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INTRODUCTION

Nowadays, investigations conducted in the linguistic field inevitably intersect with interdisciplinary studies. Multimodal studies, which have been of a special interest since the introduction of the digital era, help expand the horizons of linguistic research and open new opportunities for discussing scientific problems from a different perspective. Multimodality is fast becoming a key instrument in media discourse analysis. The present research explores, for the first time, the multimodal perspective of the Eurovision Song Contest 2021 in the media discourse. Of particular interest is the way these images are construed to communicate essential meanings on the basis of semiotic resources interaction.

Recent developments in discursive studies have led to a renewed academic interest in the study of music performances from the standpoint of multimodality what predetermines the **topicality** of this paper.

The object of the paper is the Eurovision-2021 discourse viewed through the lens of its multimodal imagery.

The subject-matter of the present study is verbal and non-verbal means of multimodal imagery manifestation in the Eurovision-2021 discourse with regard to the rhetorical potential of such imagery.

The theoretical value of the master's paper lies in the fact that the results obtained in the research make contribution to such areas of philology and humanities in general, as multimodality studies (revelation of both verbal and non-verbal semiotic modes eventually constituting the discourse of and about the show), multimodal discourse analysis (identification of fundamental discursive means useful for analysing multimodal texts in media), critical discourse analysis (ways of how language can be used as means of persuasion and influence), rhetoric of media discourse (investigation of the argumentative strategies widely employed in the texts).

The practical value of the results gained in the study is in their application in the classes of practical English, seminars and lectures in multimodal stylistics,

elective courses on multimodality, rhetoric of media discourse. The results can also be applicable to writing students' papers, master's papers and post-graduate research.

The aim of this paper is to reveal multimodal facet of the Eurovision-2021 imagery as the main means of meaning-construal via investigating verbal and non-verbal semiotic resources incorporated into its performances; show how they operate in the discourse of the show, as well as to explore the Eurovision image representation in the media discourse about the show.

The aim of this study is achieved by performing the following tasks:

- to outline semiotic modes constituting the Eurovision-2021 performance;
- to demonstrate the effectiveness of the imagery each mode creates in the context of a particular performance;
- to reveal the interplay of various semiotic modes in the Eurovision-2021 performance;
- to reconstruct the essential meanings conveyed with the help of semiotic resources interaction during the performance;
- to construe the Eurovision Song Contest 2021 image illustrated by Måneskin's case-study;
- to ascertain pertinent features of multimodal texts of different genres within the scope of the show;
- to consider the winner's image construal and representation in terms of media rhetoric;
- to reveal verbal and non-verbal means of Måneskin's image construction in the Eurovision-2021 performance;
- to explore the function of the audio-visual mode supplementing the verbal mode in Måneskin's image construal;
- to reveal the ways Måneskin's positive representation is re-established after an image-threatening act;

Methods of the research used in the paper include multimodal analysis for revealing the imagery each semiotic resource conducts; linguistic and stylistic analysis of the verbal mode of the performance; discourse analysis of the media rhetoric for revealing how the discourse about Eurovision-2021 is created based on the performers' image-representation by the media.

The novelty of the paper is in the investigation of the multimodal system of imagery as means of effective meaning communication during the musical performance, as well as in the research of Måneskin's image-representation in the media rhetoric as a part of Eurovision discourse. For the first time, the research outlines the way the Eurovision-2021 imagery operates in the media discourse.

Compositionally, the paper consists of the introduction, three chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references, appendix, and the list of illustrative material.

The paper's **introduction** sets up the object and subject-matter of the research, emphasizes the problem's relevance, states the novelty of the obtained results, establishes the primary objective and tasks for achieving it, considers the research methods employed in the paper, and discusses the content of each chapter.

Chapter One dwells on the theoretical foundations and methodology of multimodal studies and critical discourse analysis in relation to musical performance. In this chapter, we define the notions of 'mode' and 'multimodality' relevant for this study. We distinguish semiotic modes represented in a musical show, dwell on their peculiarities, essential for image interpretation, and investigate their functions in image creation. We also delineate the ways and approaches to the discourse analysis of the media rhetoric, dwelling on persuasive strategies employed on the textual level.

Chapter Two dwells on the multimodal dimension of the Eurovision Song Contest 2021 as exemplified by some of its performances. In this chapter, we look into each mode and images conveyed by each of them separately. We discover the meaning these images carry based on the interaction of all the semiotic modes. We

outline the functions each image performs in the context of meaning communication: meaning-construing, meaning-restricting, and meaning-reinforcing functions.

Chapter Three concerns the analysis of image-construal in the media discourse about Eurovision-2021 exemplified by Måneskin's case study as its winners. In this chapter, we look into the ways Måneskin's image is represented in the multimodal media texts and discover the underlying strategies which help engrain this image into the audience's mind. We explore the ways of the positive and negative image construal on the verbal level and investigate the functions of the visual mode supplementing the text. We discover how the positive image can be 'threatened' and look into the ways of its re-establishment in the media environment as exemplified by some pieces of discourse which highlight these ways most effectively. Then, we outline the pragmatic effects of Måneskin's image construed in the media might exert in the context of the show.

CHAPTER ONE.

THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF MULTIMODAL IMAGERY STUDY IN MEDIA DISCOURSE

1.1 The notions of 'mode' and 'multimodality'

Multimodality is a term widely discussed in linguistics, and especially semiotics: it can be defined as the combination of different semiotic modes in a communicative artifact or event. (Van Leeuwen, 2005, p. 28) For instance, language and music, gesture and positioning in space, image and layout (of a text), etc. The term can be viewed from two different perspectives, both of them, however, being interrelated (Adami, 2016). On the one hand, it is used to describe a phenomenon of human communication. In this respect, multimodality defines the combination of different semiotic resources, or modes, in texts and communicative events. Communicative event as the specific incident of language use might be represented by a conference, a concert, a film, a party. As accepted in this paper, a performance, or the Eurovision Song Contest, to be more precise, can also be viewed as a communicative event, or a multimodal text, with such modes as moving images, music, lyrics, clothing, lighting, face expression, visual effects, etc. According to Machin (2007), multimodality is an analysis of the rules and principles that allows the recipient to retrieve the meaning potential of relative placement of elements, framing, salience, proximity, colour saturations, etc.

On the other hand, multimodality is identified as a growing field of research, which became especially relevant with the introduction of media and its modern technologies. As a field of inquiry, research in multimodality deals with developing theories, analytical tools and descriptions that approach the study of representation and communication considering modes as an organizing principle (Adami, 2016, p. 2).

It is now well established from a variety of studies (Jewitt, 2009; O'Halloran, 2011) that analysis of a communicative event which aims at 'extracting' the information from the verbal mode exclusively (or primarily) cannot be comprehensive; in any multimodal text, each mode except for the verbal one has its

own meaning-making means and ways to realise them (Adami, 2016). Discovering the meaning-construing potential of a semiotic resource means exploring the way that resource ‘has been, is, and can be used for purposes of communication, it is drawing up an inventory of past and present and maybe also future resources and their uses’ (Van Leeuwen, 2005, p. 5).

While every semiotic mode embodies a meaning potential, only investigating these meanings in their combination can provide a deep insight into any communicative situation, be it a face-to-face or a mediated communication, as with the mediatised song performances. This way, one of the primary foci of multimodal studies lies in establishing these interrelationships between various communicative modes, despite their type: visual, kinaesthetic, tactile, spatial, etc. More than that, nowadays, disciplines concerned with text, discourse, and meaning largely rely on the multimodal advances, what has opened many ways of measuring and evaluating the meaning making means in their dynamic (Liu, 2013 , p. 1259), which becomes increasingly relevant in the era of digital texts.

The digital multimodal texts (which, in fact, in the present-day interpretation can be represented by a video, a film, etc., i.e., any communicative event engaging more than one mode) can convey meaning with the use of size, font, images, subtitles, etc. Kress and Van Leeuwen (1996, 2006) argue that different representations of visual mode, for example, can simultaneously fulfil and realise three broad communicative metafunctions which language performs by articulating their point in *Reading Images*, where they draw examples from many domains – text books, websites, advertisements, magazine articles – to express their meaning making in their social practices (Liu, 2013). That is why, there are, in fact, many approaches to defining what a mode is, but previous research (McKerrell & Way Lyndon, 2017) has established that a mode definition do not have to be consistent with that of a channel of human perception (sight, hearing, touch, taste, smell) but as a socially agreed channel of communication, accordingly.

1.2 Image: scope of the notion

Images are formulated, perpetuated and spread in present-day media discourse, having cultural, social and political consequences. The intensity of influence a communicator exerts on its audience is predetermined by numerous factors, especially by the prestige of persons known by the recipient, the norms and values that operate in the reference group (Arsith, 2010).

Today, influence of any kind is exerted through images whose power and complexity are increasing and its usage is proliferating owing to mass media. Imagology as a discipline studies ‘the origin and function of characteristics of other countries and peoples, as expressed textually, particularly in the way in which they are presented in works of literature, plays, poems, travel books and essays’ (Beller & Leerssen, 2007, p. 7). Beller also (2007) states that the aim of imagology is to ‘describe the origin, process and function of national prejudices and stereotypes, to bring them to the surface, analyse them and make people rationally aware of them’ (pp.11–12).

The complexity of image is based on the interplay of different semantic categories that comprise it: they are visual (colour, exterior, symbols, pictures, designs), mental (dreams, memories, ideas), verbal (tropes, descriptions), communicative (speech acts, interaction), cultural (norms, prejudices), and ideological (geopolitics) components that constitute a mental construct in the audience’s mind. Image can be studied at an individual level (politician, entertainer, celebrity) or at a corporate level (group image, ethnic minority image, country image). In the latter case, image is ‘the alienation of personal attributes for semiotic purposes’ (Hartley, 2002).

Balandier (2000) shares the opinion that image becomes the main means of construing the reality we live in, through its most developed forms, while they are capable of infinite changes (p. 152). Initially, they were considered only as literary representations. However, the scope of imagology is extremely broad today due to divergent studies that developed such notions as *image*, *imagotype*, *ethnotype*,

stereotype, prejudice, national value, national character (Dudziak, 2011; Hurcombe, 2016; Kiklewicz, 2011; Pocheptsov, 2004, etc.).

In this study, it is suggested that an image can be formed with the help of different modes of communication and serve different purposes. An image is a multifaceted notion which can generally be defined as a reproduction of something that encodes features of likeness. It is a term that is used to refer to many different things: photographs, architecture, film, and, beyond these, images in our mind (dreams, memories, etc.); the ‘mental images’, which can be prompted by verbal descriptions (Glossary of Multimodal Terms, n.d.). Multimodality attends to images that are material entities, such as texts, monuments, shows. It explores how the image is created, how it is represented, what ideas and attitudes it communicates and how this is achieved, as well as investigating how social relations are constructed (i.e., how the recipient is encouraged to relate to the image), and, overall, what the image is being used to do, such as to inform, explain, persuade, warn, entertain, etc. (Glossary of Multimodal Terms, n.d.). A number of analytical instruments have been developed in order to carry out such analysis.

1.3 Multimodal discourse analysis

Multimodal discourse analysis is an approach to discourse which deals with the way meaning is produced via multiple modes of communication as opposed to language solely. The concept of “mode” from multimodal discourse analysis perspective should, again, not be confused with the concept of “modality” in grammar (which designates the expression of possibility and obligation in language), or with the concept of “mode” in Halliday's model of context, in which mode refers to the “channel” of linguistic communication. (Jones, 2021)

Over the past decade, most research in discourse analysis has emphasised the increasing influence of multi-modes on discourse studies. Muliani (2022) citing Levine and Scollon (2004) states that language in use, be it in the form of speech or written text, as exemplified by modern research in the field, is always and inevitably constructed across different semiotic resources. Depending on the context, it might

include not only speech and gesture, but also physical spaces and one's positioning in it, etc., with the help of which one carries out the discursive actions (Muliani & Jum'a Khatib, 2022).

O'Halloran (2011), for example, stated that Multimodal Discourse Analysis (MDA) 'extends the study of language per se to the study of language in combination with other resources, such as images, symbolism, gesture, action, music and sound'. Nowadays, the phenomenon of multimodality entering the discourse studies can reasonably be referred to, as Omosebi (2021) defines it, as a 'total and rapid invasion', since all forms and types of discourses, in turn, appear to have generated into multimodality. The essence of multimodality is the communication of 'much more through less, and more captivating means' (Omosebi, 2021, p. 1), what becomes especially relevant in media analysis.

Machin and Mayr (2015) also provided an alternative perspective in CDA, stating that 'CDA is an exercise in interpretation, not analysis' (pp. 298–209). Their book, *How to Do Critical Discourse Analysis* (2015), contains a systematised description of tools useful for analysing texts in media and cultural studies. Studies employing CDA encompass not only spoken or printed speech, but also images or video content and other signs of culture like monuments, sounds, toys, pictures, photos, graphics and memes. It is especially relevant when implementing the multimodal critical discourse analysis (MCDA) which research toolkit for visual communication is more extended and thus provides a more precise, systematic and careful description (Nowak-Teter, 2019, p. 105). One of the greatest advantages of CDA method is that it helps uncover the ideology concealed in texts and images. It reveals possible ways of how language and grammar can be used as ideological means (by identifying some specific language choices): how people, events, places and actions are categorised and labelled, which persons and phenomena are foregrounded, backgrounded or eliminated, and how certain kinds of ideas are perpetuated and embedded (Nowak-Teter, 2019, p. 105).

Reisigl and Wodak (2001, pp. 93-95) have proposed five discursive strategies which are now widely applied in Critical Discourse Analysis, what helps understand

the mechanisms of social actors' portrayal, represented by Eurovision performers within the scope of this study, in the media texts.

When dealing with the discursive construction of identities, be they individual or collective, transnational, national or local, one could focus on five questions:

1. How are persons, objects, phenomena/events, processes, and actions named and referred to linguistically?
2. What characteristics are attributed to social actors, objects, events, and processes? How are their actions referred to/evaluated in the piece of discourse?
3. What arguments are implemented in the piece of discourse in question, and in what way are they structured?
4. From what (or whose) perspective are these nominations, attributions, and arguments expressed?
5. Are these utterances articulated explicitly? Are they intensified or, on the contrary, mitigated? (Wodak, 2016., p. 5)

Taken together, these five questions reveal the corresponding five types of discursive strategies (ibid., p. 5). Each strategy makes use of related linguistic devices, respectively (**Appendix A**). These devices are analysed, in practical terms, on different language levels and from different perspectives (morphological, lexical, syntactical; stylistic, etc.). When dealing with discourse about Eurovision, it is important to trace the construction of self-presentation of the performers, show organisers, or even political representatives, and the presentation of others (referring to the same social actors presented by the media), since both contribute to the performers' and performance's image construal and ingraining in the mass audience's mind.

1.4 Media rhetoric: the concept of 'topos'

As Wodak (2016) observes, arguments widely employed in rhetoric are 'sometimes fallacious and sometimes reasonable' (ibid., p. 8). That is why a broader perspective has been adopted regarding their analysis. It entails the concept of *topos*: commenting on which, Wodak (ibid., p. 8), citing Forchtner (2014), maintains:

“Following Aristotelian tradition, I approach *topos* as a rhetorical and dialectical scheme that offers the opportunity for a systematic in-depth analysis of different arguments and statements that represent the accepted knowledge – *endoxon* –and which are usually employed by orators opponents to persuade their audience of the validity of their opinions”. This way, *topoi* can be understood as components of argumentation which belong to premises, either explicit or implicit (ibid., p. 8). They justify the transition from the argument or arguments to the conclusion (Kienpointner, 1996, p.562). Having this considered, it follows that a *topos* is viewed as a quasi ‘elliptic’ argument (Wodak, 2016., p. 8) – an *enthymeme* – where the assertion, or conclusion, is followed by premise without giving any explicit evidence. Endoxon is thus confirmed by (and related back to) the conclusion. In other words, *enthymeme* has hidden assumption (usually presented by major premise). And, as opposed to *sylogism*– a way of combining two premises and drawing a conclusion, characteristic of classical rhetoric – sounds more natural and convincing nowadays.

Topoi can be presented explicit as conditional or paraphrases, such as “if *x* , then *y*” or “*y*, because *x*” (Reisigl & Wodak, 2001, pp. 69-80) . In view of all that has been mentioned so far, Kienpointner (1996) draws on a further distinction and classification of various content-abstract, i.e. formal , argumentation schemes which are often found in argumentation, such as: the *topos* of *definition*, the *topos* of the *species* and *the genus*, the *topos* of *comparison* (*topos* of *similarity* vs *topos* of *difference*), the *topos* of *the part* and *the whole* , the *topos* of *authority*, the *topos* of *example* and the *topos* of *analogy*. This can be briefly illustrated by the *topos* of authority, for instance, which can be deconstructed as follows:

Conclusion Rule: If authority X says that A is true, A is true

A: X says that A is true

C: Thus, A is true (Wodak, 2016., p. 8)

Nowadays, the media’s main function is, whether within a political or entertainment scope, that of convincing and influencing the audience. This becomes especially relevant when analysing newstexts, however, as the practical part of this

study argues further, it is not restricted to the text genre exposed. The influence the media texts exert within Eurovision discourse might be investigated with the rhetorical methodology. It includes: ethos as self-representation; pathos, appealing to the audience's emotions; and logos, addressing thinking. More than that, it makes use of the classical rhetoric canons of invention, which stands for the choice of arguments; disposition, concerning their arrangement; elocution, a selection of linguistic means; memory and delivery, if the speaker's viewpoint is not mediated, i.e., one 'speaks for himself' (Potapenko & Shcherbak, 2020).

In the media texts which represent Eurovision performers as a part of show discourse, the above-mentioned strategies suggested by R. Wodak are arranged cohesively according to three patterns, or moves: zoom-in, offering a narrowing of the perspective, or meaning, which is realised in the gradual textual representation of, for example, referents, which becomes more detailed; zoom-out, reversely generalizing the meaning, underlying certain strategies; and, finally, hierarchical move, which helps show the authoritative order or power of the referents presented in a text. The research further investigates the case study of Eurovision winners' representation in media discourse; one of the main concepts arising from the research is a 'scandal' within Eurovision-2021. This conflict-representation is of particular importance within the scope of the media-rhetoric analysis: it is discovered from different perspectives presented in the Eurovision news-media. Therefore, multiperspectivation move is also applied: it aims at a multifaceted representation of Eurovision-2021 scandal as influential factor in winners' image construal.

1.5 Multimodal Discourse Analysis of Eurovision Performance

The term 'Critical Discourse Analysis' was first mentioned in *Critical Language Awareness* in 1992. But, starting from 1989, when Norman Fairclough has written *Language and Power*, it has already been a widely-applied method in social studies. Most research on Critical Discourse Analysis has also been carried out by such scholars as Ruth Wodak, Teun van Dijk, Paul Chilton. Critical discourse analysis regards discourse as a form of social practice, since discourse is defined as socially

constitutive and socially conditioned, what provides a wide range of its functions: it constitutes situations, social identities and relationships between people; generates the social status circumstances and contributes to its transformation, and even plays a crucial role in power and authority construal (Atalay, 2015). Detailed examination of discursive practices by Fairclough and Wodak (1997) showed that they may have crucial ideological effects like producing and reproducing unequal power relations among the society (ibid., p. 258); and, basically, ‘shapes’ the society.

Another method widely used today for media analysis, especially for visual media like television, Internet-magazines, and online-newspapers, is multimodal critical discourse analysis (MCDA). Nowadays, it develops the theoretical and practical achievements of discourse analysis and is widely applied in digital media analysis. Since visual mode (represented by a video, footage, animation, etc.) and lexical choices in a media text contribute to the representation of persons and events, MCDA aims at investigating how these different semiotic resources of a media text function together (Atalay, 2015).

Research in Multimodal Critical Discourse Analysis, first, involves exploring the meaning – making potential of separate semiotic modes, and then concentrates on tracing the interplay between these semiotic resources in a given multimodal communication event (Atalay, 2015).

But how does MCDA carry out the texts analyses in practical terms? This question was well-articulated in a comprehensive study by David Machin and Andrea Mayr *How to Do Critical Discourse Analysis: A Multimodal Introduction* (2012). Atalay (2015) provides a review of these basic steps of MCDA summarised from this illuminative work:

1. Multimodal Critical Discourse Analysis first investigates the lexical layer of the texts. And then proceeds to discover each visual semiotic choice in texts separately.
2. MCDA looks for the attitudes of speakers found in semiotic resources: it incorporates quoting verbs analysis and representation of the attitude of speakers through visual semiotic resources, gaze, poses, etc.

3. MCDA looks how through language and image, some participants are referred to, i.e., represented in the text with the help of naming strategy: whether they are individualised or collectivised, made specific, generic, personalised or impersonalised, objectivated, anonymised, aggregated and suppressed.

The authors draw our attention to the idea that there is no neutral way to represent a person. There are many possibilities how to attribute characteristics to the man, what can be briefly illustrated by the following ‘names’ one might use to refer to a man: “*an Asian man, a British man, a Midlands man, a local office worker, a Manchester United supporter, a father of two young daughters, a man named Mazar Hussein*” (Machin & Mayr, *How to Do Critical Discourse Analysis: A Multimodal Introduction*, 2012, p. 77). Each of these choices can serve psychological, social and political purposes for both the writer and the recipient (Reisigl & Wodak, 2001, p. 47).

4. MCDA finds out the way linguistic and visual semiotic resources represent what people do. There are several resources available for representing the same action, but they all subdue to a particular strategy which is revealed in the text with the help of such analysis.

More than that, all choices will serve to draw our attention to certain aspects of identity that will be associated with certain kinds of discourses. This way, participants are often evaluated not through their actions as such but through representational strategies used in a text (Machin & Mayr, *How to Do Critical Discourse Analysis: A Multimodal Introduction*, 2012, p. 77).

5. MCDA views metaphorical tropes in discourse as ‘persuading with abstraction’ means, among other linguistic means, asking questions of how different kinds of metaphors and other rhetorical tropes are used in different contexts.

Machin and Mayr (2012) share the viewpoint that metaphor is intrinsic to human mind and that our statements about and perception of the world is based on this metaphorical way of thinking (Lakoff and Johnson, 1980; Chilton, 1996; Hart, 2008). They argue that the study of political rhetoric, for example, exerts a wide use of metaphor and other rhetorical tropes. Already since the ancient times, when

Aristotle laid the fundamentals of classical rhetoric canons, the rhetorical skills helping persuade people during public speaking were widely discussed. Nowadays, however, in the era of digital technologies and media, rhetoric, basically, makes use of the same range of persuasive means such as hyperbole, metaphor, metonymy and puns. Machin and Mayr (2012) argue that metaphor should not be perfunctorily viewed as a mere ‘ornamentation’ of a text: they reject the widely embedded association with metaphor as a ‘flowery’ language used in poetry or creative writing. They emphasise that it is an essential part of human cognition because we are inclined to perceive certain things, especially if they are abstract concepts, by reference to others, simpler ones, in order to understand them.

6. Nominalisation and presupposition in language is also considered to be a study area of Multimodal Critical Discourse Analysis.

7. MCDA also analyses modality and hedging in texts and visual communication (Machin & Mayr, *How to Do Critical Discourse Analysis: A Multimodal Introduction*, 2012).

Using this seven-frames approach, researchers are able, first, to inspect and, second, to show how meaning is created and shaped in media texts and the way people make, use and repeat semiotic choices (and what purposes these choices might serve). Understanding these choices enables to reveal ideology in media texts and challenge it (Atalay, 2015, p. 42).

1.6 Emotive construct in a media performance

One of the features peculiar to music is its ability to evoke intense emotions in its listeners. However, when highly technological music performances like Eurovision take place, this emotional-response ‘potential’ is extremely increased due to the fact that it is created on the basis of different-modes interaction, which, in turn, makes the audience emotionally engaged (Kulikova & Detinko, 2020). The emotive construct in a media performance influences and shapes the message the contestant, for example, is trying to convey. Emotionality in media deals with different concepts embedded by ideological constructions as regards political and social events,

activities and agents, and they can be highlighted in several forms (Omosebi, 2021, p. 14). Emotive signifiers in a multimodal text help discover ways in which visual shades of meanings and some level of emotionality are created in media, with focus on musical performance, as is introduced in this study.

They investigate how an author attaches meaning to the text (lyrics, for example, or the plot of the whole performance as shaped by the producers, etc.) and/or how a performance is designed to provoke certain emotional reactions in viewers. Overall, eight emotive signifiers can be outlined: colours, construction of facial expression, space, anthropomorphism, visual representations of intonation and paralinguistic cues, postural construction, depiction of socially or culturally significant symbols, and linguistic means (Omosebi, 2021, p. 14). However, only some of them are especially relevant within the scope of this study, because they proved to be most effective in image creation, and, therefore, should be given a more detailed explanation.

Colours, for example, efficiently carry socially enabled semantic impulses. Colours are modes of communication often used in accordance with other semiotic resources to produce meanings (Van Leeuwen & Kress, 2002). Wang (2014) states that colours can be used to strengthen the potential ideological encoding in visual semiosis. Likewise, they can be used as means of image reinforcement and creation. When colours are used to tune the meanings in a performance or produce new meanings, whether culture specific or generic (like using a red face to convey anger) they are understood to function as emotive signifiers.

Van Leeuwen and Kress in their comprehensive study on colour meanings, symbolism and grammar, *Colour as a Semiotic Mode: Notes for a Grammar of Colour* (2002), identify colour as one of the semiotic resources, which is multifunctional in its application in the culturally located making of signs; to provide a deeper insight to the understanding the full potential of the colour mode, they apply the term ‘grammar’ to colour as a communicational resource. The authors elaborate on the Jakobson/Halle theory of distinctive features in a ‘colour’ context: they present *differentiation, saturation, purity, modulation, value* and *hue* as signifier

resources, treating them as features of a grammar of colour rather than as features of colour itself (Van Leeuwen & Kress, 2002, p. 343).

It might reasonably appear that the meaning of one and the same colour viewed in different contexts (cultural, political, religious, etc.) varies to such an extent that its symbolic meaning becomes questioned. For instance, in most parts of Europe, black is associated with mourning, while in the North of Portugal brides are dressed in black (*ibid.*, p. 343). Having this in mind, the correspondence of colour to the meaning seems arbitrary. However, as the authors argue, these meanings ARE predictable: viewing the subject from the sign makers' perspective, there are certain regularities, which naturally stem from their interests. In this respect, colour is a semiotic resource like others: regular, with signs that are motivated in their constitution by the interests of the producers of the signs (*ibid.*, p.343).

A group's (global or cultural) sense of the regularities of the resource, be it a colour mode or any other, is a defining one: it allows it to recognise when these regularities have (not) been met (*ibid.*, p.346). Investigating the regularities of the resource of colour as they exist for specific groups allows: understand them well enough to be able to describe what the principles for the use of the resource in signs are; understand how specific groups' interests in colour shape the signs of colour; and understand what general principles of semiosis and of the specific semiosis of colour emerge from this that might provide a principled understanding of all uses of colour in all social-cultural domains (*ibid.*, p.346).

Colours as well as language can fulfil three respective functions: the ideational function, the function of constructing representations of the world; the interpersonal function, the function of enacting (or helping to enact) interactions characterized by specific social purposes and specific social relations; and the textual function, the function of transforming communicative acts into larger wholes, into the communicative events or texts that realise specific social practices, such as conversations, lectures, reports, etc (Van Leeuwen & Kress, 2002, p. 347).

The ideational function is employed when colours denote specific people, places and things; classes of people, places and things, and more general ideas. The

colours of flags, for instance, stand for certain nation states, and large companies make use of the colours or colour schemes to highlight that their identities are different from others. This can be exemplified by car manufacturers, who, ensuring that ‘the dark blue of a BMW is quite distinct from the dark blue of a Ford’, protect ‘their’ colours legally, preventing others from using them (ibid., p. 347). Ideas have been expressed by colour during the whole evolutionary history, for instance, in Medieval colour symbolism, black was for penance and white for innocence and purity, etc.

Colour can convey 'interpersonal' meaning as well, similarly to language. The authors emphasise this fundamental similarity, comparing them as follows: “Just as language allows us to realize speech acts , so colour allows us to realize ‘colour acts’” (Van Leeuwen & Kress, 2002, p. 348). It is used to perform certain actions, e.g., to warn against obstructions and other hazards by painting them orange (ibid., p. 348).

More than that, colours often constitute a colour mode of documents or advertisements, what increases the reader's attention span by more than 80 percent. In this respect, colour is not ideational: it does not ‘express’ or ‘mean’, for instance, ‘calmness’ or ‘ferocity’. People use colour to actually try to calm other people down, or evoke any other emotions, i.e., to influence their behaviours and act on others. The meaning of colour is primarily based on association, and any colour can immediately be associated with different sources or carriers of that colour. Green, for instance, can be associated with nature. Such associations are absolutized and the meaning of green in a decontextualized universal system becomes fixed.

However, it may be that the matter of culture as well: in a given cultural environment, this or that associations are more salient than the other; for instance yellow associating with gold, or with the sick people’s skin, rather than the sun (Van Leeuwen & Kress, 2002, p. 354)

Colours carry both direct (when they influence us with their physical properties) and associative value: for example, red is typically associated with flames or blood, or other phenomena of high symbolic and emotive value. Kress and

Van Leeuwen (2001) have suggested that signifiers, which can be presented by colours, carry a set of affordances which predetermine the choice sign-makers and interpreters make according to their communicative needs and interests in a given context. In some cases, their choice can be restricted to certain rules, by one's authority. In other cases, for instance, in the production and interpretation of art, it will be relatively free.

The study reveals that the colour psychology can play a crucial role in communication of meaning and, in the present era of multimodality, when colour can basically never be used on its own, and thus always interacts with other semiotic resources, it can influence the audience effectively.

The use of space to portray certain images on purpose might be considered as an emotive signifier as well. Several meanings can be passed across through proxemics. Meanings such as involvement and detachment could be projected through how space is constructed or engaged among or between the entities on the stage in a music performance discourse, what should be discussed further in more detail in the practical part of the study.

Linguistic items presented in song lyrics constitute the verbal mode of the performance. The verbal mode is often tightly connected with the visual mode, which includes colour schemes, lighting, visual effects, etc. Both modes can create a narration or a dialogue as a form of communication between the performer and the audience. More than that, lyrics as a representation of the verbal mode shape the plot of the performance, however, the practical part of this study, as shall be exemplified later, argues that the colour mode can create or modify the plot as well. The plot, in the context of music performance, can denote two things: on the one hand, it can be the narration of events on the level of the text; on the other hand, the 'plot' refers to the inner transformation the persona undergoes as the narration unfolds. Barthes (1977) defined linguistic items as anchorage concepts, which, therefore, serve as important units of informational load and are important in understanding the holistic image of the performance.

These basic concepts and ideas are embedded in music and lyrics combination, which, in turn, share solid sensorimotor and somatic processes that produce understanding, meaning and emotions (McKerrell & Way Lyndon, 2017).

One more important concept which contributes to the ‘emotionality’ of a music performance is ‘authenticity’. Nowadays, the understanding of authenticity as a notion across many musical genres has changed from being viewed as part of a musical object, to being viewed as constructed in and through music and its genres as a social discourse (McKerrell & Way Lyndon, 2017). Much has been written on the subject including its relevance (See, for example, Street & Redhead, 1989).

The discourses of authenticity play an important role in today’s media discourse; they are intrinsic to each genre of music and we share the deeply emotional connections to each music composition we listen to. Whether we like it or not, it evokes a certain response. In this paper, authenticity is viewed primarily as the quality of ‘sincerity’ or ‘playing from the heart’ that listeners often ascribe to performers (Moore, 2002, p. 210). The way we assign it depends on social and historical factors, as well as genres. Historically, the notion of authenticity had its roots in the Romantic tradition where artistic creativity was seen as coming from one’s soul, as opposed to something which emerges from society (Machin, 2010). These beliefs elaborated into the dichotomy of ‘authenticity’ versus ‘establishment’. Rock’s authenticity, for example, is still very often located in countercultural ideologies (Frith, 1981; Machin, 2010). Gilbert and Pearson (1999, pp. 164–165) note that 1980s’ authentic rock is widely-known for its singers speaking the truth of their and others’ situations altogether with representing the culture from which s/he comes; all of these is performed with a specific type of instrumentation. Indie rock, respectively, is a quite different genre, where authenticity is more about purity not found in ‘high-tech manipulations of large-scale production’ and ‘defined in opposition to the commercially influenced’ (Hibbett, 2005, p. 64). Hip hop authenticity, for instance, is articulated through lyrics which expose individual’s truths, with a geographical background factor being a central one, determining these personal experiences (e.g., black urban neighbourhoods) (Fraley, 2009, p. 43).

Performers, managers, stylists, and other show organisers use and modify semiotic resources such as appearance and styles in accordance with music to articulate these discourses and convey the message that the music and lyrics entail more effectively. This way, musical authenticity might be considered as a social process of constant perpetuation of the socially shared ‘truths’ and values of a particular musical community, which, in the context of Eurovision, extends its ‘borders’ to the world community, since it represents songs which belong to different genres, and one song often represents several genres which intermingle. Due to this fact, the present-day definition of what a ‘musical community’ is becomes, in this sense, quite tricky. Therefore, the song investigation performed in the practical part of this paper does not take the music genre as the starting point for the performance’s analysis and does not view genre as an isolated structural unit of the song; genre supports the images, ideas and messages presented by other modes, providing a distinct authentic ‘slant’ of what is being communicated.

Conclusions to Chapter One

1. Multimodal studies have become a popular direction of linguistic research. There are many approaches to its definition and, accordingly, to the classification of semiotic modes. Having analysed different approaches to the definition of the multimodality (Van Leeuwen, 2005; Machin, 2007; Jewitt, 2009; O’Halloran, 2011; McKerrell & Way Lyndon, 2017) we managed to formulate a distinct definition to which we will adhere to in the scope of this master’s paper. Considering its multifaceted nature, we define it as both: 1) the field of research investigating semiotic resources with the respective tools of analysis; 2) the phenomenon of complex interaction of different modes constituting a communicative event which results in meaning construal. In this paper, the communicative event is represented by the Eurovision Song Contest 2021 with such modes as colour, lyrics, clothing, visual effects, proxemics, etc. We have chosen to generally classify these modes as verbal and non-verbal, not viewing a mode, however, as a direct equivalent to any of the human channels of perception. In this paper, we analyse each semiotic

resource primarily from the perspective of its meaning potential, with different channels of perception being the ‘routes’ of information communication.

We support the modern approach to multimodal analysis, which states that the verbal mode is not the ‘main’ one, as it has for a long time been considered before the proliferation of digital technologies. We promote the idea of all modes equality in meaning contribution and image construal. The image as both the material and the conceptual entity in the recipient’s mind helps communicate certain ideas and attitudes. The audience’s sensitivity and responsiveness are evoked by emotional constructs which are incorporated into the semiotic resources as an integral part of music performance.

In this master’s paper, we first aim to analyse the imagery of Eurovision-2021 discourse as illustrated by its music performances applying the tools of multimodal analysis: investigation of the colour scheme symbolism; discovering verbal images presented in the lyrics as construed by metaphors, applying linguistic and stylistic methods of analysis; exploration of proxemics and kinaesthetic components of the show, etc. Then, we discuss the imagery construal in the media discourse about Eurovision as exemplified by Måneskin’s case study. This is performed with the Multimodal Critical Discourse Analysis methods which include: analysis of the media rhetoric according to frames suggested by D. Machin and A. Mayr (2012); investigation of the argumentational structure of the text applying classical rhetoric canons to reveal the persuasive techniques employed in the media to portray the Eurovision winners; revelation of five discursive strategies proposed by R. Wodak (2001) and moves which help realise those strategies coherently. All these methods are applied to reveal the way Måneskin’s image is construed by the media in the Eurovision discourse and how it is perpetuated, engrained in the audience’s mind, and modified. This paper explores means of creating positive Måneskin-representation in the media rhetoric, proceeds to revealing the concept of conflict as a face-threatening act, applying the terminology used in Conversational Analysis, imposed on Måneskin, and, finally, applying the above-mentioned methods, the paper aims at investigating the way this positive image is ‘restored’ in the media to

show how dynamic an image can be and what pragmatic implications it might have result in.

CHAPTER TWO.

MULTIMODAL IMAGE CONSRUING IN EUROVISION-2021 PERFORMANCE IN TERMS OF SEMIOTIC MODES INTERACTION

This chapter analyses manifestations of multimodality in the Eurovision Song Contest 2021 held in Rotterdam, the Netherlands. Predominantly, it represents a case study of Eurovision-2021 performances held separately, each exemplifying the multimodal facet and its role in meaning construal.

The Eurovision Song Contest, which was first held in 1956, is an international song competition organized annually by the European Broadcasting Union (*In a nutshell*, n.d.). Its performers from across Europe represent literally every genre of popular music and are selected at the national level by each participating country's public broadcasting service (*Eurovision song contest*, 2021).

From the very beginning the contest was one of the earliest attempts to broadcast a live televised event to a large international market. Contestants were originally evaluated by a jury of representatives from different countries, who awarded points for each performance (*Eurovision song contest*, 2021).

Nowadays, it is the world's longest running international TV contest, with over 66 years of history. Around 200 million people across Europe and the world watch it on TV every year (*Facts & figures*, n.d.).

These are not only the songs themselves that make this song contest so popular and spectacular, but also the whole performance which, in turn, is created by various combinations of semiotic modes, or resources. These modes are both verbal (song lyrics) and non-verbal (including visual, colour, and kinaesthetic modes) which convey the essential symbols, messages, and ideas embodied in every contestant's multimodal performance.

2.1 Black colour symbolism in *The Wrong Place* performance

Analysis of the colour schemes, in particular, presented on the stage during the performance of the Eurovision song contest 2021, is conducted with the special programme software *Image colour summarizer* (Krzywinski, 2022). It helps discover the symbolic meaning of the colours which, in their turn, contribute to the creation of the visual mode of the show and its meaning.

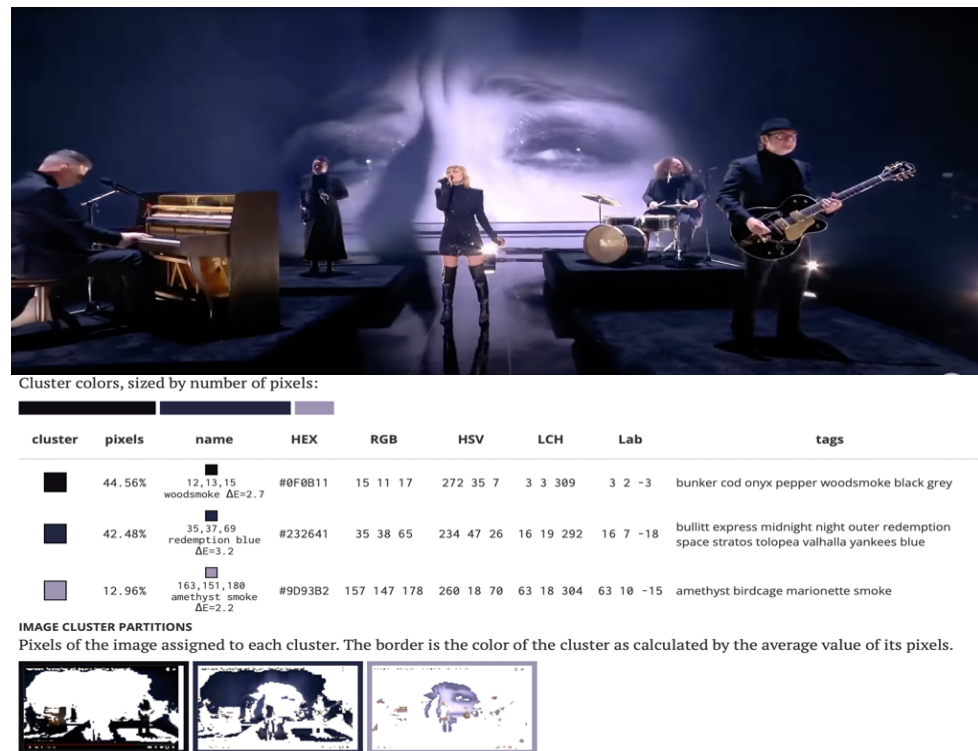


Рис. 1. Cluster colours, sized by number of pixels during the performance of “The Wrong Place” by Hooverphonic

For example, during the performance of “The Wrong Place” by Hooverphonic (Eurovision, 2021), a Belgian band, at Eurovision 2021 the following colour scheme is used on the scene, and it consists of 88% of black pepper colour with the shades of gunmetal, woodsmoke and black-blue (Рис. 1.). In the psychology of colours, black means protection against external emotional stress. It provides comfort while protecting one`s feelings and emotions, one`s weaknesses and insecurities (The Color Black, n.d.). In this context, it creates a barrier between the persona and the outside world, providing comfort while protecting her emotions and feelings, and hiding her vulnerabilities.

Black colour is also intensively used to convey that one may be looking for protection from any negativity that surrounds one; that one may wish to create an aura of mystery and intrigue; or that one may be going through a stage of self-denial, not allowing pleasure and joy into life (The Psychology of Colors and Their Meanings, n.d.). The colour spectrum also includes 12% of greyish indigo which symbolises impartiality but is also believed to stimulate right part of the brain (generally associated with creative activity) and helps with spatial skills; it is also referred to as a dramatic colour relating to the world of the theatre, which, during times of stress is used for featuring (The Color Indigo, n.d.).

These two basic colour clusters with a wide range of their possible symbolic meanings help reinforce the meaning of the verbal component – lyrics – and recreate the essential visual images represented in the song: *the smoke, the night, blurry eyes, messy place, the weirdest trip* (“The Wrong Place” Lyrics, 2021) and, more importantly, the image of *the wrong place* as such. Colour palette also conveys the negative emotions of the persona, her psychological state. These dark verbal images are supported not only with the help of the stage illumination but also with the help of animation on the large background screen (Рис.1) which highlights the images mentioned above and makes them illustrative for the recipient, in this case, the audience, and with the help of black costumes of the performers and a front singer’s black glossy dress (Eurovision, 2021) which alludes to the night sky with thousands of stars (Рис.1).

The topic of the song is primarily continuing unsuccessful relationships which make the persona suffer. This idea is highlighted stylistically with the means of situational irony in the lyrics *the smiley face that makes me wanna cry* (“The Wrong Place” Lyrics, 2021). The contrast used on the verbal level not only helps convey the topic but also creates a rather ironic slant of the text, although the persona’s feelings are that of frustration.

This disappointment (which generally comes into interplay with hopelessness) is revealed in the lines: *thought you were a different kind of guy*. However, the helplessness itself is not conveyed verbally but is rather created visually with the help of a kinaesthetic mode. During the whole performance the soloist does not perform any kind of dancing or any other active movements (Eurovision, 2021). Her position on the stage is fixed, without her even walking through the scene while singing; her movements are restrained to only those of extremely slight swinging to the music rhythm. This physical numbness and listlessness account for, on the one hand, the above-mentioned hopelessness and passivity, and, on the other hand, the attitude the persona has towards her relations: despite the persona's dissatisfaction, she prefers to let her life and relations to chance and, thus, assumes the role of a victim.

Taking everything into account, all the verbal, visual and kinaesthetic images used during this performance are created by the combination of different modes. This complex system of modes, first, fulfils the illustrative function: that is, visual images externalise the verbal images what makes the perception of the performance easier and clearer. Secondly, the kinaesthetic component, on the one hand, supports the image of 'the wrong place' represented in the lyrics and, on the other hand, creates the image of its own, the image of a victim, for example, and, thus, restricts the possible interpretations of the song.

2.2 Multimodal dynamic images of Eurovision-2021 winning performance *Zitti E Buoni* and their meaning construing function

During the performance of "Zitti E Buoni" by the Italian group Måneskin, three consecutive colour stages can be outlined, each with its prevailing colour scheme. Each scheme creates the images of its own, complementing the meanings of the other modes. Moreover, the transition from one meaningful 'stage' to the other makes the performance's images dynamic. As a result, the images created by visual and kinaesthetic modes modify and complement those existing on the verbal level.

According to the colour analysis programme (Krzywinski, 2022), colour palette during the first stage consists of 50% black and gray, “tuna” colour and 50% grey rose (Рис. 2). The colour gray is an unemotional colour. It is detached, neutral, impartial and indecisive. From a colour psychology perspective, gray itself is the colour of compromise – being neither black nor white, it is the transition between two non-colours (The Color Gray, n.d.).

However, since it is mixed with the colours of heliotrope and magenta, it might convey additional meanings of universal harmony and emotional balance. It contains the passion, power and energy of red, restrained by the introspection and quiet energy of violet (The Color Magenta, n.d.). In accordance with the song lyrics, this colour combination produces a certain impression on the audience, namely the image of the calm before the storm.

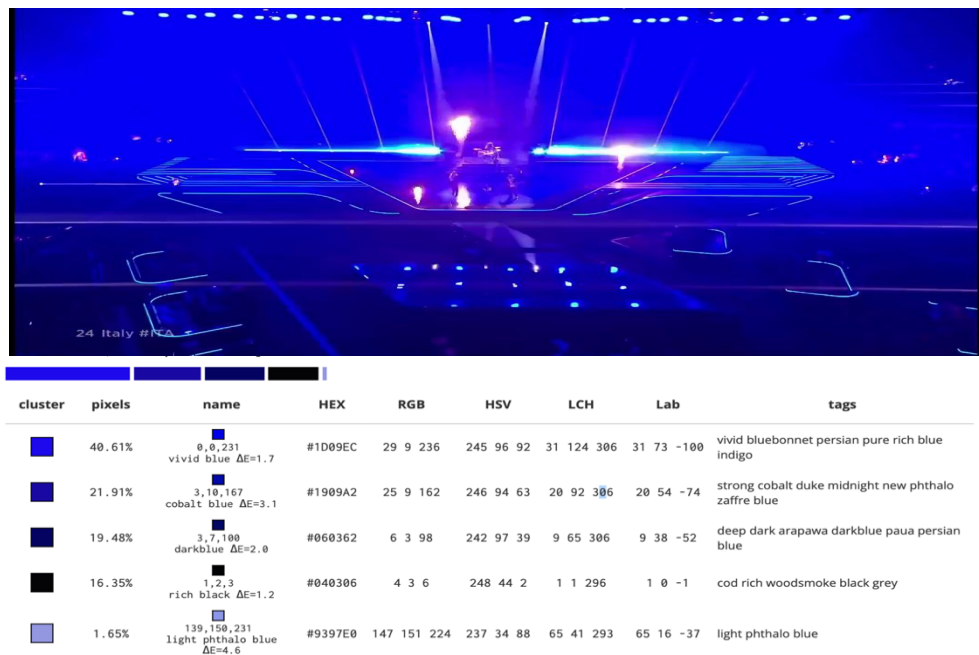


Рис. 2. Cluster colours of the first stage of “Zitti E Buoni” by Måneskin, sized by number of pixels

After that, the second stage follows, bringing the colour clusters of 50% – very reddish brown and 50% of deep vivid and crimson red (Рис. 3) – in comparison with the previous colour clusters, it conveys quite aggressive and domineering, rebellious and resentful energy (The Color Red, n.d.). The interpretation of this visual image of colour is supported by the verbal image of the lyrics and the non-verbal image of body movements, the way of dancing, to be more precise, which contributes to the creation of a powerful kinaesthetic image.

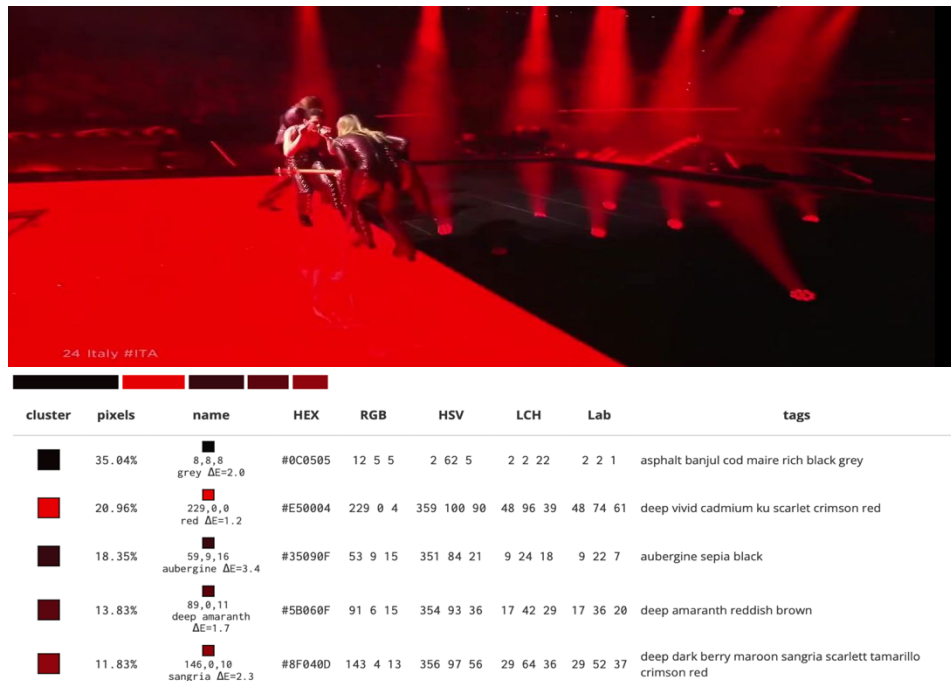


Рис. 3. Cluster colours of the second stage of “Zitti E Buoni” by Måneskin, sized by number of pixels

Besides, red represents energy: it stimulates physical energy levels, increases heart rate and blood pressure, and prompts the release of adrenalin; it is fast moving and promotes a need for action and movement; it relates to physical desire in all. Crimson tint also indicates a determination to succeed and emits sensuality (The Color Red, n.d.).

This bright red colour scheme is used during the performance both to convey and reinforce the main themes of the song: rebel, chaos and frenzy. They are expressed in the verbal layer of images in the lyrics: *Now I'm kicking these doorways, In my house there's no God, I am out of my mind, but I'm not like the others* (“Zitti e buoni” Lyrics , n.d.). All these figurative expressions are based on

the metaphor (with *out of my mind* as a trite metaphor) to convey the idea of dissimilarity from others, readiness to act, like in *kicking these doorways* – to finally release from the stereotypes and live the way one wants it.

Red colour, in this sense, can be also interpreted as a natural power of fire – destructive and unstoppable flux, which is especially relevant if one takes into consideration the genre of the song – rock music. With contempt and disdain for the existing order which is shown in the lines – *If you wanna stop me try again, try cutting my head off* – one`s spirit is as subversive as that fire.

As mentioned above, the meanings represented on the verbal level are supported and reinforced not only by the colour scheme but also by the kinaesthetic image. Thus, the movements during the first stage of the performance are rather smooth, calm, with soloist of the band, Damiano, performing only some quick rapid movements with his arm to the rhythm of the music while walking across the stage back and forth and finally positioning himself in the very centre of the stage (Eurovision, Grand Final - Eurovision, 2021), in the middle of the two rock-guitarists, who are performing one and the same, rather dynamic, but still monotonous rock-n-roll dancing, and, this way, forming a specific “composition” of the trio on the stage with Damiano in the foreground (Рис.4).



**Рис. 4. The first stage of the Eurovision performance of “Zitti E Buoni”:
band`s positioning on the stage**

The frontman`s position is highlighted not only with his central position in the trio, but also the with synchronic dance of both guitarists (Рис.4). Overall, this kinaesthetic image reflects or even supports the one represented in the lyrics and colour mode of the performance – that is, of the calmness before the storm, before the persona reveals the hidden destructive nature.

Similarly, the red-frenzy-climax stage, which, in terms of the song structure, coincides with the bridge part, is accompanied by the kinaesthetic component which reinforces this visual-verbal image: the performers` bodily movements during this stage become chaotic, creature-like (Рис. 3). First, they dance with bent knees, round-shouldered backs and dinosaur-like bent arms, and then their movements turn into the chaotic rock-n-roll dancing and jumping, as if the ‘animal’ they imitate was the one to escape from the restraints and reveal its wild nature.

Thus, yet another visual image alongside with the previously mentioned ones (fire and storm) is introduced – that of the wild animal. As it is widely acknowledged in neuroscience, genomics and psychology, this animal nature is inherent in all human beings and represents itself in basic instincts. Since one normally strives to become and remain the part of that social group, one naturally conceals it from others (Thrope, 1974).

Thus, during the performance, this metamorphosis to the animal being serves as an intensifier: the persona opposes the pressure the society imposes on its every member in a fierce and aggressive way, just the way the animals would do it. With that in mind, the persona finally releases its beast nature which might have been oppressed and disciplined for a long time in order to align with, in this case, not the society as the system, but its beliefs and stereotypes.

All of them, therefore, – the storm, fire and animal images – are used to convey the ideas of the persona's outright defiance to the socially accepted conventions as well as non-conformism and eccentricity.

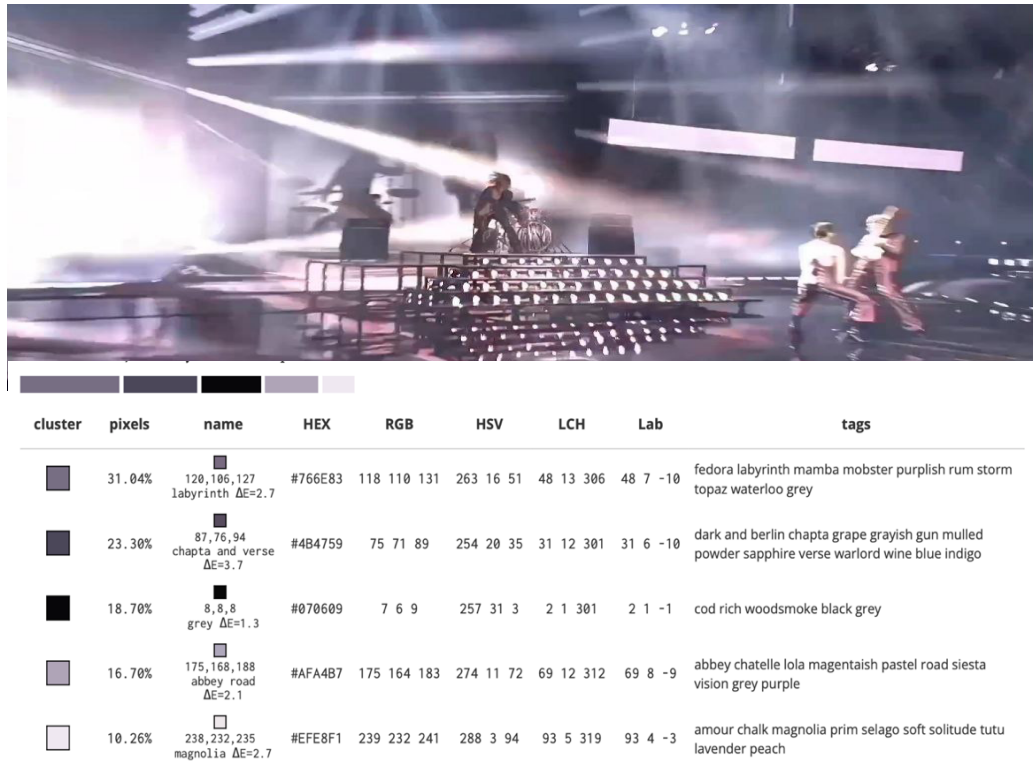


Рис. 5. Cluster colors of the third stage of the performance of the song, sized by number of pixels

In the final stage of the performance, according to the colour scheme, the red hues change into deep blue (70%) in the combination with black-grey colours (30%) (Рис. 5). Dark blue in the final stage balances the overall image of the performance: in general, it is considered to be cool and calm (The Color Blue, n.d.). Considering the preceding red colour and the fire it might symbolise, the blue colour in this context might be interpreted as a symbol of extinguished fire, and thus, as a sign of moderation, confidence, power and integrity.

If red is interpreted as a representation of the ferocious animal, the calmness of the blue shades, accordingly, might exhibit its extreme tiredness after the rebel. This interpretation is also supplemented by the kinaesthetic component at the end of the performance when the frontman suddenly falls down to the floor in exhaustion (Eurovision, Grand Final-Eurovision, 2021).

In the combination with the lines from the lyrics *Unfortunately people talk, they talk, they don't know what they talk about* (“Zitti e buoni” Lyrics , n.d.), this colour scheme might also symbolise the persona’s rather conscious attitude towards the people and humility with and acceptance of their true nature; it can also be interpreted as disappointment with it, as the lines proceed as following: *Bring me where I float, cause I lack air here*.

Besides, analysing the verbal image further, the original title of the song “Zitti E Buoni” is literally translated into English as ‘keep quiet and be good’ (Genius Annotation, 2021). This phrase is widely used in Italian families for parents to remind their children of the manners they should adhere to and be well-behaved. However, from the stylistic point of view, the title might be considered as a case of situational irony: logically, the persona should behave as it is stated in the title; however, song lyrics prove exactly the opposite, since the title’s words are incongruous with the persona’s intent and the main message of the song, that is, a call to action and protest.

Overall, the colour images used during Måneskin’s performance help widen the meanings conveyed by the verbal component, on the one hand; on the other hand, they restrict possible interpretations of it. Moreover, the gradual interchange of dominant colours contributes to making all the audio-visual, kinaesthetic and verbal images dynamic and this interplay of images as such can also create additional shades of meaning: in this case, it expresses the implicit attitude of the persona towards the world, society and its rules and nature, as well as the metamorphosis one undergoes while one’s perspective changes.

2.3 Images of ‘negativity’, ‘rejection’ and ‘aggressiveness’ at *Dark Side* performance

The verbal mode of the hard-rock song “Dark Side” by Blind Channel is represented by lyrics in which metaphors are used as a means of conveying the message and play a role in construing non-verbal audio-visual images. *Life on the dark side* (Dark Side

Lyrics, 2021), for instance, is a trite metaphor typically used to refer to the antagonistic and negative side of one's character which is often hidden. This negative image of the persona is also expressed in *empire of the freaks* – metaphor which possibly refers to one's wide social circle of the like-minded people, and since they are also considered to represent the persona's alter-ego, they are called *freaks* to convey the idea that one has, on the one hand, accepted and resigned oneself to it, and on the other hand, rejects this part of one's self and, thus, scorns and despises it as a part of somebody else's true self, in this case, one's environment which is further referred to as *pitch black paradise*.

The persona's body is also metaphorically compared with weapon – *My body is my weapon, so I keep it loaded* – to, first, highlight the spiritual and the corporeal, and, second, to show that in this life and in this world, one has chosen to fight not against one's demons but against the outer world. The metaphor of weapon in this context might also imply aggressiveness without which one is unable to defend personal boundaries.

Despite metaphors, on the verbal level, there is an allusion to the notorious 27 Club – a conventional notion which designates all the popular artists, musicians etc., who died at age 27. Since mostly all of them died due to intrinsic to creative communities' dangerous lifestyles (drug, alcohol abuse, suicide etc.) and unhappiness, this allusion might be used to refer to depression, unhealthy dependency and mental health issues (Kenny, 2015).

All these depressing, from the emotional perspective, verbal images find their representation in the audio-visual mode (Eurovision, Grand Final, 2021): verses and post-chorus, for instance, are accompanied by sky blue and dark blue (Рис.6).

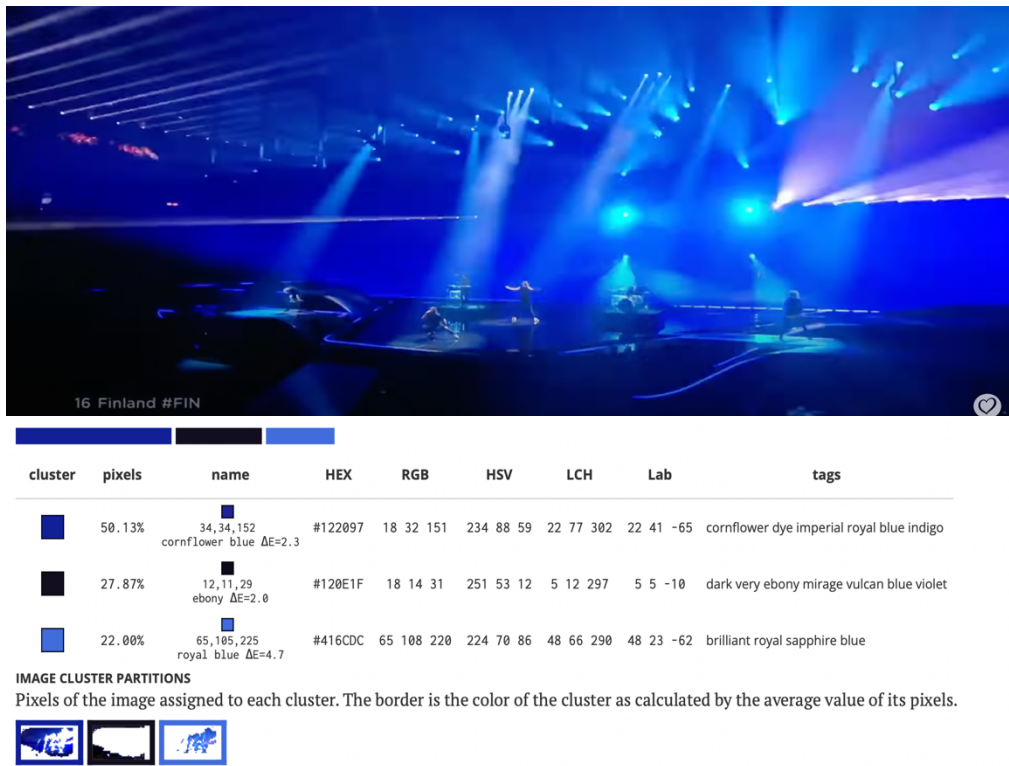


Рис. 6. Cluster colors of “Dark Side” by Blind Channel, sized by number of pixels

Sky blue might represent wide open spaces, freedom and intuition (The Meaning of the Color Blue, 2020) by which one is guided; navy blue – power, priority and authority rather than the ideas of calmness and peace that are associated with more standard shades of blue. Navy blue might also symbolise survival, twilight, nightfall (Navy Blue, Personality & Psychology, 2019) – and all of these resonate with the depressing verbal image of this performance.

Still, both shades are widely associated with sadness and depression. Determining the role of colours in cognitive science, Crawford (2021) argued that the association with sadness evoked by blue arose from the look of the body when it’s in low energy or low oxygen state: the lips turn blue, there is a blue pallor to the complexion; and it is the opposite of the warm flushing of the skin that one associates

with love, kindness, and affection (Color Psychology: Symbolism & Common Uses, 2021).

This way, this colour combination embodies the oppressing image scheme of frustration and sadness in the very first verse of the song which is represented in the lines: *Just another night in my pitch black paradise, don't wanna cry, so I gotta get paralyzed; Don't waste your prayers, they can't save us, lifestyles of the sick and dangerous* (Dark Side Lyrics, 2021).

The performance of each chorus is supplemented by fire explosions and red illumination of the scene. While red is a passionate colour, it is also linked to revenge and anger across many cultures. Red colour stands for violence and danger because of its resemblance to the colour of human blood, and is also associated with warnings (Braam, 2021); it also embodies the image of protest expressed by the verbal mode of the chorus, as in *Put your middle fingers up, take a shot, throw it up and don't stop; like the 27 Club, headshot, we don't wanna grow up* (Dark Side Lyrics, 2021).

Given the above, in this performance, colours create the basis of audio-visual images. While the verbal component represents specific images of its own, the colour mode complements and reinforces them.

2.4 Growing Up Is Getting Old: image-construction

“Growing Up Is Getting Old” is a song by Bulgarian singer Victoria the main theme of which is a process of coming-of-age, personality development and difficulties that one faces during it. The song focuses rather on the emotional facet of metaphorical travelling from childhood to becoming mature, realizing that getting older is inescapable and, what is even more important, development and growth are always connected with pain and struggles (Feliks, 2021).

When the singer was asked about the meaning of the song for her personally, Victoria explained that this song is based on her personal experience and that it means that however hard life can be, when one first faces life as a grown-up it can be quite difficult (Feliks, 2021).

On the verbal level, this message is conveyed with the help of stylistic devices which allow creating a coherent system of visual and tactile images. For example, one of the lines from the lyrics *Playing tetris with my feelings* (Growing Up is Getting Old Lyrics, 2021) conveys the idea of persona's attitude towards her self-reflection which is compared to the game of tetris: it creates a visual image of attempts to structure one's own emotions. Similarly, the following lines convey the idea of the 'self-imposed' physical and mental isolation from people who surround one: *Closing every door, wanna be alone, lonely is a way that I survive* – and, thus, create the visual image of loneliness. *Doors*, in this case, being a metaphor for symbolic boundaries between one's personal space and the outer world; *closing the doors* – exposes the subjective will of the persona to be detached, to give time for oneself, the notion of movement itself contributes to creating the kinaesthetic image (on the verbal level) as well.

Nervous system's aching might be considered as a case of personification – this kind of 'pain' represents emotional exhaustion, burnout and distress– which, in turn, creates visual and tactile image for the recipient to perceive the message more effectively and empathize with the persona more easily. Another personification – *my feelings go* – emphasizes the importance of emotions as such, making them even more prominent for the understanding the whole theme.

The above-mentioned images are based on artistic details which are rather dramatic. Their function is to create the imagery and the general slant of the whole song: *world is breaking, tread the waters of time, hollow shadows* – depicting artistic details, which illustrate tangible presence of the highlighted objects.

The characterological details found in the song lyrics also contribute to the image creation. For instance, such artistic details as *an ocean of emotion, star crossed soul, anxiety is draining, my demons know exactly where my fears* reveal the persona's psychological profile, exposing her as a romantic, sensuous person.

All these images support a central metaphor *growing up is getting old* which endues maturity with rather pessimistic connotations and implicitly perpetuates the idea that gaining new experience and becoming stronger is painful.

This system of imagery is reinforced during the performance with the help of visual effects. The singer is located on a desolate sandy island (Eurovision, Grand Final, 2021), which reminds kind of a desert, surrounded by waters (Рис.7). This scene symbolises both loneliness and detachedness which, if take into consideration the verbal mode of the song, are associated with becoming mature.

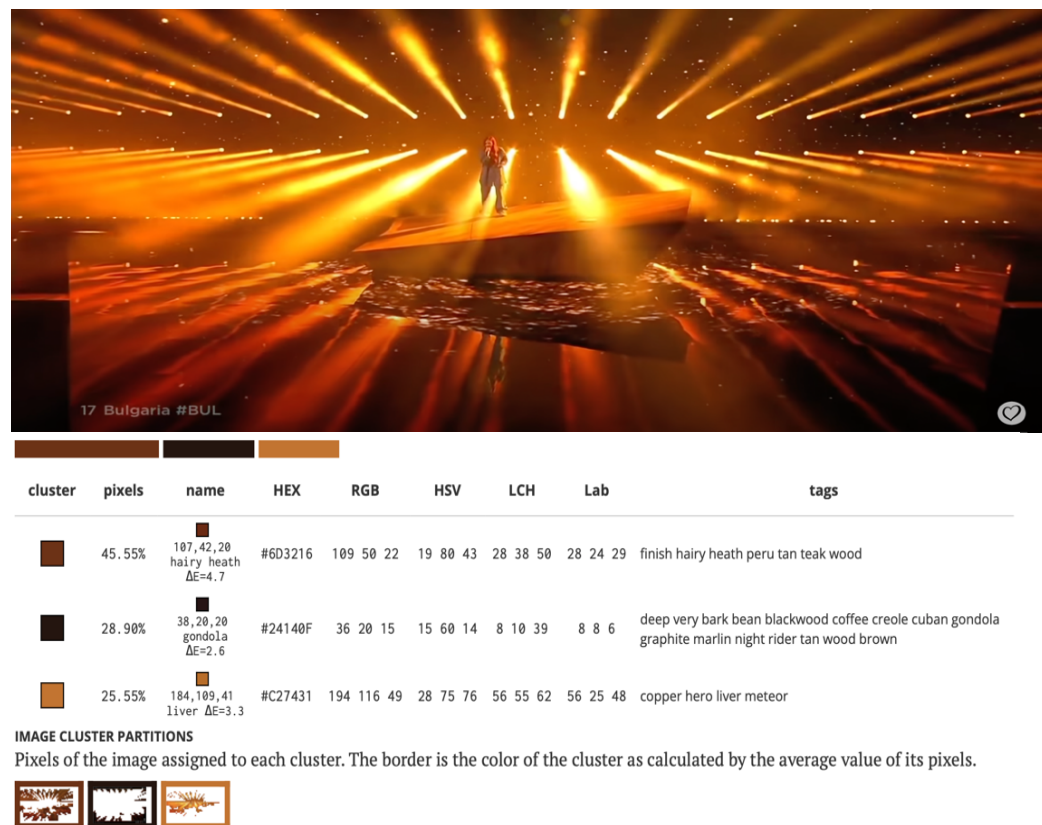


Рис. 7. Cluster colours of “Growing Up Is Getting Old” by Victoria, sized by number of pixels

Accordingly, the following shades of brown and orange prevail in the colour spectrum: raw sienna, alloy orange, dark oak and sepia (Рис. 7). Sienna, for instance, which is a yellow-brown colour, is considered to epitomize security and comfort: it is often seen in homes, which reminds people of their safe place (Olesen, n.d.). That is why this colour symbolises protection and is used during the performance of the song – in this context, it might convey the idea that the persona feels too vulnerable

and is in danger and protects herself from the outer world with this hue to feel more empowered.

Other shades of this colour spectrum might be generalised and simply narrowed to one – brown colour, since all of them are associated with nature, earth, stability and reliability (Color Psychology, 2019). The key association, according to the context, is reliability – which, again, embodies the image of security.

Taking everything into consideration, the Eurovision performance of “Growing Up Is Getting Old” serves as another example of interaction of different modes. The central metaphor – *growing up is getting old* – is supported and enhanced by other images of the verbal mode. Here, the verbal component is visualised with the help of digital stage decorations what creates a ‘physical’ dimension, intensifies the existing meanings, and makes the audience perceive the message of the song more easily.

Conclusions to Chapter Two

2. In light of this analysis, one might conclude that the Eurovision Song Contest 2021 represents a medium of multiple semiotic resources interaction. These resources are basically means of meaning creation which can be expressed both verbally and non-verbally (visual (colour mode in particular), audial, kinaesthetic, tactile, etc.). In this research, the notion of ‘multimodality’ is studied within the scope of present-day digital technologies and advancements, where these means of meaning making are combined in a more intricate way (as opposed to the past), particularly in modern media-discourse.

Since for many years, it has often been discussed (e.g., by Saussure, Vygotsky) that language can serve the widest range of communicative functions, or that it enables the highest, most complex forms of thinking, it represents therefore the ‘most important’ mode of information communication (Bezemer & Jewitt, 2018, p. 2). In multimodal studies, however, the working assumption is that it is not the

case that one resource has more or less potential than the other (ibid., p. 2). The results obtained during the analysis of Eurovision media discourse are consistent with the previous theoretical data and further support the idea that each mode is equally important for meaning construing and, in turn, meaning interpretation.

Each performance presented during Eurovision-2021 presents an instance of multimodal medium where each mode of communication performs its functions: meaning-construing, intensifying, limiting, or several altogether, depending on the analysis perspective. This has been exemplified by specific examples which prove that, although each mode can produce the meaning and the image of its own, they never operate in isolation: they are combined into an integrated, multimodal system.

This way, the images and their meanings presented on the verbal level are supplemented by audio-visual, colour and kinaesthetic images, which carry as much informational load as those represented by the verbal component, if not more, as exemplified in the study. Each mode's images should be interpreted in a complex way, in a tight interrelation with other modes' ones. These images might be construed and represented in a variety of ways, as well as the ideas and attitudes they communicate.

The results of this investigation show that some images can also be attributed to as more dynamic (as compared to the others) in that they can acquire new shades of meaning during the whole performance's process as the conventional meaningfully completed stages transit from one to another. This transformation during the performance contributes to the meaning of the already existing images outlined according to each mode.

The relations among these images create a multidimensional meaning, in the light of which, the perception and, as a result, the interpretation of the performance are influenced. Visual effects, stage layout, stage lighting design, performers' arrangement on the stage, dancing, costumes, the genre of the song, its lyrics, the backdrop image's accompanying the show and the prevailing colour schemes –

everything contributes to the effective communication of meanings and the way these meanings should be interpreted. The productive interpretation, on the contrary, directly depends on the detailed, multifaceted analysis of each mode and its images separately and in combination, what, in turn, demands a wide range of methods and is based on interdisciplinary studies.

The results in this chapter indicate that the discourse of Eurovision-2021 is created by means of multimodal images fusion and interaction. The next chapter, therefore, moves on to discuss the discourse about the song contest as created by multimodal texts represented in the media discourse as exemplified by Måneskin case study.

CHAPTER THREE.
MULTIMODAL IMAGE OF MANESKIN'S EUROVISION-2021
PERFORMANCE

This chapter provides one of the first investigations into how the Eurovision-2021 anglophone song contest is represented in the Internet discourse, namely, the way the contest's imagery is construed in multimodal texts and how this system of imagery can be perceived by the recipient. This influences the audience's perception of the show and its participants. This impact, in turn, can lead to pragmatic consequences, for example, in the public's voting results.

This section of the study examines the emerging role of the system of meanings provided by the multimodal texts of the specific genre in the context of the Eurovision-2021 anglophone song contest, and, namely, the way these meanings are created, and attempts to analyse the discourse it creates. This has been illustrated by Måneskin's case study: the analysed material includes multimodal articles of different genres, including news texts. The contextual analysis of this data and the results of the research are represented in this paper with the help of multimodal rhetoric analysis, which best illustrate the findings and embody the overall tendency to 'portray' the performance and the performers of the show in the media. The findings also aim at demonstrating how the image is formed by the media, how it influences the recipient's perception, and, generally, how the discourse about Eurovision-2021 is formed.

The analysis of the collected data involved application of the media-rhetoric methodology – strategies and devices – which is performed on both verbal and non-verbal layers of the text. Media rhetoric deals with creating a certain kind of referent's image within four text-forming stages: invention (looking for arguments); disposition (argument arrangement); elocution (verbal ornamentation); and performance, combining the ancient canons of memory and delivery.

3.1 Måneskin's image construal in the media multimodal texts

The analysis of the pieces of discourse about the Eurovision-2021 winners, the band *Måneskin*, to be precise, illustrates this point clearly. One of the articles, which clearly exemplifies the observed results conducted during the study, namely “How four 70’s-obsessed Italians became America’s favorite new rock band” by A. Brown (2021), as explored further, proves to be a vivid example of the band’s image construal in the media environment. The article is observed consequently, according to the media texts analysis components: the model, strategies (plans of achieving a goal) and moves (ways to implement a strategy), as well as other linguistic methods of investigation of the verbal mode. The combination of the above-mentioned methods provides a deep insight into the way Maneskin’s image is created in the media texts.

The article mentioned above (as well as others discussed later in this study) can be outlined into structural components according to the classical rhetoric model, or, to be more precise, Ad Herennium’s model. It encompasses *exordium* or *introduction*, *narratio* – facts which pertain to Måneskin, *proof* – supporting arguments, *refutatio* – refutation of the proofs and *peroratio*, or conclusion. In each of these parts, the discursive strategies are represented: positive other-representation, being the leading strategy, which is supported by other strategies, such as: referential, predicational, argumentational, perspectivational, intensifying and mitigating.

The referential strategy is realised in choice of personal pronouns (*it*, for the most part, and *they* as deictic expressions) and nouns, which shows how the band performers are named to linguistically (the nouns are enlisted in the sequence they appear in the article, beginning with the title accordingly): *four 70’s-obsessed Italians*, *bassist Victoria De Angelis*, *the four members of the Italian rock band Måneskin*, *lithe band of 20-somethings*, *band in the top of the charts*, *the foursome* — *bassist De Angelis*, *singer Damiano David*, *guitarist Thomas Raggi* and *drummer*

Ethan Torchio, all between 20 and 22 (Brown, 2021). This strategy is implemented with the help of a zoom-in move (the narrowing of the perspective): each subsequent noun cluster contributes more details as compared to the previous reference with more general meaning, each time adding even more information about the band, describing them from a different perspective. This strategy may have contributed to the widening of the potential audience. Despite the winners' growing popularity across the globe, as it is widely acknowledged in the media discourse, the recipient might still be unaware of the band or, simply, be not quite interested in the topic. However, the zoom-in move, implemented in the article, nudges both the informed and uninformed audience to continue reading and retrieve more information about it. Thus, it aims at targeting not only a 'mass', but the widest audience possible. It is also achieved by the title ("How four 70's-obsessed Italians became America's favorite new rock band") which addresses the out-topic of belongingness – an inherent human need – which is most likely to be evoked in every recipient, and what, in turn, nudges one to read the text further.

The main objective of the next, predicational strategy, is discursive labelling of social actors, *Måneskin*, in this case, and its actions rather positively or negatively. In this article it is realised with the help of evaluative attributions of positive traits expressed with the choice of explicit predicates or predicative nouns, adjectives, and pronouns: *became America's favorite new rock band, is an almost unnervingly lithe band of 20-somethings, emerged victorious, could reasonably claim to the biggest new rock band of 2021, topped U.S. rock and alternative radio charts, has more than 800 million plays on Spotify, hit U.S shores fully formed and tightly honed, put out two well-received records, has an even bigger show* (Brown, 2021). The predicates used in the article highlight and appraise the band's achievements in the music industry (both before and after its winning performance at Eurovision-2021) and account for its popularity; along with evidence presented, such as specific data, numbers and statistics, the prescribed attributes appear to be rather persuasive to the recipient.

In one of the paragraphs (para. 3), the band is compared to *ABBA* and *Celine Dion* as one of the world's legendary performers who became even more popular after the Eurovision participation. This comparison might be evaluated as a positive one. However, the refutation that follows this comparison emphasises Måneskin's uniqueness in view of modern trends in music industry: *But Måneskin is an anomaly in a rap- and pop-driven era...* (Brown, 2021). Implicitly, it suggests that comparing Måneskin with other performers is irrelevant, since there is no similarity between them, except for the fact that all of them obtained international recognition after the contest.

In the next para (para. 4), a potential negative evaluation of the band's lifestyle is refuted. According to Brown (2021): *Even its first scandal — a stray Eurovision camera angle capturing what looked like cocaine at its table, which the band denied having and the European Broadcasting Union cleared it of — seemed charmingly retro* (para. 5). “*What looked like cocaine*” – vague expression, which reveals mitigating strategy, and *even its first scandal... seemed charmingly retro* – the author's positive other-representation is implemented with adverb ‘charmingly’ with positive connotation and labelling the alleged wrongdoing as ‘retro’ – that is, presenting it as a part of their image, rather than the case of misconduct.

Moreover, grammatically, the attributive clause which describes the ‘scandal’ – *which the band denied having* (para. 5) – also mitigates the possible negative reaction from the audience, providing an excuse for that. From the point of view of rhetoric, the afore-mentioned ‘excuse’ is a commentary from the band's perspective (presented in the form of indirect speech). This way, it induces the recipient to perceive this piece of discourse (which, according to politeness theory suggested by Brown and Levinson (1987), initially represents a threat to *Måneskin's* positive face, or, to put it differently, positive image in the media) more leniently and tolerantly. More importantly, the refutation of the scandal proceed as follows: ‘[...] *and the European Broadcasting Union cleared it of*’ (para. 5). This commentary from another perspective, which is considered to be a more authoritative acknowledged

source of discourse, complements the previous refutation and, thus, contributes more credibility and increases weightiness of the argument.

Thus, considering the structuring of the text, some paragraphs (paras. 6, 9, 14, 16 – 18, 20) represent arguments in the form of proofs, according to Ad Herennium's model, and some (paras. 4 – 5, 19) – refutation of the potential questioning of *Måneskin*'s popularity growth (after their win at Eurovision-2021) and the negative evaluation of its reputation.

3.2 Persuasiveness as a means of imprinting a positive image

Despite the aforementioned strategies, the article exerts persuasiveness with argumentational strategy, which is revealed in the structuring of some paragraphs (paras. 6 – 7, 14), be it a proof or a refutation. They contain a thesis statement and the supporting arguments, what, once again, helps justify and perpetuate positive evaluation. This can be illustrated briefly by the following example (para. 6): *Måneskin...could reasonably claim to the biggest new rock band of 2021* – a thesis statement, supported by the following argument: *It topped U.S. rock and alternative radio charts; “Beggin” has more than 800 million plays on Spotify, and “I Wanna Be Your Slave” tops half a billion too* (Brown, 2021). It is important to note that the supporting arguments contain evidence, i.e., accurate statistics of *Måneskin*'s songs perpetually broadcast at the national radio stations (in this case, America's radio stations) and the world's biggest streaming service owing to its demand by the audience.

The perspective represented in the article involves not only that of the author's, but also that of the performers' themselves (paras. 2, 9, 12 – 14, 16, 18 – 19, 23): the perspectivational strategy here is revealed in the form of commentaries from each of the musical group member, whose utterances are reported directly and quoted. Likewise, other commentaries (paras. 7, 17 – 18, 20 – 21) include quotations of programme director of Alt 98.7 in L.A. and vice president of rock and alternative music at iHeartMedia (Brown, 2021), *Lisa Worden* – in this text, this image

represents an acknowledged authority figure (not only in the U.S., but also in the worldwide music industry as well (Stassen, 2022)), which serves as a means of supporting the thesis and its arguments, making the perspective the recipient obtains credible and reliable.

This way, the variety of perspectives from which the narration unfolds, along with logical positioning of arguments in the text and evidence which serves as a proof to the thesis statements produce the effect of accountability and trustworthiness, and, thus, the embeds the image of *Måneskin* as an internationally acknowledged artist with well-established reputation not only in the mass audience's mind, but also in the expert audience's one. The above mentioned perspectival and argumentational strategies come into interplay and complement each other, enhancing the audience's attitude towards the musical band.

Finally, positive other-representation in this piece of multimodal discourse is achieved, as discussed further in this section, with the help of linguistic devices, namely the word-choice, aimed at intensifying the implied characteristics attributed to *Måneskin* and which, in the long run, construe its image in the media discourse.

The intensifying strategy is realised in all paragraphs (paras. 1 – 23) of the text under consideration with a variety of devices on the linguistic level, i.e., a peculiar choice of emotionally coloured vocabulary and expressions, their meaning being enhanced with accompanying intensifiers either in the form of adverbs or modifications in the grammatical and morphological forms of the words. Thus, the band itself, first and foremost, is referred to as: *unnervingly lithe band* (emotions-evoking adverb, adjective with a positive connotation used in a figurative meaning); *emerged victorious* (para. 3), *an anomaly* (exaggeration expressed with a noun-choice) (para. 2); *made genuine inroads, the biggest new rock band* (intensification of meaning is achieved with grammatical means, the superlative degree of adjective); *topped... radio charts* (para. 6); it is *so unusual to have a rock band with streams of that magnitude* (para. 7); *band in the top of the charts playing just three*

*instruments... it's something that hasn't happened for so long. But we didn't expect it to happen in such a short amount of time. (para. 9) (here, 'just' as a means of mitigating strategy intensifies the meaning of the preceding modifying lexeme, 'the top', as well as the evaluative verb 'expect' and the following adverbial phrases of time); very known (para. 13); *Måneskin hit U.S shores fully formed and tightly honed* (para. 14); *its biggest win* (para. 15); *they are a force* (lexeme in a figurative meaning) (para. 21, the expert's commentary).*

Second, the intensifying strategy aimed at positive *Måneskin*-representation is revealed when alluding to its musical product, providing high evaluation of it. It should be noted that this strategy is realised with the above-mentioned lexical and grammatical means. More than that, the increase in the general level of expressiveness of the text is observed and it could be attributed to the implementation of slangisms as one of the means which intensifies the emotional colouring. This is supported by evidence presented in the following examples: *breakout ...single* (para. 4); (single) *cracked the top 15* (para. 6), *has more than 800 million plays* (para. 6), (another single) *tops half a billion too* (para. 6); *zippy, bombastic tracks like Eurovision winner "Zitti e buoni"* (para. 17); *makes a strong case for a mid-'00s dance-punk revival* (para. 17), *crackling* (pop-rock single) (para. 17), *era-hopping covers* (para. 19).

The piece of discourse above is, besides, multimodal, since the print text is combined with music videos and photos. They represent the visual mode and perform certain functions: illustration, evidence, sensation, icon, evaluation, aesthetic. However, each function an image fulfils depends on its relations between different pieces of discourse. This can be illustrated briefly by the intersemiotic relation between the title and the first photo (Skalij, 2021), which is, first and foremost, iconic, and represents the relations of illustration and displacement (the band featured being the cause, its recognition stated in the title – the effect). Similarly, the relation between the text and the video is supported by the music video

on one of the band's most popular hits (Måneskin Official, 2021) that represents and serves as evidence to the facts stated in the printed text.

The findings resulted from the investigation have significant implications for the understanding of how *Måneskin's* positive image is construed in the media discourse. The piece of discourse taken as an exemplification shows that its image is that of a highly appraised, acknowledged by the author, audience, and experts in the field musical band, whose creative work received soaring popularity and recognition worldwide, and who is already perceived as an icon in both in the music industry and in the audience's mind. This idea is primarily conveyed on the verbal mode and supported by the audio-visual one: the reader's emotions and motives are evoked with the help of expressive and emotionally marked linguistic means, complemented by vivid images and videos, and solid arguments are provided, what addresses logic rather than pathos, and widens the potential audience. Taken together, these both factors provide a powerful imprinting of Måneskin's favourable image into the recipient's mind.

The case reported here illustrates the general tendency of Måneskin's portrayal in the media discourse.

3.3 Means of Måneskin's victorious image assertion

The newsarticle (which serves as an example of the band's image construal in the media discourse) headlined "Måneskin's Eurovision winning song 'Zitti e buoni' surpasses 300 million streams on Spotify" by Tsinivits (2021), for instance, unlike the previous exemplary piece of discourse, appeals largely to logic. However, the character of the image it imposes in the media discourse is the same.

The media disposition pattern can be applied to analyse the structure of the text (structurally, it consists of the headline, the lead (para.1), the main event (paras. 2, 6 – 11), the previous event (paras. 3 – 5), the context (paras. 12 – 13)). The headline has no immediate relation between the visual – the band's photo (Måneskin,

2021) – and verbal track, and, thus, the intersemiotic relation is that of dichotomy. The footage here fulfills an illustrative and iconic function, supporting the image represented in the text visually. The concert recording (James, 2022) accompanying the print text, in its turn, shares the same action component with the text (Tsinivits, para. 12) and serves the functions of illustration and evidence.

The hit is referred to in the hypertext by Tsinivits (2021) as follows: *Måneskin's Eurovision winning song 'Zitti e buoni, the second Eurovision winning song to do so* (para. 2), *the 2021 Eurovision winning entry* (para.3), *Måneskin's 'Zitti e buoni* (para. 6), *Zitti e buoni* (paras. 7 -8), *the song* (para. 9). Hence, the referential strategy is incorporated with the zoom-out move, that is, the widening of the perspective realised in the gradual generalisation of the notion. This way, it might increase the potential readership, since, presumptively, the very first, rather detailed, reference (found in the headline) includes background information about the referent. It makes the topic more comprehensible for the reader beyond the scope of the intended audience, who might fail to recognize the name of the song immediately due to various reasons, or might, simply, be unaware of it.

Predicational strategy in the text is realised as follows: *has hit a new milestone* (para. 1); *surpassed 300 million Spotify streams, accumulating 300,356,184 listens, is the second Eurovision winning song to do so* (para. 2); *has smashed this record (reaching the 300 million milestone)* (para. 6); *charted across the globe* (para. 7); *(In Europe) reached No. 1* (para. 8); *(In Australia) reached No. 50 ... and No.1...* (para. 9), *(In the United States) made a huge impact on the Billboard charts, peaked at No.7* (para. 10); *(In the United Kingdom) peaked at No. 17* (para. 11). Notably, the verb choice in the predicates above is based on the metaphorical concept of vertical spatial movement from the bottom to the top: *reach, peaked, charted*.

Cognitive linguistics which emerged in 1970's firstly introduced metaphor not as a merely linguistic phenomenon. In some well-known studies by George Lakoff and his collaborators (cf. Lakoff & Johnson 1980; Lakoff & Turner 1989), metaphor

is defined as a mapping (or set of correspondences) between two conceptual domains in which one of the domains lends its conceptual structure to the other (Cervel, 1999). Around the same time, Lakoff, Johnson, Turner, and other cognitive linguists introduced the notion of conceptual structures, called image-schemas, which serve as a cognitive basis underlying many metaphoric expressions (Johnson, 1987). Johnson (1987) has provided a list of basic image-schemas including the PATH, CONTAINER, VERTICALITY, FORCE, and MASS schemas.

In such a way, through a tangible and simple concept of verticality, the idea of Måneskin's achievement, supremacy and victory is asserted in the audience's mind in the media texts, as exemplified in this article. The predicational strategy here accounts for a highly positive evaluation of the song and helps perpetuate the fact of the world recognition the Eurovision hit obtains from its audience.

Returning to the subject of prevalence of logic over pathos (appeal to the audience's emotions and motives), it is important to note that it represents the main means of convincing the recipient. It is achieved with the help of argumentational strategy, which is most effectively realised with the following way of argumentation: the thesis exemplified by *'Zitti e buoni' has hit a new milestone* (para. 2) and its supporting arguments – these are main event paragraphs (paras.2, 6 – 11), each standing for a separate assertion. Each, in fact, contains clear and concise evidence: indirectly, accurate statistics on the song's audience reach are quoted, which have been previously recorded and reported by official digital music platforms internationally: exact listener's figures (*300,356,184 listens, 342 days, 300 million streams, etc.*) geographical data (*Europe, Finland, Greece, etc.*) and sources (*Spotify, the Hot Hard Rock Songs chart, the Billboard Global 200 excl. US., the Official Charts Company, etc.*).

Finally, the intensifying modifiers are used to emphasize the data presented: *in just 342 days, made a huge impact, smashed* (vocabulary choice). It should be noted that intensification of the existing meanings is not the main strategy, if not the

least important among others. It might account for the prevailing objectivity perspective the author establishes to present the piece of discourse under consideration. Unlike the previous article, this case bears the least emotional influence, and yet proves to be nonetheless convincing, appealing to recipient's logic and operating clear evidence.

The most obvious finding to emerge from this study is that positive image might be established in the media-rhetoric in a variety of ways, as discussed by the examples of abovementioned pieces of multimodal discourse pertaining to Eurovision. The evidence on the account of Måneskin as Eurovision-2021 winners presented thus far supports this idea and illustrates how the image construed, presented, and perpetuated in different ways by the media into the audience's mind.

The following subchapter moves on to describe in greater detail the threat imposed on Måneskin's positive and highly evaluated image; that is, how the constructed identity is challenged by face-threatening acts, and the pragmatic consequences of losing positive face.

3.4 Threat imposed to Måneskin's positive image and face-saving strategies employed

The section below describes the way the threat to Måneskin's positive and highly evaluated image is imposed in the media discourse and by the media and proceeds to discover to what pragmatic consequences it might have led in pragmatic terms, that is, Eurovision-2021 final voting results. The findings of the case study are illustrated by way of exemplifying some of the analysed newstexts which clearly represent the general tendency to portray Måneskin in the media discourse about Eurovision.

One of the newstexts which best illustrates the case is headlined "Eurovision: Måneskin lead singer cleared of taking drugs at final" by Campbell (2021). Structurally, it might be analysed applying the media-disposition model. There are

two main referents: the Eurovision organisers and Måneskin, the first being referred to as: *Eurovision* (the headline), *organisers* (para. 2), *inquiry by organisers* (para. 3); *the European Broadcasting Union (EBU)* (para. 4), *a statement from the EBU* (para. 6), *the EBU* (paras. 7–9). The actions the organisers undertake are nominated as follows: say (*Damiano*) *returned a negative result in test*; concluded (*the frontman*) *did not take drugs during the grand final*, had conducted ‘*a thorough review of the facts*’, consider *the matter closed*; added *that it was ‘alarmed that inaccurate speculation leading to fake news has overshadowed the spirit and the outcome of the event and unfairly affected the band’*. Thus, both the narration and the proofs are presented from the Eurovision officials’ perspective in the form of both direct and indirect speech; the proofs represented in the direct speech appear to show their involvement and concern on the issue.

The band (and the frontman as its representative) is referred to as: *The lead singer of Eurovision winners Måneskin* (para. 2); *Damiano David, frontman of the Italian rock group* (para. 3); *the band, who won with the song Zitti E Buoni*; *the lead singer of the band Måneskin* (para. 6); *David*; *band members* (paras. 5, 9). The strategy is realised with the hierarchical move, namely with the positioning of the Eurovision organisers’ perspective as a more authoritative and credible source of refutation of the alleged accusation.

The actions Damiano undertakes are attributed to as follows: did not take drugs during the grand final, drug test was also voluntarily undertaken (*by the lead singer*), had returned a negative result in a drugs test (*seen by the EBU*), had “strongly refuted the allegations of drug use”, denied using drugs. The wording, as seen above, highlights the band’s commentaries on the issue and objectively describe the actions they have undertaken to prove their innocence, immediately implementing an active face-saving act: refuting the blame by taking actions and revealing it to others.

Goffman (1967) defines face, or reputation, as “the positive social value a person effectively claims for himself by the line others assume he has taken during

a particular contact. Face is an image of self-delineated in terms of approved social attributes”. Criticisms and persuasive attacks pose threats to reputation, or face, and they are common in all social interactions (Naderi & Hirst, 2018, p. 111). Allegations are often made against organizations (e.g., companies and governments) and individuals (e.g., politicians and musicians), and various argumentation tactics and persuasive strategies are used in response to these allegations to attempt to defend the respondent’s reputation and save face (ibid., p. 111).

The verb choice used in the predicates can be analysed from the cognitive concepts’ perspective as well. For example, *denied*, *refuted* and *has returned (a negative test)* on Damiano’s part represent a FORCE schema, i.e., COUNTERFORCE. Johnson (1987) defines such a force gestalt as ‘two equally strong, nasty, and determined force centres (that) collide face-to-face, with the result that neither can go anywhere’. For instance, in our view, this is the case with drug accusation as Måneskin’s opponent: two forces, according to this perspective, move along a metaphorical path and collide because both want to control the situation.



Рис. 8. Damiano David denied taking drugs during a press conference after the ceremony. (Photograph: D. Mouhtaropoulos)

As far as the visual mode complementing the print text is concerned, it supports the verbal component: there are intersemiotic relations between the text and

the frontman's footage (Рис. 8) (Mouhtaropoulos, 2021), the latter fulfilling iconic, illustrative and sensational functions.

The argumentational strategy is most clearly realised in all structural parts of the article. First and foremost, in the main event: *The lead singer ...did not take drugs during the grand final* – thesis supported by the following arguments: *Damiano ... had returned a negative result* (paras. 3 – 4); *bent over because another band member had broken a glass at their feet*. Second, the supporting arguments are found in the commentaries: *A drug test was also voluntarily undertaken ...by the lead singer which has returned a negative result seen by the EBU. No drug use took place...* (para. 7); (the band) *had "strongly refuted the allegations of drug use"* (the latter argument being less convincing than that of the officials' but is used to encompass the band's perspective as well).

The organisers concluding commentary (para. 8) is the case of mitigating the face threatening act it imposed after the Damiano's face-saving strategy has appeared to be effective and his refutation of the scandal has been officially confirmed:

The EBU added that it was "alarmed that inaccurate speculation leading to fake news has overshadowed the spirit and the outcome of the event and unfairly affected the band".

Further on, the excuse for the eventually refuted accusation is provided in the text under consideration, and thus the excerpt above might be considered as a positive self-representation on the officials' part. Although the adverb *unfairly* and the figurative meaning of the verb *overshadow* might be considered as a case of intensifying strategy used to make an excuse, the overall neutral vocabulary choice prevails as a means of mitigating strategy which, in turn, is the main means of a face-saving strategy for the officials'.

3.5 Pragmatics of Måneskin's image

The media rhetoric on the organisers' part might have led to pragmatic consequences: it might have been one of the reasons which influenced the voting

results. Italy's advance over France was already thin in the actual results (25 points) (Mazoyer, 2021). Some juries ranked Italy quite low, with Italy losing points or being left out of some countries' Top 10s when juries and televotes were combined. France, however, had more consistent jury and televote scores: under the old voting system used between 2013 and 2015, the results of the Grand Final would have been quite different, with France winning by one point over Italy (Mazoyer, 2021). Måneskin won the 2021 Eurovision Song Contest with a total of 524 points. Italy scored 206 from the jury and 318 from the international televoters (Aussievision, 2021). This way, Måneskin won the Eurovision Song Contest by 25 points, so that the gap, in terms of raw results, was not quite considerable.

The abovementioned threat to Måneskin's positive image was also referred to as a 'big, big mess' (Gijs, 2022) by French broadcaster Stéphane Bern in the newstext highlighted "Eurovision presenter claims Macron asked him to intervene in Italian cocaine scandal".

The narration is presented from the Eurovision representative's perspective who is referred to as: *Eurovision presenter, French broadcaster Stéphane Bern, Bern, the presenter*. The referential strategy is realised with the hierarchical move, the purpose of which will be discussed further. The presenter's actions are described as follows: *claims (Macron asked him to intervene); said (President Emmanuel Macron urged him to take action); described, told, added*, etc. The verbs of saying are used mainly as a means of reporting the events and the indirect speech of the French government representatives: 1) *The French minister for European affairs, Clément Beaune*; 2) *President Emmanuel Macron*. Referring to the French president second and rendering his speech via Eurovision representative's perspective helps mitigate the effect of his (president's) potential reputation damage caused by the reveal of his pragmatic intentions to influence the contest results:

*(As the votes were coming in during a tight race between Italy and France...)
Bern told the BBC that he "received so many messages ... — even one from the French president — telling me Måneskin had to be disqualified, saying, 'You have to do something, please.' (para. 3)*

However, after that, a positive president-representation follows: *Bern added that the French president is “always watching Eurovision. It’s a very patriotic thing to do.”* (para. 4). Here, the president’s image is presented positively with the help of addressing the common values (the audience is most likely to share with him) as a means of excuse for his intentions. The face-saving strategy is implemented further on the second French government representative’s part:

Beaune told ... that “there should be no doubt, and there should be full transparency. And if there is a problem, a sanction. If there is no problem, so much the better, we will recognize this great victory.” (para. 6)

Here, the intensifying strategy used as well – the intensifiers include: *no* doubt, *full* transparency, *so much the better*, *great* victory along with syntactical pattern reiteration – for a more convincing positive-self representation and French government’s reputation defence. The same strategy is employed by the Eurovision presenter whose argument includes a rhetorical question – *But what could I have done?* – and whose ‘excuse’ is reported in the direct speech – *“I wasn’t hosting. I’m not the president of the Eurovision!”* – accounts for mitigating the pragmatic value of his influence on the Eurovision-2021 (results).

The last para but one represents a proof as to Måneskin’s ‘innocence’, re-establishing its positive image. And the conclusion – *The French president’s office did not respond to a request to comment.* – highlights it with the negative other-representation, since it is implied that a threat to a political figure’s image has been posed and the potential damage demands refutation and an active face-saving strategy. This standpoint might be supported by the visual mode represented as a footage, where President Macron is highlighted in the formal setting what alludes to him being an authoritative political figure, thus, highlighting again the implicature that he should have commented on the issue, or, that his alleged engagement into the song contest might have damaged his image.

3.6 Positive image re-establishment: band member's perspective

Likewise, Måneskin's positive image re-establishment in the media discourse is revealed in the following multimodal interview-text (Frey, 2021) when referring to the scandal as a *baseless accusation of snorting cocaine* (which) *almost veered into a full-blown diplomatic crisis* (para. 1); *unproven coke-snorting allegations* (para. 5). The band's image is 'restored' with the help of many strategies, with positive-self representation (the interview-format of the text allows to report the performer's words directly and speak for himself) being the leading one. Here, the winners' positive image is re-created on the band's part, i.e., they construe and deliver their image on their own in the following way:

I think that, if someone is not particularly good (mitigating strategy), there's no reason to criticise them; So I saw this whole thing as: 'Oh, Måneskin is too good (intensifying, appealing to emotions), we have to say he's snorting.' I know it's not great to be so self-congratulatory (mitigating strategy realised with a disclaimer), but, truth is (intensifying strategy), we performed very well and there was something they needed to discredit us (Frey, 2021, para. 5).

The other band members also use positive other-representation as a face-saving act for the band as a whole: *Damiano barely drinks beer* (adds De Angelis) (para. 6) –adverb *barely* accounting for a mitigating strategy; *yeah, he's such a sfigato, a dork: he goes to bed at 11pm with his chamomile tea* (argument) (says Raggi) (para. 7). Both refutations, especially the latter one, represent Damiano as a person without inclinations towards dependencies and bad habits. It is realised with the intensifying strategy by Raggi who refers to Damiano as 'dork, sfigato' – offensive language – supported by the following argument which implicitly reveals the speaker's ironical attitude towards the accusation, i.e., the face-threatening act.

Another case of re-establishing Måneskin's positive image in the media-rhetoric is revealed in the frontman's own perspective when referring to the scandal. It might be exemplified by a piece of news-discourse by Trendell (2022) headlined "Måneskin's Damiano David "regrets shutting down" Eurovision cocaine speculation" where his perspective is stated in the direct speech:

"I fucking regret my decision to shut it down!" David told NME, laughing. "I should have left it. Imagine if nobody knew if I did a line of blow in front of 80million people or not. That would have been a fucking legend! This year, I'd have done it again – in front of every fucking camera!" (Trendell, 2022, para. 3)

Here, Damiano resorts to a positive self-representation in a rather different way than it has been discussed in the pieces of discourse presented previously. First, here, he delivers his speech himself, without any mediators, and the fact the newsarticle reports his speech directly accounts for an interview-like character of the piece of discourse. In Damiano's speech, two referents might be outlined, the first one being *my decision to shut it (scandal) down*, which Damiano, according to the predicational strategy, regrets doing. The emotion of 'regret' is verbalised with the lexical – the verb regret intensified by adverb, offensive lexeme – and grammatical means: past subjunctive mood (*Imagine if nobody knew, etc.*) and a modal verb 'should have' followed by past participle (*should have left*), as well as *would have been* expressing that the potential in the past to implement another face-saving strategy existed but does not any longer. Furthermore, this potential situation – *Imagine if nobody knew if I did a line of blow in front of 80million people* – might be distinguished as the second referent in the text, which is further evaluated by Damiano as *a fucking legend; I'd have done it again – in front of every fucking camera!*. Intensifying strategy expressed lexically by emotionally marked language and grammatically by intensifying adjectives and adverbs of place *in front of every...camera* and *in front of 80million people*.

Further on, the frontman's commentary proceeds as follows: *I've never done coke in my life and I don't think I ever will because my heart is too weak for that! And I'm too fucking stressed.* It imposes a refutation to the potential negative implications which may damage the whole band's image (as opposed to Damiano's image as an individual) in the future, that is why Damiano employs positive self-representation strategy but for another purpose. This interpretation might be supported by the visual mode: both footages accompanying the print text feature the whole band. The highlighted linguistic means and exclamation marks in the piece of discourse above elucidate the intensifying strategy and help convey the emotionality of the speaker.

This way, the aforementioned piece of Eurovision media-discourse exemplifies the strategies the frontman himself employs while commenting on the face-threatening act. According to the classical canons of rhetoric, one of the key characteristics of a 'good speaker' is that what the orator is saying seems to be from his heart. This definition might be applied while evaluating Damiano's speech from the delivery perspective; this way, the arguments and refutations he presents appear more convincing because of trustworthiness and sincerity effect they create.

Conclusions to Chapter Three

3. In this chapter, the manifestations of image construal in Eurovision media-discourse were analysed. This has been exemplified by Måneskin's case study. The aim of this research was to analyse different ways of image representation in the media-rhetoric about Eurovision-2021, which was performed in three consecutive stages.

First, with the help of the media texts analysis, the ways of Måneskin's positive and highly-evaluated image representation were analysed. An image can be analysed and, on the contrary, created according to: the media text's model;

strategies used: positive self- and other-representation, negative other representation, disclaimers; referential, predicational, argumentational, perspectival, intensifying and mitigating, all the strategies revealed verbally with the help of various linguistic means and reinforced, as the study suggests, non-verbally. Besides, these strategies are implemented with the zoom-in, zoom-out and hierarchical moves as shown in this study on the example of some multimodal pieces of discourse. This procedure of media-text analysis is applied on every stage of the research, and it proved to be productive as to extracting the meaning construing means analysis for each media-text. However, some pieces of discourse were also analysed with the classical rhetoric methods, or both combined, depending on the resulting communicative load important for image construal.

It is interesting to note that in all cases presented in this chapter, the print text is supplemented by the visual mode (footages) and, in some cases, audio-visual (Måneskin's music videos, concert recordings) which help reinforce and support the ideas expressed verbally, and, thus, perform a convincing function.

Second, the chapter proceeds to discuss the negative-Måneskin representation caused by the face-threatening act, i.e., drug accusation, which allegedly took place during the show. The current study found that although only the frontman, in fact, was a subject to accusation, the reputation of the whole band was affected by this conflict. It is interesting to note that the scandal (embodying a threat to Måneskin's positive image) ceased to be a subject within the scope of the media rhetoric only, since, as the investigation shows, it verges on political discourse as well; it accounts for, first, the scale of influence the Eurovision exerts as a mass-audience show and, second, for the importance of image-representation in a media-discourse. Although Måneskin proves innocent, the threat imposed on Måneskin's positive image (which was widely exposed by the media) might have been one of the reasons influencing the voting results, i.e., Måneskin's winning by narrow margin. This way, the study suggests that a link may exist between the image representation in the media and the resulting pragmatic effect on the audience.

Finally, the investigation performed in this chapter demonstrates the general strategies of image re-construing in the media-texts. It suggests that rhetorical strategies mentioned above fulfil an image- or reputation-saving function in the pieces of media discourse. Furthermore, the rhetoric within this scope and its peculiarities might be outlined according to different perspectives. First, the media perspective, i.e., the way the band's image is represented in the discourse after the scandal; second, the band members' perspective, which appears to be, for the most part, that of the positive Damiano-representation; and the frontman's speech rhetoric and its delivery, what provides a profound and comprehensive insight into the matter discussed. This way, the results of the research confirm that, after Måneskin resorts to active face-saving acts, what, in turn, once again refutes their image's negative-evaluation, its positive image is re-established and perpetuated in the media-rhetoric.

GENERAL CONCLUSIONS

In this paper we aimed to determine multimodal realisations in the Eurovision Song Contest 2021 as the main means of meaning-construal. We showed how images are created on the level of each mode separately, and then, in their combination. We also aimed at demonstrating how these images operate in the discourse of the show: each meaning is communicated via specific mode, creating the image of its own, complementing the other meanings, restricting, or reinforcing them during the performance. Then, by analysing the pieces of media rhetoric, we focused on exploring the Eurovision-2021 image as represented by its winners in the media discourse about the show.

The aims outlined above were achieved, first, in Chapter One, by clarifying the key definitions within the scope of the study; delineating on the theoretical and methodological foundation of multimodal and discourse analysis; providing the main approaches used in the multimodal texts analysis. Second, in Chapter Two, we dwelled on the way meaningful images of the show are construed, modified and conveyed with the help of semiotic modes interaction. Then, in Chapter Three, we analysed the media discourse about Eurovision-2021.

To achieve this, we first outlined representations of verbal and non-verbal semiotic modes in the Eurovision-2021 performances. We analysed the ways and peculiarities of meaning construal on the level of individual modes in the context of a particular performance. We also stated that images incorporated into each performance are efficient carriers of the communicative messages. We revealed how these images and modes, respectively, operate as a coherent whole, what constitutes the show as such. As a result, we pointed out that semiotic resources, whether they are represented by the visual (colour schemes, visual effects, performers' dressing), audial (the music genre), kinaesthetic (dancing, proxemics) or verbal mode (lyrics), never operate in isolation and all of them are equal in terms of communicative loading. The interpretation of the meanings they create largely depends on the 'context' created by the interplay of these semiotic resources. It was also established

that meanings conveyed by each mode constantly interact within a music performance viewed as a coherent whole in a variety of ways: they can reinforce, supplement, restrict or modify each other, what, in turn, accounts for the multimodal dimension of the show's discourse.

Then, we proceeded to the analysis of the media discourse about the Eurovision Song Contest 2021 illustrated by Måneskin's case-study. We revealed how the Eurovision-2021 winners' image is construed and presented. It was performed by drawing examples of the pieces of media discourse represented by the multimodal texts of different genres. Since in today's digital media all texts are multimodal, we also explored the function of the audio-visual mode supplementing the verbal mode in Måneskin's image construal. With application of discursive and rhetorical methodology, it was found that Måneskin's positive image is established and perpetuated in the media in a variety of ways, appealing to the audience's emotions as well as logic. The recipient's responsiveness to Måneskin's positive image is evoked by the persuasive techniques on the textual level. After that, we outlined the effects of scandal in the Eurovision-2021 media discourse as a threat imposed on Måneskin's positive image. To briefly outline the role of image in the present-day media, we briefly outlined possible pragmatic effects of Måneskin's negative representation by the media rhetoric.

Finally, we revealed the ways Måneskin's positive image is re-established in the media rhetoric after it has been threatened.

РЕЗЮМЕ

Магістерська робота присвячена розгляду вербальних і невербальних засобів маніфестації мультимодальної образності в дискурсі англомовного пісенного конкурсу Євробачення 2021 з акцентом на риторичний потенціал такої образності.

Пісенний дискурс Євробачення-2021 визначено в роботі як тип дискурсу, що інкорпорує вербальні та невербальні компоненти, взаємодія яких уможливорює передачу основних смислів пісень з подальшим емоційним впливом на слухацьку аудиторію під час Євробачення-2021. Мультимодальний образ розглянуто як певний мультимодальний конструкт, утворений взаємодією декількох семіотичних кодів.

Дослідження спрямоване на вивчення структури і семантики мультимодальної образності Євробачення-2021 шляхом з'ясування вербальних і невербальних засобів формування такої образності у пісенних виступах шоу. Особливу увагу приділено розкриттю когнітивного підґрунтя взаємодії різних семіотичних систем під час конструювання мультимодальних образів в аналізованому дискурсі.

Магістерська робота складається зі вступу, трьох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою, списку використаної літератури та додатка.

У першому розділі розглянуто основні терміни і поняття роботи та окреслено її методологічні засади.

У другому розділі виокремлено та проаналізовано вербальні і невербальні засоби конструювання мультимодального образу під час шоу: тексти пісень, кольорові гамми виступів, візуальні ефекти, проксеміка, костюми учасників, танці. Встановлено, що мультимодальний образ здатен формувати смисли, їх підсилювати та конкретизувати.

У третьому розділі встановлено головні стратегії репрезентації позитивного образу Måneskin у англомовному медіа-дискурсі, розглянутих на прикладі мультимодальних різножанрових текстів. З огляду на загрозу образу

переможців у дискурсі Євробачення, встановлено шляхи реконструювання позитивного образу Måneskin риторикою ЗМІ.

Ключові слова: мультимодальний образ, модус, пісенний дискурс, медіа-дискурс.

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LIST OF ILLUSTRATIVE MATERIAL



Måneskin, from left, Damiano David, Victoria De Angelis, Thomas Raggi and Ethan Torchio. (Wally Skalić / Los Angeles Times) (A. Brown, 2021)



Stéphane Bern said President Macron asked him to take action following allegations that the lead singer of Måneskin did cocaine at last year's Eurovision | Jean-Claude Coutasse/AFP via Getty Images (C. Gijs, 2022)



Måneskin, 2022. Credit: Fabio Germinario for NME (A. Trendell, 2022)



Måneskin on the cover of NME



Måneskin's Eurovision winning song 'Zitti e buoni' surpasses 300 million streams on Spotify

BBC

01		Italy	524	14		Sweden	109
02		France	499	15		Serbia	102
03		Switzerland	432	16		Cyprus	94
04		Iceland	378	17		Israel	93
05		Ukraine	364	18		Norway	75
06		Finland	301	19		Belgium	74
07		Malta	255	20		Azerbaijan	65
08		Lithuania	220	21		Albania	57
09		Russia	204	22		San Marino	50
10		Greece	170	23		Netherlands	11
11		Bulgaria	170	24		Spain	6
12		Portugal	153	25		Germany	3
13		Moldova	115	26		United Kingdom	0

The full Grand Final Results of Eurovision-2021 with Italy and France being the main 'opponents'

APPENDIX A

Strategy	Objectives	Devices
referential / nomination	discursive construction of social actors, objects/phenomena/events, and processes/actions	<ul style="list-style-type: none"> · membership categorization devices, deictics, · tropes such as metaphors, metonymies and synecdoches · verbs and nouns used to denote processes and actions
predication	discursive qualification of social actors, objects, phenomena/events/processes, and actions (more or less positively or negatively)	<ul style="list-style-type: none"> • stereotypical, evaluative attributions of negative or positive traits (e.g., in the form of adjectives, appositions, prepositional phrases, relative clauses, conjunctive clauses, infinitive clauses and participial clauses or groups) • explicit predicates or predicative nouns/adjectives/ pronouns • collocations • explicit comparisons, similes, metaphors and other rhetorical figures (including metonymies, hyperboles, litotes, euphemisms) • allusions, evocations, and presuppositions/ implicatures • other
argumentation	justification and questioning of claims of truth and normative rightness	<ul style="list-style-type: none"> • <i>topoi</i> (formal or more content-related) • fallacies
Perspectivization/ framing or discourse representation	positioning speaker's or writer's point of view and expressing involvement or distance	<ul style="list-style-type: none"> • deictics • direct, indirect or free indirect speech • quotation marks, discourse markers/particles • metaphors • animating prosody • other
intensification, mitigation	Modifying (intensifying or mitigating) the illocutionary force and thus the epistemic or deontic status of utterances	<ul style="list-style-type: none"> • diminutives or augmentatives • (modal) particles, tag questions, use of the subjunctive, hesitations, vague expressions, etc. • hyperboles, litotes, • indirect speech acts (e.g., question instead of assertion) • verbs of saying, feeling, thinking • other

A selection of discursive strategies (adapted from Reisigl & Wodak 2009, 104)