetition become polished and verse-like: *Early to bed and early to rise. Makes a man healthy, wealthy and wise.*

An epigram is a stylistic device related to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. Epigrams are terse, witty, pointed statements showing the ingenious turn of mind of the author. They always have a literary-bookish air that distinguishes them from proverbs. Epigrams possess a great degree of independence and taken out of the context, retain the idea they express. Epigrams get accepted as a word-combination and often become part of the language-as-a-whole. Brevity is an essential quality of the epigram: *I can resist everything except temptation (Oscar Wilde).*

Quotation is based on the repetition of another person's written or speech words, in order to illustrate, sustain or prove what you say. It relies on the expertise or knowledgeable reputation of the persons quoted or cited. It is usually brief as epigrams or proverbs, but different from them in that a quotation can make use of charts or other kinds of reproducible materials.

With the help of such a stylistic figure as an **allusion**, it is possible to demonstrate one's education and literacy by quoting biblical, literary and mythological expressions. Dictionary of literary terms edited by S. P. Belokurova, defines an allusion as a conscious reference of the reader by the author to well-known fiction, literary works, history, etc. (Белокурова, 2005).

Allusion always goes beyond the context; it invites the reader to compare what the author has written with the phenomenon at which the allusion is directed, to find similarities or disagreements between them.

Allusion is a technique associated with direct indication or hint, most often at certain milestones in history, literary or mythological examples.

Deconstructin of set phrases happens when we revive or emphasise the meanings of individual words that are part of an idiomatic expression, proverbs or saying. The expression has both its meaning as a set or expression and as individual words. *Twice upon a time... And lived happily ever after, but that's another chapter*.

Cliches is generally defined as an expression that has become hackneyed and trite. In phraseology, the term has taken on a more technical meaning, referring to any expression imposed by conventionalized linguistic usage: eg. *nerves of steel; tail between his legs*;

2.3.2 Syntactical Expressive Means and Stylistic Devices. Syntactical EM and SD deal with the syntactical arrangement of the utterance, which creates the emphasis of the letter irrespective of the lexical meanings of the employed units

Syntactical SD can be subdivided into the following groups:

1. SDs based on peculiar syntactical arrangement of utterances;
2. SDs based on peculiar lexicosyntactical arrangement of utterances;
3. SDs based on peculiar syntactical connection of utterances;
4. SDs based on peculiar use of syntactical meaning (Galperin, 2014).

Inversion is the violation of the fixed word order within an English sentence. There are <u>two major kinds</u> of inversion: grammatical (exclamatory and interrogative sentences) and stylistic (it adds an emotive and emphatic colouring)**,** *e.g. And the palm-trees I like them not (A. Christie).*

Inversion may be of two types: complete and partial.

Detached constructions are to be regarded as a special kind of inversion, when some parts of the sentence are syntactically separated from its other members with which they are grammatically and logically connected e.g. *Formidable and ponderous, counsel for the defense arose (A. Christie). She was gone. For good.*

The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop.

Parallel constructions are based upon a recurrence of syntactically identical sequences which lexically are completely or partially different e.g. *"She*

was a good servant, she walked softly, she was a determined woman, she walked precisely".

Chiasmus (reversed parallel construction) is based on the repetition of a syntactical pattern, but it has an inverted order of words and phrases e.g. *He sat and watched me, I sat and watched him.*

Repetition is recurrence of the same word, word combination, or phrase for two and more times.

According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

Anaphora – repetition of the first word or word-group in several successive sentences, clauses or phrases;

Epiphora – repetition of the final word or word-group;

Anadiplosis (catch repetition) – repetition at the beginning of the phrase, clause or sentence of a word or a word-group that has occurred in initial, the middle or the final position of the preceding word-sequence;

Framing, or ring repetition – repetition of the same unit at the beginning and at the end of the same sentence or paragraph,

Chain repetition presents several successive anadiploses – ...a, a...b, b...c, c. The effect is that of the smoothly developing logical reasoning.

Antithesis is based on relative opposition arising out of the context through the expansion of contrasting pairs.

Antithesis emerges as a result of a contraposition of two or more words, the words being either antonyms, as in: *brief – long,* or contrastive in some of their meaning-components as in: *wrath – friendship.*

Climax (gradation) is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

In climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

A gradual increase in significance may be maintained in three ways:

1) logical, 2) emotional and emphatic, 3) quantitative

Anticlimax is the reverse of climax. It may be of two types:

- An arrangement of ideas in ascending order of significance → gradual drop in intensity;

- The initial items may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling. A sudden drop from the lofty or serious to the ridiculous. It's sudden break in emotive power.

Enumeration becomes a stylistic device when words that fill in homogeneous parts of a sentence structure denote heterogeneous notions. Enumeration can occur without being a SD (*Give me two pens, a pencil and a stamp*).

Suspense (retardation) is arranging the matter of a communication in such a way that the less important, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest is kept up.

Sometimes the conclusion of the suspended utterance goes contrary to the aroused expectations.

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally be used e.g. *He couldn't go abroad alone, the sea upset his liver, he hated hotels.*

Polysyndeton – is an identical repetition of conjunctions *e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. (J. Priestley)*

Gap-sentence link is such a connection between the sentences where some logical link is missing. This is done deliberately for the reader to grasp the missing link. The device is generally indicated by "and" or "but". For example: *She and that fellow ought to be sufferers, and they were in Italy.*

The lack of logical connection of the two clauses makes the sentence on the surface of it incoherent.

Ellipsis is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding.

Ellipsis is mainly used in dialogue to reflect the natural omissions characterizing oral colloquial speech; in author's introductory remarks – to comment on the speech of the characters e. g. *You feel all right? Anything wrong or what?*

Litotes is a peculiar use of negative constructions aimed at establishing a positive feature in a person or thing e.g. *He was not without taste ... He is not uncultured. Her face was not unhandsome.*

Usually litotes presupposes double negation. One through a negative particle (no, not), the other – through a word with negative meaning. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling e.g. *He is no coward. – He is a brave man.*

Break-in-the-narrative is a sudden intentional break in the narration or dialogue. It reflects the emotional/ psychological state of the speaker: 1) the speaker's emotions prevent him from finishing it, 2) the desire to cut short the information with which the sentence began *e. g. On the hall table there were a couple of letters addressed to her. One was the bill. The other... I'm sorry, Thomas.*

Question-in-the-narrative is asked answered by the same person, usually, the author. The author doesn't expect to be answered, therefore it is closer to rhetorical questions. However rhetorical questions remains unanswered while question-in-thenarrative is answered by the person who asks it. For example: *"What's Romeo? It's nor hand, nor foot, nor arm, nor face…" (Shakespeare).*

This SD creates intimacy, involves the listener and promotes inner dialogue with him.

Represented speech – the speech of a character is represented by an author or by another character, but personal peculiarities of the first character's speech are preserved. Represented speech can be uttered (How was her dear grandfather?).

On the one hand possessive pronoun "her" is used, on the other conversational peculiarities are preserved ("dear"). Unuttered represented speech is materializing thoughts and ideas that is why, especially in modern fiction, it is disconnected, incoherent and fragmentary. Such writing got the name of the "stream of conscience".

Nominative (one member) sentence consist only of a nominal group, which is semantically and communicatively self-sufficient.

In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture.

A **rhetorical question** is a sentence, interrogative in structure, conveying, like a narrative sentence, a message about something. Thus, in a rhetorical question, there is a contradiction between form (interrogative structure) and content (meaning of the message).

The effectiveness of a rhetorical question is that it "subtly imposes" the desired idea. The effectiveness of a rhetorical question is especially high in a state of tense expectation, when the audience is emotionally excited.

2. 4 The image of the politician in mass media

A complex image of the process is created, first of all, as a result of the intersection of the mental fields of firehose of information, where the definition of firehose "a long thick rubber tube used for sending water onto a fire to stop it burning" and stream of information, semantic blends for this intersection are implications "Large number", "constant replenishment". The analyzed metaphor creates the image of a huge fire hose used to supply a colossal amount of information to the bureau.

Politicians, wishing to win the support of voters and, as a result, win the election, seek to create a favorable image for themselves. An image is an individual characteristic of a person, a set of real and attributed personal and

professional qualities that are perceived by society as a holistic image (Перелигина, 2002, с. 64).

In order to form in the mass consciousness a certain attitude to the object, which subsequently determines trust or distrust, influences credibility and, as a result, public opinion, creating an image can be carried out both by the politician himself, and by propaganda, advertising, television and radio broadcasts, the press (Почепцов, 2000, p. 168)

One of the basic directions in the formation of socio-political reality through a media discourse is the creation of images of political figures. In this work image is understood as a category of consciousness, it combines the data coming from different channels of a person's connection with the world. "The process of image formation is complex and multi-faceted. First of all, the author of a publication, that is, a journalist of a publication, creates an image based on certain standardized ideas, adapting to social reality. On the other hand, it influences the reproduction of these ideas, translating them through linguistic means to the reader and consolidating them in the mass consciousness " (Пронина, 2014, p. 26).

In images, the emotional-evaluative component is important. That is why journalists often use the resources of phraseology, possessing such qualities as metaphorical, expressive, and emotional.

So, for example, in the articles where the personality of V. Putin appears, a lot of phraseological units related to gambling are used:

- *"Putin has quickly **upped the ante**, forcing Washington to refocus on facts on the ground"* (Defense One. 29.09.2015).

- *"An **all-in** Putin would step beyond Obama's red line in the ISIS fight"* (Defense One. 29.09.2015).

This characterizes the Russian president not only as an adventurer, a person willing to take risks, but also as a player who skillfully misleads others and bluffs:

- *"Poker-face Putin **holds all the cards**"* (The Telegraph. 14.09.2013).

- *"Putin Threatens World War Again, This Time Over Syria: Will Turks And Saudis **Call His Bluff?** "* (Forbes. 16.02.2016).

In the analyzed media texts, the Russian president appears to be too confident in himself, overestimating his capabilities:

- *"Vladimir Putin may (or may not) enjoy 80% public support in Russia for his Ukraine policy; but it has become increasingly clear that he has **bitten off more than he can chew** "* (Project Syndicate. 26.08.2014).

The image of the American president and entrepreneur Donald Trump is clearly represented in the texts of the English-language media using card idioms:

- *"The Guardian view on Donald Trump: **the joker in the pack.** The Republican establishment is looking on in horror as the party takes the ultimate non-politician to its heart the person or thing that could change the situation in an unex-pected way"* (The Guardian. 18.09.2015).

- *"Trump **ups the ante**: 'Everybody hates Ted' Cruz"* (Washington Post. 17.01.2016).

Moreover, the phraseological unit ***to up the ante***, which in this case was used in relation to the rhetoric of Trump during the election campaign, has already been mentioned among phraseological units that characterize the actions of Vladimir Putin. This allows us to talk about some similarities of these images.

The surname of the politician is consonant with the word ***"trump card",*** and therefore in the media texts there are phraseological transformations based on the paronymic replacement of one of the components of a stable combination:

- *"Everything's **coming up Trump**: How chaos is feeding the beast that is Trump 2016" (*The Washington Post. 25.09.2015).

In this example, it is noteworthy to use another phraseology *to feed the beast* (to aggravate an insoluble situation). The use of this phraseological unit is indicative, since most of the media (especially the newspaper The Washington Post) really represent D. Trump in the image of an uncontrollable and invincible monster, which must be stopped.

For instance:

- *"Trump is Bush's dream come true – an unelectable **800-pound gorilla** who is **beating** opponents **to a pulp**"* (Washington post. 21.08.2015).

- *"Trump is a **loose cannon**, a pinless grenade"* (The Washington post. 05.02.2016).

However, journalists note that this candidate also has its own vulnerabilities, as evidenced by such phraseological units as:

- *"This could be Donald Trump's **Achilles heel**"* (The Washington Post. 06.04.2015).

- *"Now that the bloviating, uber-wealthy TV star is running for president, he's **getting a taste of his own medicine**"* (The Washington Post. 02.06.2015).

- *"How to defeat Donald Trump and his ilk: **fight fire with fire**"* (Guardian. 04.01.2016).

It appears completely different in the political media discourse of recent years, Barack Obama. If Trump is presented as a strong, albeit odious person, then in the description of the actions of the 44th President of the United States phraseological units appear, indicating weakness and clumsiness, forming the image of a loser, acting thoughtlessly and falling into awkward situations:

- *"Obama **throws in the towel** on Cuba"* (The Washington Post. 18.12.2014).

- *"Obama **rolls the dice** on Iran"* (The Washington Post. 12.04.2015).

- *"Nor is this the first time that Obama **has jumped the gun**. In October 2011, he announced that he was bringing "the long war in Iraq" to an end by withdrawing all US troops"* (Project Syndicate. 15.04.2015).

- *"Clinton and Pelosi leave Obama **in the lurch** on trade deals"* (The Washington Post. 15.06.2015).

In a way, the politician appears as a disgrace to his family. So, even the article, which at first glance justifies Obama in the eyes of his critics, is written with undisguised sarcasm, as the title indicates:

- *"Obama is not the **black sheep** of the family" (*The Washington Post. 28.09.2014).

It is worth noting that this is not the only case when phraseological unit having a biblical origin is used in relation to the American president in an ironic manner. Representatives of world media have repeatedly noted the fact that Obama's speeches resemble sermons. He is even jokingly called a preacher. Phraseologisms also help to emphasize this. For example, the editorial board of The Economist magazine intentionally uses phraseological units with the biblical etymology "a voice in the wilderness" as the heading for its article:

- *"Barack Obama. **A voice in the wilderness.** The president's final state-of-the-union showed his virtues and his weakness"* (Economist. 16.01.2016).

It can be assumed that the distrust of the president's words is due to the fact that, according to the media, he does not fulfill his promises. Dissatisfaction with the activities of B. Obama affects the choice of vocabulary, including phraseological units:

- *"The president is legitimizing practices that **fly in the face** of the very thing he claimed he wanted to accomplish during his first campaign"* (Washington post. 30.12.2015).

- *"The Obama care calamity can't **be swept under the rug**"* (The Washington Post. 20.10.2015). (Прима, Бурдун, 2017)

Thus, the media discourse, which is the focus of this study, is a battleground of various ideological attitudes and pragmatic interests, and phraseological units are powerful emotionally affecting means of influencing the addressee of speech, with the help of which journalists create vivid images of political leaders, while forming a certain the attitude of readers to a particular person.

Conclusions to Chapter Two

1.   Media-political discourse is impossible without the use of pictorial and expressive means of speech, as they contribute to the creation of bright media images of politicians and the formation of evaluative attitude of recipients. Various paths, such as metaphors, epithets, comparisons, hyperbole, irony, idioms, etc., as well as stylistic figures of language help to draw readers' attention to articles and create a positive or negative opinion about a politician or event.

2.   In any media text, there is an explicit or implicit assessment, which varies depending on the values, moral attitudes, views and cultural affiliation of the author. The author's assessment is aimed at influencing the recipient's consciousness.

3.   The use of Stylistic devices and Expession Means help to form the image of a political figure in the media.

4.   So, in the media-political discourse, there are various tropes and stylistic figures with the help of which certain media images and the audience's evaluative attitude towards them are formed. Expressive linguistic means used to form the image of a politician fix in the mind of the recipient the image associated with this politician and are able to radically change the attitude towards him.

CHAPTER THREE
ANALYSIS OF MODERN BRITISH MASS MEDIA

The next part of the master's thesis includes a practical analysis of the modern British mass media, and how British journalists see and represent the policies of US President Donald Trump. In accordance with the aim, it will be determined how journalists represent the policy of the American president and what impact this has on readers.

3.1 Donald Trump's reflection in the mass media

Donald Trump (full name Donald John Trump), born June 14, 1946, New York, New York, U.S., 45th president of the United States (2017–). Trump was a developer and businessman who owned, operated, or licensed his name to various hotels, casinos, golf courses, resorts, and residential real estate in New York City and around the world. Since the 1980s, Trump has also lent his name to many retailers, including branded clothing, cologne, food and furniture lines, and Trump University, which offered real estate education seminars from 2005 to 2010. At the turn of the century XXI, his private conglomerate, Trump's organization, included 500 companies engaged in a wide range of businesses, including hotels and resorts, residential properties, merchandise and entertainment and television. In 2019, Trump became the third president in US history (after Andrew Johnson in 1868 and Bill Clinton in 1998) who was challenged by the US House of Representatives from impeachment. He was also the first president to be impeached during his first term.

During his career, Trump has hunted media attention with a love – hate relationship with the press. Trump began promoting himself in the press in the 1970s. Fox News presenter Brett Beyer and former House Speaker Paul Ryan have described Trump as a "troll" who makes conflicting statements when he watches

people "blow their heads off." (Feldman, Josh 2018. Mediaite; Leibovich, Mark, 2018. The New York Times.)

In this campaign, Trump benefited from a record amount of free media coverage, raising his position in the Republican primaries. New York Times writer Amy Chozik wrote in 2018 that Trump's dominance in the media, which captures the public and creates a "can't miss" coverage of television reality, was politically advantageous for him.

During his 2016 presidential campaign and presidency, Trump accused the press of bias, calling it "fake news" and "enemy of the people." After winning the election, journalist Leslie Stahl said that Trump deliberately humiliated and discredited the media, "so when you write negative stories about me, no one will believe you."

Trump has privately and publicly considered revoking the powers of the press from journalists he considers critical. His administration has proposed canceling press releases from two White House reporters that have been reinstated by the courts. In 2019, a spokesman for the foreign press reported many of the same problems as media concerns in the United States, expressing concern that the process of normalization by reporters and the media leads to inaccurate characteristics of Trump. In 2017, the Trump White House held about a hundred official press briefings, which halved during 2018 and to two in 2019.

Trump used the legal system as a tactic to intimidate the press. In early 2020, Trump's campaign sued The New York Times, The Washington Post, and CNN for alleged defamation. These lawsuits were unfounded and most likely unsuccessful. Their design and effect is to intimidate journalists and the press

3.2 Verbal Means of D. Trump`s Policy Representation in *The Guardian*

The Guardian was founded in Manchester in 1821 as the local newspaper to replace The Manchester Observer under the name The Manchester Guardian. In 1959, the newspaper changed its name to The Guardian and became the national

newspaper of the left (left-liberal) political affiliation. Subsidiaries include the Sunday newspaper The Observer and The Guardian Weekly. In addition to the British online publication, the newspaper has two additional sites, Guardian Australia and Guardian US. The Guardian has a place of honor in the field of print design, and the newspaper also sponsors many awards in this area. Other media projects include Guardian Film.

3 articles taken from *the Guardian* for the period 2017-2019 served as the experimental material for singling out the verbal means of D. Trump`s policy representation in this newspaper:

1.   D. Smith. Trump brushes off Russia troubles and basks in 'beautiful, incredible' Paris. The Guardian. 2017. July, 13.

2.   S. Tisdall. China-Russia diplomatic double act exposes Trump's crudeness.The Guardian. 2017. Jul, 4.

3.   G. Younge. Donald Trump's sanity is not the question. The real issue is how he got into office. The Guardian. 2019. October, 18.

As for the ways of identifying D. Trump, the articles use neutral references expressing the official attitude towards the president: *"Donald Trump", "Trump", "Mr Trump", "The US president", "President".*

It is possible to see the following appeals, through which a negative assessment of the American president is expressed: *"more dangerous than any president in history", "bussinessman", "amauter", "property tycoon".*

Consider the first article "**Trump Brushes off Russia Troubles and Basks in 'Beautiful, Incredible' Paris**" written by David Smith and publidhed on 13 July, 2017 in *The Guardian.*

From the very beginning of the article the reader can see the author's attitude to Trump's personality. ("*Trump **brushes off** Russia troubles and **basks in** 'beautiful, incredible' Paris"*) (The Guardian. 2017. July, 13). The author shows us through this antithesis that Donald Trump avoids acute issues about his son and strained relationship between USA and Russia and tries to find support from French president Emmanuel Macron.

An idiom *"the burning question"* shows how important that situation is, but the next allusion *"like an American in Paris"* shows Trump as a carefree and blinded by other things tourist, who visited Paris for the first time, than the president of a powerful state (*"However, when it came to the **burning question** of Trump Jr's would-be dealings with Russia, the US president acted like **an American in Paris** who is high on champagne, dazzled by the sights and eager to get to dinner at the Eiffel Tower"*) (The Guardian. 2017. July, 13).

The author emphasizes such qualities inherent in Donald Trump as cunning, resourcefulness, the ability to play giveaway with the choice of vocabulary: *"**brush off", "dismiss", "…He was strangely jovial and light of heart. Even his attacks on the press were milder than usual…", "…The answer appeared flip and lacking gravitas…"*** (The Guardian. 2017. July, 13).

A reference to the personality of President R. Nixon implies the presence of background knowledge to understand the comparison with him the current president. Thus, R. Nixon makes Americans associate with the Watergate scandal, courts, and undermined trust to the authorities, the economic crisis and the restriction of freedoms. Moreover, this is the only president in the history of the country who left his post ahead of schedule.

The image of the 37th President is presented in even more dark light due to the use of the epithets **dark and brooding** and **staring into the abyss.** *("Trump leaned forward and said: "What a good answer that is!" He laughed merrily – not exactly a **dark and brooding Richard Nixon**, **staring into the abyss**. The moment suggested that he still has no appreciation of how much trouble he is in")* (The Guardian. 2017. July, 13).

Using epithet *"**unexpected**"* points to Trump's kickback and questions his ability as president (*"He got himself out of one hole with **unexpected** skill"*) (The Guardian. 2017. July, 13).

The author choose fairly colloquial appeal: *"The president", "US president", "President Donald Trump", "Trump", "the leaders, aged 71 and 39".* But such phrase as *"property tycoon"* shows the real attitude British mass media to

D. Trump. He is rather businessman than president. *("Perhaps it had been easy to forget as Trump basked in the City of Light on Thursday, visiting Napoleon's tomb and – ever the **property tycoon** – complimenting "some of the most incredible buildings anywhere in the world".)* (The Guardian. 2017. July, 13).

Also we can see a reference to the article of Maya Oppenheim published on 12 May 2017 "***Donald Trump gets two scoops of ice cream while everyone else gets one***" in The Independent, which demonstrate his self-position and his self-esteem. But ironical slant denote author's attitude to the US president. ("*Later, he saw how the Eiffel Tower measures up to Trump Tower as he took the plunge into French cuisine from a menu including dover sole, spinach and Hollandaise; fillet of beef, brioche with foie, souffle potato, truffle sauce; warm strawberry with yoghurt sorbet; and hot chocolate souffle with chocolate ice cream (it was not clear whether Trump got his customary **two scoops**"*) (The Guardian. 2017. July, 13).

In the next article "***China-Russia diplomatic double act exposes Trump's crudeness***" written by Simon Tisdall and publidhed on 4 July, 2017 in *The Guardian* we can see ather's negative attitude toward the US president trhough the simile "*…And like a **comic-strip fall-guy** with his legs tied to the rails, Trump lies directly in its path*". Stylistic lexeme ***fall-guy*** "a person who is falsely blamed for something that has gone wrong, or for a crime that they have not committed" (Cambridge dictionary) used in comparison ***like a comic-strip fall-guy*** against Trump and metaphor ***juggernaut*** "a massive inexorable force, campaign, movement, or object that crushes whatever is in its path"(Marriam Webster) represents China-Russian alliance represents Trump as weak, unable to oppose the political forces of China and Russia on an equal footing ("*The China-Russia **juggernaut** is beginning to roll. And like a **comic-strip fall-guy** with his legs tied to the rails, Trump lies directly in its path*") (The Guardian. 2017. July, 4).

Contrasted American President metaphor ***amateur*** "someone who does something because they enjoy it instead of as a job" practicing frivolous non-professional techniques *body-slam* "to lift someone up and throw them to the

ground", the Russian leader, represented by the antithesis of ***Russia's seasoned judo black-belt strongman,*** based in this case on a metaphorical transfer, is intended to express irony and negative attitude of the author to D. Trump's overestimated self-esteem. The metaphor of ***amateur*** is "unprofessional", "inexperienced", "no regular exercise". As opposed to the metaphor ***judo black-belt strongman***, where ***strongman*** is "a political leader who uses force or threats to keep power", refers the recipient to background information about the professional sports activity of the President of Russia *("**Amateur** Trump needs to raise his game. **Body-slams** won't work with **Russia's seasoned judo black-belt strongman**")* (The Guardian. 2017. July, 4).

From the very beginning of third article called *"**Donald Trump's sanity is not the question. The real issue is how he got into office**"* was written by Garry Younge and publidhed on 18 October, 2018 in *The Guardian* the reader can fell the negative attitude and disrespect for the American president conveyed by the author.

The article is full of epithets with negative connotation, for instance ***"more dangerous than any president in history", "vulnerable", "he is impulsive and capricious", "he has been every bit as bigoted, undisciplined, indiscreet, thin-scinned and braggadocious"*** (The Guardian. 2019. October, 18). Using this epithets G. Younge expresses his opposite both to the presidency of Donald Trump and to his personality.

In this paragraph, it is possible to see the author's concern for the security of not only Americans but the whole world. According to Younge, one careless word addressed to Trump could lead to a nuclear war. *("Trump's state of mind is, of course, relevant. He is the commander-in-chief of the most powerful military forces in the world. He has the nuclear codes. He is **impulsive** and **capricious**. **He lies constantly, unashamedly and apparently compulsively**. **It is deeply worrying that the executive powers of the presidency lie in the hands of a man who is at one and the same time so brittle, aggressive, vindictive, ridiculous and self-obsessed**")* (The Guardian. 2019. October, 18).

The author of the article calls the US president "*misogynist, a racist, a xenophobe and a nationalist*" and this characteristic is supported by Trump's behavior:

- Omarosa says Trump is a racist who uses N-word – and claims there is tape to prove it (David Smith 11 Aug 2018, The Guardian).

- How Trump talks about women - and does it matter? (Ritu Prasad, 29 November 2019, BBC News).

- Donald Trump set to fall back on xenophobia with re-election plan in tatters (David Smith, 26 April 2020, The Guardian).

- Trump: 'I'm a nationalist' (Quint Forgey, 22 October 2018, Politico)

("*For along with Trump's personal frailties is a series of political characteristics that underpins his anomie. **He is a misogynist, a racist, a xenophobe and a nationalist**. Those are not psychological descriptors but political ones, fortified by systems and ideology*") (The Guardian. 2019. October, 18).

After analyzing these articles, it is possible to come to a conclusion that the pages of the newspaper have a sharp negative attitude towards Trump. This is shown by such stylistic means as metaphor and epithet. The authors also select vocabulary with a negative connotation, which demonizes the image of Trump in the press.

In representing Trump's image of politics, the publication The Guardian actively uses a communicative strategy of discrediting.

3.3 Verbal Means of D. Trump' Representation in *The Telegraph*

British daily newspaper founded in 1855. One of the most popular and high-circulation newspapers in the UK. Average daily circulation is over 600 thousand copies.

The first issue came out on June 29, 1855 as The Daily Telegraph & Courier. Founded by Colonel Arthur Slay for the sole purpose of criticizing the Duke of Cambridge, the future commander in chief of the British army. A few

months later, the newspaper was bought by the publisher Joseph Moses Levy, the owner of The Sunday Times, who decided to create a new, cheap newspaper, accessible to a wide range of readers. The updated The Daily Telegraph & Courier was released on September 17, 1855. The name was shortened to its present name in 1856) as "the largest, best, and cheapest newspaper in the world." At the same time, the newspaper became the leader in terms of circulation in the UK.

The modern The Daily Telegraph consists of three permanent sections: Main News, Business and Sport.

3 articles taken from *the Telegraph* from 2017 to 2020 served as the experimental material for singling out the verbal means of D. Trump`s policy Representation in this newspaper:

1. N. Allen. Donald Trump faces veto choices after Us Congress agrees new Russia sanction plan. The Telegraph. 2017. July, 23.

2. K. Ashley, P. Scott. How popular is Donald Trump? Latest polls, approval ratings and impeachment odds. The Telegraph. 2019. March, 8.

3. R. Prince. Is Donald Trump set to stage the most dramatic presidential comeback in history? The Telegraph. 2020. July, 6.

In the pages of The Telegraph, the authors address Trump's personality rather neutrally *"Mr Trump", "Donald Trump", "President Trump", "Trump", "American President", "US president"*.

In the first article under analyses ***"Donald Trump faces veto choice after US Congress agrees new Russia sanctions plan"*** by Nick Allen and published on 23 July 2017 in *The Telegraph* from the title we can understand that there is the conflict of political forces within the country (The Telegraph. 2017. July, 23).

The next mathaphors are "***facing a looming showdown***" and "***set up a collision course***" show the opposition contributes to both the simultaneous transfer of the attitude of prejudice towards V. Putin's policies, his authoritarian and from the point of view of the British, insufficient democratic rule, and the outlining of the opposing interests of the US political elite and their president ("*President Donald Trump is **facing a looming showdown** with Congress after Republicans*

and Democrats agreed new sanctions on Russia designed to punish the Kremlin for interfering in last year's US election. The sweeping sanctions package, also intended to penalise Russia for its military aggression in Ukraine and Syria, set up a collision course with the White House which has sought to ease relations with Moscow".) (The Telegraph. 2017. July, 23).

Nick Allen draws the readers' attention to Donald Trump's approach to relations with Russia in general, his persistent efforts to reduce confrontation in the political arena between the two countries. The president's actions, in part due to his desire to hide evidence of Russian interference in the US election campaign, do not find support in Congress, which causes a conflict between Congress and the White House and may lead to further internal hostility in the country.

Thus in the article written by Ashley Kirk and Patrick Scott and published on 8 March 2019, called "***How popular is Donald Trump? Latest polls, approval ratings and impeachment odds***" observed negative tone of the narrative, which is expressed in the title of article.

Donald Trump's unpredictability discourages the British, who think ahead of everything. This is emphasized by the use of metaphors ***to smash*** "to cause something to move with great force against something hard, usually causing damage or injury" (Cambridge dictionary) and ***to surge*** "a sudden increase of an emotion" (Cambridge dictionary) ("*But Donald Trump **smashed** this record after **surging into** the White House on a wave of anti-establishment anger*") (The Telegraph. 2019. March, 8).

The next article called "***Is Donald Trump set to stage the most dramatic presidential comeback in history?***" written by Rosa Prince and published on 6 July 2020 in "The Telegraph".

The idiom ***"to go big or go home"*** means "all or nothing" and shows Trump's ambitions about his political career. A phrase describing a Champion's lifestyle and a way of life. This shows that for the American president, politics is a competition and running for a second term is another challenge ("*Some men would have conceded or walked away in the face of the*

*horrible polls, but this President has decided it's time **to go big or go home***") (The Telegraph. 2020. July, 6).

Trump is pompous, he loves everything fancy. This is evidenced by his parades on Independence Day. Even during the coronavirus pandemic and Black Lives Matter protest in his country, he staged a display of military equipment and fireworks.

Donald Trump is capricios and does not compromise. It is always the "enemy" against which to direct all their strength to overcome it ("*But the president is temperamentally incapable of compromise, he can campaign only by identifying an "other" – an enemy to rally his troops against*") (The Telegraph. 2020. July, 6).

On the pages of The Telegraph newspaper, journalists, as a rule, use a communicative strategy of opposition. The strategy of opposition is used by the authors to express distrust of Trump's actions and casts doubt on his viability as the President of the United States and the impartiality of his administration's decisions.

Conclusions to Chapter Three

1.   Overall analyzed 20 articles British periodicals over the period from 2017 to 2020. Donald Trump's policies are represented in British periodicals with the help of the various SD and the EM, such as metaphors, comparison, epithets and so on playing an important role in creating images of a political leader.

2.   From the analyzed articles it can be concluded that journalists of such British newspapers as *The Guardian* and *The Telegraph* create a negative image of Donald Trump's policy.

3.   In The Guardian, metaphors, epithets, comparisons, idioms, and allusions play a dominant role in shaping images. It forms a negative image of a fanatical, cunning, and a heartless politician.

4.   In The Telegraph authors use mataphors that represented Trump as a tough and rude politician.

5.   In the media, the formation of the addressee's point of view is ensured by the use of certain speech strategies and tactics, which are the choice of a linguistic way of representing the real situation cases. Communication strategies determine both the structural features of the text and the use of various lexical means and stylistic devices in it. The implementation of value oppositions in the media is carried out both explicitly, with the help of markers characteristic of political texts, and implicitly - through idealization or demonization of images, ideological connotation of terms, general tonality of statements, selection of positively or negatively colored vocabulary.

GENERAL CONCLUSIONS

The mass media have a significant impact on virtually all public institutions. The influence of the mass media to the greatest extent affects the formation of public opinion, since in many ways it is thanks to the media that one or another interpretation of events taking place in the domestic and international arena is being formed. The media are almost never limited to statements of fact. All messages undergo changes under the influence of various factors, namely: foreign and domestic policy of the state, the balance of power in the world arena, the economic situation, social processes in society, the information needs of the target audience, etc.

In modern conditions, when the media representing politics are the main and sometimes the only way to represent political reality, we can talk about the fusion of political and media discourse. In this dissertation research, we turned to media-political discourse, by which we mean a set of media texts written by journalists on political topics.

Media images of politician's policy are created on the basis of information broadcast by the media, that is, on the basis of images already formed by journalists and transmitted to readers. The media image is an integral element of virtual reality, fixed in the mind of the addressee of information, which is a media model of real events. The media image has such features as subjectivity, dependence on the influence of external factors, and dynamism.

To understand how certain images of political leaders are formed in the media, we used critical discourse analysis, which helps to examine the text in linguistic, social, historical, cultural and other aspects in order to reveal the "hidden" ideology that can influence the addressee and his view to the world.

There were analyzed manipulative strategies and tactics used by journalists to create an image of a political leader.

The basic method of speech manipulation in political discourse is the implementation of semiotic contrasting "One's own – Stranger". Being a cultural

constant, the opposition "One's own – Stranger" reflects archetypal ideas of a person about the structure of the world. Any other socio-cultural values in political discourse reveal themselves as secondary in relation to this opposition.

It turns out that in the mass political consciousness, evaluative positions are passed through the initial opposition "we – they", and the process of political communication itself is nothing else but the unification of "us" and separation from the "strangers". Based on this, it can be concluded that the polarized model of political discourse, which is made up of the strategy of positive self-presentation and negative presentation of strangers.

Analysis of two British periodicals publications (*The Guardian* and *The Telegraph*) allows to conclude that in the representation of thepolicy of the US leader, communicative strategies of discrediting and opposition are most often used. Journalists use both direct and indirect (metaphors, comparisons and epithets) author's assessment that forms a persistent negative politacal image of Donald Trump.

Modern British newspaprs namely *The Guardian* and *The Telegraph* use more neutral references expressing the official attitude towards the president: *"Donald Trump", "Trump", "Mr Trump", "The US president", "President"*. But there are more occurrences of negative and aggressive appeals: *"more dangerous than any president in history", "bussinessman", "amauter", "property tycoon"*. In the perception of the British, Donald Trump is more of a businessman and showman, and then only the president of the United States of America.

Thus, the media consciously form certain media images of political leaders to manipulate public consciousness, relying on the situation in the world at a specific time period.

All of the above gives grounds to assert that the initial hypotheses of this work were generally confirmed during the study.

It seems that the development of the problems of creating the image of a political leader is of great theoretical and practical value. Further research in this

area will undoubtedly make a significant contribution to the development of the general theory of media linguistics and political linguistics.

РЕЗЮМЕ

Магістерська робота присвячена вивченню мовних засобів, які репрезентують політику презедента Сполучених Штатів Америки – Дональда Трампа, що використовується в британських ЗМІ.

Актуальність цього дослідження полягає в тому, що в ньому вперше визначається як британські ЗМІ репрезентують політику Д. Трампа. Це надало можливість отримати нові знання про функціонування мовних інструментів для створення медіа-іміджу політика.

Об'єктом дослідження є сучасні британські засоби масової інформації.

Предметом дослідження є мовні засоби репрезентації політики Д. Трампа в сучасних британських ЗМІ.

Метою магістерської роботи є вивчення лінгвістичних засобів, що використовуються в англомовних ЗМІ для створення медіа-образів політичного лідера.

Метою цього дослідження є досягнення наступних завдань:

1. Уточнити поняття «імідж ЗМІ», розглянувши різні підходи до цього поняття;

2. Вивчити якісні характеристики Дональда Трампа, створені британськими газетами;

3. Проаналізувати засоби формування оціночних медіа-образів Д. Трампа, що використовуються британськими ЗМІ;

4. Визначити роль засобів масової інформації у формуванні та трансформації політичного іміджу політичного лідеру Сполучених Штатах Америки;

5. Визначити фактори, що мають переважний вплив на формування медіа-іміджу політичного лідера у ЗМІ.

Методи дослідження – це критичний дискурс аналіз текстів та статей британських періодичних видань для додаткової методології аналізу змісту

та аналізу дискурсу, які систематично розглядають різницю між текстом та іншими інтерпретаціями результатів.

У *першому розділі* магістерської роботи описано теоретичні основи вивчення медіатексту, розкрито поняття дискурс та медіа-політичний дискурс, досліджено маніпулятивні стратегії і тактики, які викоростовуються у медіа дискурсі та визначено роль ЗМІ у формуванні суспільної думки.

У *другому розділі* магістерської роботи були досліджені вербальні засоби репрезентації політики формування політичного іміджу політичного діяча.

У третьому розділі магістерської роботи було проаналізовано сучасні британські ЗМІ та їх репрезентація політики Дональда Трампа.

Ключові слова: дискур, медіадискурс, медіа-політичний дискурс, Трамп, тропи, стилістичні засоби, ЗМІ.

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