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SPEECH MASKS IN ENGLISH AND UKRAINIAN

INTERNET DISCOURSE: A STYLISTIC PERSPECTIVE

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ЛІНГВОСТИЛІСТИЧНИЙ АСПЕКТ

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INTRODUCTION

The advent of the Internet ushered the new era in the information network worldwide. As a result, the rapid development of modern communication technologies and globalization turned mass media into the main sources of sending and receiving textual data. This phenomenon of “fast data exchange” is considered to be a salient feature of the 21st century and is tightly connected to the notion of the Internet (Scannell, 1994). It has been statistically proved that free on-line access to the leading printed media increases the number of potential users during the last decades. This tendency is inevitable because the process of information updating has been accelerated by the availability to various electronic sources. Therefore, new fields of textual studies and analysis appear. These are media discourse (van Dijk, 1988), news discourse (Fowler, 1991), and Internet discourse (Crystal, 2004). Media manipulation has also become an important subject of modern linguistic studies. Both foreign and Ukrainian scholars analyzed this phenomenon within the framework of linguistics. The communicative value of Internet discourse is at the focus of research by Teun Adrianus van Dijk (1988), and Paddy Scannell (1994). A great contribution to the communicative and linguistic studies of Internet discourse was also made by Georgii Pocheptsov (2013), Natalia Lutyanska (2014), and Sergiy Potapenko (2009).

To expand their target audience, English and Ukrainian mass media often look for the new ways of the reader’s engagement, using different stylistic devices and communication strategies. Speech mask is one of stylistic tools widely used in printed and online media. The research and detailed analysis of speech masks is based on Internet newspapers BBC UK, BBC Ukraine, The Guardian, Gazeta.Ua, The Times, and NV.Ua.

The **topicality** of this research originates from the overall interest of contemporary linguistics in linguistic and stylistics aspects of Internet communication at the crossroads of two languages. The topicality of the paper also stems from the general tendency of current mass media research to reveal a manipulative potential of English and Ukrainian Internet discourse via speech mask strategy which, in its turn, requires specific clarification.

The novelty of the paper lies within suggested definition and typology of the speech masks in Internet discourse, which has not been done before. Since the area of the research is relatively new, the paper is promising and informative.

The object of the research is English and Ukrainian Internet discourse.

The subject-matter of the paper is speech masks in English and Ukrainian Internet discourse, viewed from a stylistic perspective.

The aim of the paper is to reveal stylistic potential of speech masks in English and Ukrainian Internet discourse.

In accordance with the aim, the following **tasks** were set:

- to define structural and semantic features of Internet Discourse;
- to specify the notion of ‘speech mask’ in contemporary linguistics;
- to elaborate a typology of speech masks in English and Ukrainian journalistic articles based on their functions;
- to reveal semantic and functional characteristics of speech masks in English journalistic articles;
- to elicit semantic and functional features of speech masks in Ukrainian journalistic articles;
- to compare stylistic effects of speech masks in English and Ukrainian journalistic articles.

The **methodology** used in this master thesis is conditioned by the aim, the object, and the tasks of the research and embraces the following methods: semantic and stylistic analysis, applied for the study of speech masks in English and Ukrainian journalistic articles, the method of contrastive analysis was used to identify differences and similarities in the use of speech masks in two languages, the methods of inductive and deductive analysis were resorted to in order to collect, generalize, and systemize the material under consideration as well as to outline theoretical background and make conclusions.

The research and detailed analysis of speech masks is based on Internet newspapers BBC UK, The Guardian, The Times, BBC Ukraine, Gazeta.Ua, and NV.Ua.

Theoretical value of the paper is its contribution to theoretical studies of speech masks in English and Ukrainian Internet discourse.

Practical value of the work is the application of the results of the research in further studies of stylistics of the English and Ukrainian languages.

The paper consists of the Introduction, three Chapters with conclusions to each of them, General Conclusion, a Résumé in Ukrainian, and a list of references.

The Introduction outlines the topicality of the research, its object and subject-matter, aim and tasks, the material, the theoretical and practical value of the results obtained.

Chapter One (Theoretical groundwork for speech mask study in English and Ukrainian Internet discourse) provides a review of theoretical issues related to the research; defines the concepts of Internet discourse and speech mask from different scientific perspectives and systematize the definition of these notions in relation to the theme of the paper.

Chapter Two (Speech masks in English journalistic articles: typology, semantics, and functioning) presents the typology of speech masks in English Internet discourse and outlines their functions and stylistic value.

Chapter Three (Speech masks in Ukrainian journalistic articles: typology, semantics and functioning) dwells on stylistic means used to construct speech masks in Ukrainian Internet discourse as well as gives comparison of speech masks in English and Ukrainian Internet discourse.

General Conclusion gives a brief overview of the main results of the research and defines the scope for the future study.

CHAPTER ONE

THEORETICAL GROUNDWORK FOR SPEECH MASK STUDY IN ENGLISH AND UKRAINIAN INTERNET DISCOURSE

The following chapter deals with theoretical background of speech masks and Internet discourse studies in modern linguistics. In accordance with the aim of the research we will delineate the notions of speech mask and Internet discourse from a linguistic perspective in order to elucidate the role and place of these concepts in mass media.

1.1. Distinctive features of English and Ukrainian Internet discourse

By the end of the 20 century, television took over traditional printed media. Unlike various newspapers and magazines, television provided its viewers with different entertainment programs and fast access to the news worldwide (Crystal, 2004). In the 21 century, however, a great amount of information became the part of the World Wide Web. Since then many scholars have conducted surveys which show the rapid growth in the number of Internet and online news users.

The OLS is one of these agencies which offer a multi-purpose survey developed by ONS for use by government departments, other public bodies, charities, academics and the media. It provides a fast, cost effective and reliable way of obtaining information on important topics (Herring, 2008).

In 2018, OLS organized a survey connected with the rise of online media consumption. They interviewed a nationally representative sample of households in Great Britain. About 1,800 households were sampled each month and estimates were subject to sampling variability, as were those from all sample surveys (Herring, 2008).

According to the statistic data of annual research of Internet users in Great Britain, there is a major rise in the number of people who read or download online news, newspapers or magazines in 2018, comparing with 2007 (The Statistics Portal, 2019). This tendency shows that the way people consume magazines and newspapers has changed significantly. If to take the results of 2018, more than two thirds of individuals in Great Britain were either reading or downloading online news,

newspapers or magazines. This was more than three times the share of online readers as compared to 2007 (The Statistics Portal, 2019).

The share of UK online readers was higher than the European Union average. In 2018, 69% of respondents preferred online versions of printed media, including The Guardian, BBC UK, The Sun, and The Daily Telegraph (fig.1).

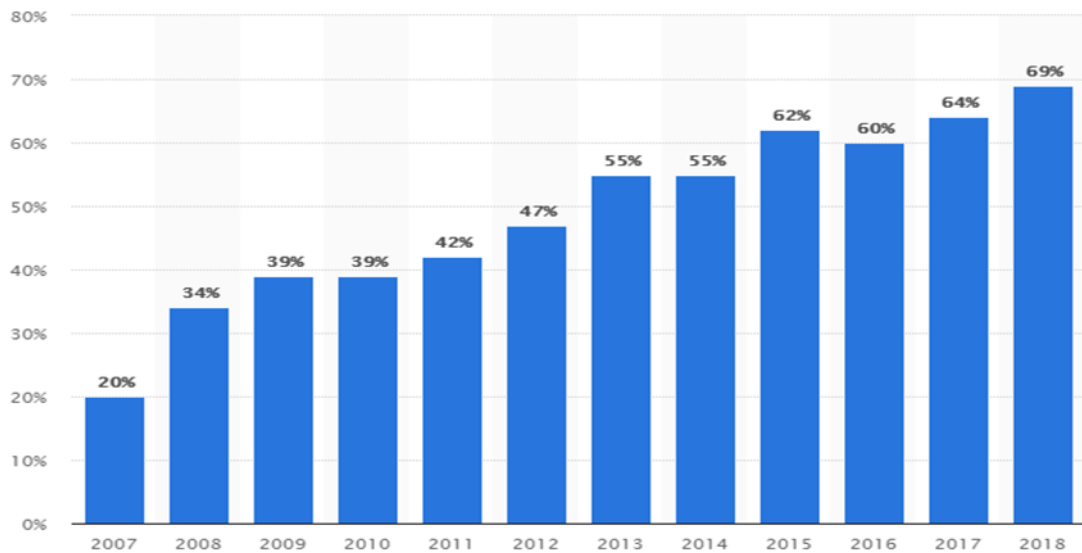


Figure 1. “Online news, newspaper and magazine consumption in Great Britain 2007-2018”

The studies of the phenomenon of the Global Network show that the Internet has turned into the largest platform of media communication during the last few years (Van Sluyters, 1997). According to Thimbleby (1996), “The Internet has become the new form of communication, a new medium that merges spontaneous, recorded, broadcast and personal discourse” (p. 3). Internet communication includes different genres like forums (Lukashenko 2006), communication within the Internet (Klochkova, 2009), hypertext (Stroykov, 2008), virtual communicative space (Asmus, 2005), linguistic personality in virtual communication (Ryzhkov, 2011), online conferences (Galychkina, 2001), Internet news (Kolomiets, 2004), and blogs (Lazutkina, 2010). Taking into consideration the variety of genres of Internet communication, many modern linguists (van Dijk, 1988; Lukashenko, 2006) study the language and its specific features through the lens of Internet discourse.

The notion ‘discourse’ means “the way of referring to or constructing knowledge about a particular topic of practice: a cluster or formulation of ideas, practices, and

images that provide ways of talking about forms of knowledge and conduct associated with a particular topic, social activity, or institutional site in society” (Henry & Tator, 2016). In other words, discourse is viewed as a social action, as an important constituent of mechanisms of communication (Paltridge, 2006).

In linguistics, discourse is studied as a particular context of language usage. Van Dijk (1996) believed that discourse is identified with the notions of genre and text type (p. 91). For instance, political discourse deals with the language specificity in the political context. While media discourse analyses the language of mass media. Because of the multidimensionality of online communication, there exist several definitions that underline different aspects of its usage. From linguistic point of view, Internet discourse is a language used in the Global network (email, chats, social media, online newspapers and magazines) (Thimbleby, 1996, p. 7).

Since Internet discourse engages visual, auditory, and written communication channels it can be defined as a combination of printed media (written text) and television (audiovisual channel) (Renkema, 1993, p. 24).

In the theory of communication, Internet discourse is a separate channel of communication. According to Ryzhkov (2011), “Internet discourse is a cognitive-communicative field of the Global network, in which people cooperate with the help of electronic channel of data transmission” (p. 57).

American professor of linguistics Naomi Baron (2004) define Internet discourse as a “computer mediated communication which combines the features of traditional written and spoken language” (p.59). It can be said that Internet communication resembles face-to-face speech and paradigmatic written language, introducing a mixed modality. It is similar to spoken language because of the heavy use of first and second person pronouns, present tense, and contractions as well as low level of formality (Baron, 2004). At the same time, computer mediated communication shares the features of written language because of a wide range of lexical choices and complex syntax. The range of computer mediated communication can be also analyzed also with respect to a number of other linguistic variables — function of the message, device constraints, special linguistic features, profile of participants. Function of the message includes a

wide range of purposes in sending natural language messages over the Internet. Device constraints involve the physical hardware used for formulating messages.

Special linguistic features may include the use of emoticons and flaming, abbreviations and acronyms. Profile of participants is used to focus on issues relating to interlocutors (Baron, 2004, p. 19).

For Crystal (2004), Internet discourse is a completely new type of communication which is called 'Netspeak' (p. 140). To explain this notion he uses the model "speech + writing + electronically mediated properties" (Crystal, 2004, p.142). In fact, Crystal (2004) calls Netspeak a genuine "third medium," comprising several properties of both speech and writing, combined with the properties electronic texts display (p. 143). Crystal (2001) argues that fact that the Internet is an electronic, global, and interactive medium is crucial for the kind of language used on the Internet (p. 24). The term 'Netspeak' serves as an alternative to terms such as 'Netlish', 'Weblish', 'Internet language', 'cyberspeak', 'electronic language', 'computer-mediated communication', and 'interactive written discourse' (p. 25). Both Netlish and Weblish can be said to have been derived from English, 'electronic discourse' highlights the interactive nature of Internet dialogues, while 'computer-mediated communication' focuses on the medium itself. As a term, 'Netspeak' is believed to be functional enough, as long as it is born in mind that '-speak' here actually involves writing and speaking, as well as the receptive elements of listening and reading (Crystal, 2001, p. 26).

According to Crystal (2004), one of the most obvious features of Netspeak is the lexicon that belongs to the internet (p. 81). The lexicon is encountered whenever someone enters one of the Internet situations. Terms traditionally found in technology and computer science, such as cable, disk, bit, binary, and computer are not part of this lexicon, as they form part of the jargon of science and technology, extending well beyond the Internet. On the other hand, there are a large number of words and phrases that have emerged in the realm of Internet restricted situations and activities in which all major lexical processes in English take place (Crystal, 2004, p. 97). Taking into consideration all the definitions of Internet discourse mentioned above, it can be viewed as a computer-mediated communication that incorporates visual, auditory, and written

communication channels, thus having its specific linguistic value. In this research paper, the term ‘Internet-discourse’ will be used in reference to online-newspapers and journalistic articles.

Taking into account the multimodality of Internet-discourse, such genres of computer-mediated communication can be distinguished discourse-forming (e-mail, blogs), entertaining (online games), informative (websites, online-media) (Gudz, 2015, p. 12). Email or electronic mail is an asynchronous form of computer mediated communication, prototypically between a single sender and single recipient (Baron, 2008). Blogs are actually Web pages that serve a restricted, though loosely defined set of functions (Baron, 2008). Initially, blogs were designed as lists of Web sites that the blogger found to be of interest and wished to share with others. The use of blogs has expanded from the link-and-commentary mode to include more personal journals or diaries. They may be devoted to posting one’s creative writing (sometimes with requests for commentary from readers) or even quite personal revelations about one’s daily life and thoughts, perhaps complete with live video from a Web camera.

Internet games, also known as online games are games that are played online via the Internet (Baron, 2008). They differ from computer and video games and rely on the technologies on the client-side only. Normally all that is required to play Internet games are a Web browser and the appropriate “plug-in” (Baron, 2008, p. 22). Web sites are a monologic form of communication. The material is usually posted on the World Wide Web for the viewers to see it, not to respond to it. Nowadays, there is increasing momentum to create Web sites that invite interaction (e.g., currency converters, translation programs, and personal feedback, not to mention the enormous category of online commerce) (Baron, 2008).

Online-media are usually referred to the Web pages of printed media or Web sites which post the information about current events in the world (Baron, 2008). These newsgroups are public forums for asynchronous one-to-many dialogue. They constitute postings to a common public site, which can be accessed whenever users choose to log on. Tens of thousands of available newsgroups represent seemingly every topic imaginable, from politics to medicine. Because newsgroups are written, publicly

posted, and archived, they invite textual analysis, however, they are neither moderated nor restricted in membership. As a result, the language appearing in posts can vary enormously, both in style and propriety (Baron, 2008).

Since the Internet communication is neither a type of written discourse nor spoken one, it should be examined from the perspective of its unique features (Baron, 2004). The specificity of Internet discourse is determined by its structural and semantic characteristics. Structural features of Internet discourse are specified by its layout. The main structural features include the division of the online text into the segments and interrelation between them (Varlamova, 2006). The structure of Internet discourse is also conditioned by ‘hypertext’ — a type of textual document which can be accessed through the reference link. This link consists of marked key words or word groups which control the navigation in the electronic information (Lukashenko, 2006).

The term ‘hypertext’ is used to describe “non-sequential text, in which a reader is not constrained to read in any particular order, but could follow links and lead to the original source from a short quotation” (Berners-Lee, 2000, p. 5). Today the notion of hypertext has been incorporated into a lot of computer software. It enables users to create Web pages that can be posted on the Web. These pages can be located by other Web users in one of three ways: by knowing the page’s URL, by clicking on a link that appears on some other Web site, or by using a search engine.

No longer does writing require any planned structure before it can be released to its users, for users are now supposed to make what they will of it. Many writers can engage in the text in a way that is both structured and more flexible than any other style of written text (Akimova, 2014). The texts can be linked together with no respect for any conventions (Thimbleby, 1996). It is seen, therefore, that even the nature of writing and co-authoring is transformed in the hypertext. The hypertext construction is similar to the written text. This process is done with the help of the concept of cohesion as a linguistic criterion for text linkage (Mehler, 1998).

The concept of cohesion — as introduced in text linguistics — comprises linguistic devices which are used to express semantic continuity of different parts of the text. The cohesive within a text gives an opportunity to perceive this text as a semantic

unity, acting as a functional whole in the particular context. It is believed that the concept of cohesion can be applied to hypertext as well. The importance of cohesion results from the fact that it influences a text's comprehensibility: absence of cohesion between subsequent text segments can cause a reduction of readability (Mehler, 1998).

Applying the concept of lexical cohesion to hypertext allows justifying hypertext links in linguistic terms: if two texts comprise semantically similar words so that they form a lexically cohesive unity. Instead of analyzing pairs of texts, cohesion is used to apply to the series of links: any text link is evaluated in the context of the paths into which it enters (Asmus, 2005).

Cohesion serves as a linguistic source for the decision to link texts in hypertext — cohesiveness of link candidates serves as a necessary condition for text linkage. Consequently, not only direct text-to-text dependencies reflect each other, but also cohesion relations of indirectly linked texts (Mehler, 1998). The reference to cohesion as a linguistic basis for link decision and the usage of semantic spaces for measuring these cohesion relations are bridged with the help of formal model of hypertext construction. The formalization aims at describing hypertexts as linguistic units above the level of texts resulting from intertextual relations. This linguistic perspective allows applying the apparatus of text linguistics in the area of hypertext.

Hypertexts are formally represented with the help of graph theory: using semantic spaces as the underlying information structure of a two-level hypertext system, hypertexts can be derived by evaluating distances of word and text meaning points. Consequently, each link decision is tied to cohesion relations model by the underlying semantic space. This procedure proves that each link can be motivated linguistically (Mehler, 1998). Together with hypertext, Internet discourse has other specific features (Galychkina, 2001):

1. electronic signal as the main channel of communication;
2. virtuality;
3. remoteness (in time and space);
4. connection with technical facilities;

5. presence of textual, visual and audial components (pictures, audios, video fragments);
6. equality of status between interlocutors;
7. specific etiquette.

Semantic features of Internet discourse are determined by the specificity of language units used in the Internet. A separate field of Internet studies is formed by the linguists who study conversational genres of on-line communication. These genres showcase unique features of the Internet language. Many scholars (Kompanzeva, 2016; Ivanov, 2013) highlight that linguistic means of Internet communication possess their own lexical and grammatical characteristics (Werry, 1996). These are:

1. Presence of nonverbal means of communication — emoticons (typographic symbols made via keyboard to convey feelings such as smiling, sadness, laughing, crying, annoying, surprising and winking);

According to Crystal (2008), emoticons permit us to convey our response and reactions, hence the facial expressions and visual signals are almost not present in printed forms of interaction (p. 63). Emoticons are typographic codes used to express feelings and emotions. Since there is no visual contact with the receiver of the message, the use of emoticons is a truly unique way to provide the text with more subtle nuances of meaning than can be expressed by the text.

2. Special rules of online conversation — ‘netiquette’;

It is commonly agreed that with entering into a conversation, one confirms to abide by certain, perhaps unconsciously perceived, rules.

In spoken conversation, people act in accordance with the cooperative principle, which encompasses several basic maxims (Wardhaugh, 1998, p. 290). They are called — the maxim of quality which binds the speakers to say only what they believe is true and can be supported by evidence, the maxim of quantity which makes speaker’s contribution as informative as required, the maxim of relation which makes the contribution relevant, the maxim of manner which guarantees that the contribution would not be ambiguous or obscure (Wardhaugh, 1998, p. 290).

Although the Internet is often considered to be a place of absolute freedom of speech, it is not the case. Most of online discussion forums have a set of rules for participating to the discussion, available for the users to read before joining. Moreover, the users themselves feel what is and what is not appropriate and would fight against unruly participants (Crystal, 2008).

3. Shortenings, clippings and contractions;

The existence of this category of shortenings, clippings and contractions in Internet discourse has to be approved, yet its status seems to be unexpectedly in e-discourse. Shortenings mean to drop the final letters of a word (Werry, 1996). Crystal (2008) defined clipping as the drop of initial or final letters of the word, hence, the meaning of the word still retaining (p. 51). Contractions refer to shortened type of a word. It also includes dropping the vowels from the medial position of the word. Some English words can be shortened such as auxiliary verbs. That is why contractions are viewed as symbol of colloquial language (Crystal, 2008).

4. Strategy of the economy of language in on-line texts (the use of acronyms, abbreviations, initialisms);

Different types of abbreviation are the most distinctive features of Netspeak. Acronyms are very common in online communication. The chat groups and virtual worlds also have their abbreviations, some of which turn up on e-mail and in personal Web pages (Crystal, 2001). As Crystal (2008) claims, acronyms and initialisms are “special forms of abbreviations comprising the initial letters of other parts of several words that constitute a term” (p. 78).

He further provides the readers with a definition of acronym as “a pronounceable word formed of the initial letters or other parts of several words”, usually written in capitals; whereas the term initialism stands for “an unpronounceable abbreviation comprising the initial letters of a term and commonly used in place of that term” (Crystal, 2008, p. 82). With the definitions in mind, one finds out that most of the abbreviations used in computer mediated communication are initialisms mistakenly identified as acronyms by the general public.

5. Unconventional spellings and misspellings;

In the language of online communication, deviations from standard grammar often occur. This fact is particularly interesting for the reason that the communication Internet is asynchronous and thus, the sender had the opportunity to revise and correct their messages. Here often occur unconventional spellings and misspellings (capitalization and punctuation misuse).

Unconventional spellings are believed to be one of the most important characteristics of online discourse. It is also seen that the reason behind unconventional spelling is economic, typing errors or lack of familiarity of the accurate spelling (Crystal, 2008). Misspellings originate from imperfect typing skills, when the writer does not coordinate the fingers to a satisfactory degree or omit to correct because of lack of attention to revision (Werry, 1996). The capitalization errors can be divided into three groups: lowercase letters at the beginning of a sentence, a name and in the pronoun *I*. Incorrect use of punctuation occurs under very similar consequences as capitalization. For instance, the omission of an apostrophe in “I’m”, the use of three exclamation marks instead of one.

6. Graphical emphasis and emotional vocabulary.

Since the participants of text-based computer-mediated communication have no capability to express emphasis by sonic means as pitch, intonation and rhythm, they invented a clever way to place emphasis via written text (Crystal, 2008). Using all capitals in order to lay special emphasize on the most important part of one’s message is widely popular. The capitals for emphasis are used to accentuate surprise, disappointment, or even sadness (Barrett, 2004).

In addition to emphasizing a part of one’s utterance by writing it in all capitals which may be considered rude in certain consequences; the sender can use several other devices to achieve desired emphasis (Crystal, 2001).

The devices include repeating characters: either letters, or punctuation signs. The users do not appear to particularly favour only one means of emphasizing and frequently combine them within a single message.

1.2. The phenomenon of speech masks in English Internet discourse

The digital shift of information storage allows dislocating traditional printed and TV media to the global network, providing a free access to the news throughout the world. It proves once again that mass-media is the most powerful mediator between society and public services that tends to shape up and influence people's opinions (van Dijk, 1988). To achieve this goal online newspapers and journals often use various linguistic means with the aim to catch the readers' attention, changing public opinion in favour of a particular issue, diverting public attention from urgent matters, etc. The most efficient technique for this purpose is "speech mask" whose stylistic value has not been thoroughly examined in present-day linguistics.

The notion of "mask" is attributed to the author's image construction in literature that is expected to be decoded by the reader (Bakhtin, 2014). Bakhtin studied the phenomenon of mask through the lens of folk culture. For him, the mask is connected with the joy of change and reincarnation, with relativity and with the negation of uniformity and similarity; it rejects conformity to oneself.

The mask is connected with metamorphoses, transition, and violation of natural boundaries, mockery and familiar nicknames. It contains the playful element of life; it is based on a peculiar interrelation of reality and image, characteristic of the most ancient rituals and spectacles (Bakhtin, 1986).

The mask possesses a multiform symbolism and thus can be applied to any genre of discourse. Such manifestations as parodies, caricatures, grimaces, eccentric postures, and comic gestures are derived from mask (Bakhtin, 1986). In its Romantic form the mask is torn from the oneness of the folk carnival concept. It is stripped to its original richness and acquires other meanings alien to its primitive nature; now the mask hides something, keeps a secret, deceives. This meaning would not be possible as long as the mask functioned within folk culture's organic whole. The Romantic mask also loses its regenerating and renewing element and acquires a somber hue. The mask still retains something of its popular carnival nature. Even in modern life it is enveloped in a peculiar atmosphere and is viewed as a particle of some other objects (Bakhtin, 1986).

As it is seen, the language behavior of a person performs the role of a mask (Bakhtin, 1986). On the one hand, it hides the reality. On the other — reveals everything that is hidden. In such a way, a person ‘wears’ this mask with is equal to the social behavior and is expressed through the language. By applying this mask in the process of communication, a person performs the role not only of him or herself but also tries on the role of other individual. In such a way, a person — an author in the text — is presented in a completely new way which can be done only with the help of the role-mask (Bakhtin, 1975, p. 319).

Lotman (2002) studies the mask from the cultural and social perspective. He describes the mask as a “role of an individual which has evolved throughout the time, changing its historical context” (p. 234). For him, this mask has always been a cultural phenomenon. That is why the role-mask has chronological boundaries, determined by the stages of cultural development of society. In the 20th century, for instance, the role-mask “friends-or-foe” is foregrounded (Lotman, 2002, p. 235). It was the time of revolutionary changes and reforms which caused social and economic changes and shifts of moral and value-based paradigms. Because of that, the realization of this particular type of mask was predetermined by the necessity of adjustment to the objective reality and finding one’s place in the society (McArthur, 1992).

It follows that the main aim of the mask was to hide one’s real self and, perhaps, reveal the hidden parts of person’s consciousness. Accordingly, the role-mask is viewed as a human’s behavior which does not reflect but shows the inner state of mind. The building of mask revolves upon the interlocutor or a reader who is seen as an object of influence. The mask has effect on the typological characteristics, values, models of behavior and features of the character of a reader or the receiver of a message (Lotman, 2002). The role-mask is foregrounded in the situations, when a speaker deliberately constructs his or her image in the social context. By choosing and performing the role mask, a person analyzes the upcoming reaction of the interlocutor. To do so, the performer adjusts to the norms and behaviour of his or her partner and imitates the appropriate reaction.

In the process of mask formation, it is important to have a prototype of the applied role. This prototype became the source of moral values, rules of etiquette, judgements and actions of the performer. The choice of the mask is determined by the performer's will to assimilate into the setting of a culture and become part of the crowd. The only problem, which may appear during the construction of a role-mask, is that a person can lose his or her self (Lotman, 2002).

At the same time, the mask is used consciously, as a part of the adjustment strategy of an individual. The mask is a specific sign which a person offers society instead of one's true self. In such a way, the mask, on the one hand, becomes a part of a social surrounding. But on the other hand, it influences the culture from within (Lotman, 2002). While discussing the role of a person in a society, Lotman (2002) also highlights the role of the mask as a kind of self-defense (p. 301). In the social context, the mask loses its value as an adjustment tool. It immediately turns into a shield which hides a person from the intrusion of the culture. When individuals go through the stage of self-identification, they realize the difference which makes every person unique. At the same time, a human instinctively tries not to stand out from others by hiding his feelings behind the mask (Lotman, 2002).

Consequently, the role-mask helps to embody socially-oriented functions of communication — self-representation and self-defense. It means that an individual deliberately create a new image, showing or hiding the necessary features and characteristics of one's self. That is why the role-mask corresponds to the speech act, implied both in the context of communication and the real life of a person.

Ivanov (2000) points at the importance of the mask “as an inherent part of every culture” (p. 334). Like Lotman, Ivanov studies the phenomenon of mask from the semiotic perspective. He explains the notion of mask and its role with the help of the theory of signs. A sign is a material object which transfers the meanings through different channels of human perception — visual or auditory.

The mask is also a sign which has its form (the signifier) and meaning (the signified). The signifier of the mask is its visual shape, while the signified is its social and individual function (Ivanov, 2000).

There exist different types of signs within each culture. These are not only the signs connected with the human activity (language and speech) and separate means of communication (words and gestures) but also the signs which stand for the human being. This last categorization requires additional signs which will fully reflect the meaning of the object. These additional signs are called masks. They help to change the visual form of an image — by wearing the mask of a clown, an animal or a demon the signifier changes but the meaning or the signified remains the same. It means that a person can wear a mask and look differently but save the human features under the mask (Ivanov, 2000). What is more, the mask can also influence the model of behavior of its owner. Ivanov (2000) suggests that this transformation is widely observed in theatrical culture. The mask helps to enquire features of another character on stage — a villain, a clown, or a hero (p. 337).

Rácz (2011) explores the realization of masks in narratology and examines the relations between the construction of masks and narrativity. According to Rácz, (2011) mask in poetry is (1) a way of creating a more authentic self than the actual social self of the poet, (2) a manifestation of the anti-I and the target of desire, (3) a medium of communication with the reader. These are concepts of masks that are constructed in the text, but none of them is independent from mask as a person, as a cultural construct. In narratology, the mask is a method of constructing a literary character as an actor in a narrative (Rácz, 2011).

In poetry, mask represents the social games that a poem reconstructs. In earlier studies, mask is defined as a principle in the process of identity construction, which creates a temporary, conscious and artificial unity between the implied poet (the internal self) and the actual author (the external self). Unity is constructed, since the real poet transforms himself/herself into a mask — a different person in the text, while he or she also makes role-playing itself explicit. The unity of these two identities is temporary, since it only exists in one poem or one sequence only. It is conscious, because the poet emphasizes both the identity and the difference of the two selves, and it is artificial in the sense of existing in art (Rácz, 2011). Mask is of paradoxical nature. The reader's attitude to mask lyrics

and dramatic monologues and the complexity of the culture they perform can be seen through this paradox.

Accordingly, one must also differentiate the notion of “narrative mask”. It is a text construct in which the speaker is explicitly constructed in the shape of a literary character that is different from the author as any figure in a piece of fiction is (Rácz, 2011). In addition, the core of a narrative mask is the character rather than the temporality of a story. In these types of texts, character is the determining constituent of the text, but the character is always peculiar to one particular text or a sequence. In mask lyrics, the author creates an image of an actor/character/agent by using the method of the mask.

The commonly used metaphor “the author is wearing a mask” refers to this complicated process rather than to simply covering something that was already there (Rácz, 2011). The artist becomes, in fact, the center who holds all the threads leading to the ultimate meaning of the literary work. According to this opinion, “literature turns out to be an item for consumption” in which the sole role allotted to the reader is the passive reception of a “hidden meaning”, a mask (ibid.).

Spilman (2012) views the phenomenon of speech mask through the perspective of the theory of communication. The author claims that speech mask is “communicative strategy based on the language manner of the other person” (p. 79). The choice of the speech mask is determined by the aims of the speaker, the communicative situation, and its form.

By choosing the strategy of a speech mask, a communicator takes into consideration not only the circumstances of communicative act but the parameters of mask usage, including its duration and level of preparedness.

According to the level of preparedness, Spilman introduces prepared and unprepared speech mask. A prepared speech mask is determined by the conditions of communication. This type of mask is based on the general idea of presenting the image of a person. This mask is schematic and usually is not presented during the whole act of communication. The realization of unprepared speech mask presupposes the rapid sequence of events throughout the communicative situation.

The main aim of this type of mask is to limit the interlocutor while thinking about the context of communication (Spilman, 2012).

A prepared speech mask is used when parameters of communication are well-known — the message receiver or a place of communicative situation. This type of mask presupposes a detailed work on the manner of one's speech, vocabulary, attitude and even the appearance. The success of the mask usage depends on the credibility of the image construction which takes much time.

According to the duration, Spilman differentiates short-term and long-term speech mask. A short-term speech mask appears on the basis of successfully implied prepared or unprepared mask so that the communicator may correspondingly use it in the same situations many times. The speech mask is modified in every new communicative situation. It can be complemented or shortened, depending on the aims of the interlocutor (Spilman, 2012).

A long-term speech mask is used in accordance with the aim of communication. It usually performs a protective function. By 'wearing' this type of mask, the communicator hides his or her true self and does not want to reveal his or her identity. Sometimes, the use of a long-term speech mask may lead to the changes in person's identity (*ibid.*).

It is also interesting that some speech masks can be used frequently in different communicative situations, while others — only once. There exist, however, a direct correlation between long-term speech mask and its level of preparedness as well as its effectiveness during the first-time usage. It can be seen that unprepared speech masks are used only once because they are created impromptu, depending on the conditions of communication. When the aim of the communicative situation is successfully reached, the mask can be easily peeled off and thrown away. In the process of speech mask usage the result plays the crucial role. The effectiveness of the speech mask is measured on the basis of the outcomes of the communicative situation (Leech & Short, 2007). The communicator can assess one's results by understanding the reaction of the interlocutor during the speech act (Spilman, 2012).

While studying the usage of speech masks in phatic communication, Kondrashova (2018) differentiates 3 types of masks — professional, socio-cultural, and ethno-cultural (p. 533). Each type of speech mask is realized on different linguistic levels — phonetic, lexical, and grammatical.

Professional speech masks are the most common. They are used to create a proper connection and cooperation between interlocutors. Professional speech masks are formed with the help of professional terminology, typical for a particular sphere — medicine, law, television. Socio-cultural speech masks are constructed with the help of phonetic, lexical, and grammatical means to create the image of a person who belongs to the particular kind of social class. In Britain, for example, the phonological features of speech reflect the social status of a person and the place of living (Kondrashova, 2018).

Ethno-cultural speech mask represents the individual characteristic of a person. Very often this type of mask is used in fiction to present the image of a foreigner. The speech mask delivers the varieties of speech typical for a person from another country (ibid.). The main function of speech masks according to Kondrashova lies within its role during communication. The speaker may use speech masks in order to shorten the distance between him/her and the interlocutor. At the same time, the speech mask is used to get in good with another person and create a positive atmosphere for the phatic communication (Kondrashova, 2018).

The phenomenon of speech mask can be also found in the study of literary critics. Panyahina (2012) analyzes speech masks in the context of communicative strategies and tactics of literary text interpretation (p. 142). She differentiates two main strategies of literary critics which apply speech tactics.

There exist four of them — the tactic of immersing into the text, the tactic of the object presentation, the tactic of self-representation, the tactic of turning to the reader (Panyahina, 2012). Speech mask is discussed in the context of self-representative tactic. According to Panyahina, (2012) the ‘wearing’ of mask is a “process of author’s role transformation which is revealed through the imitation of

the speech of the other person” (p. 144). In literary critics, one differentiates speech masks of a trusting/critical reader, a child and an author.

Many scholars study the phenomenon of speech mask as a purely philological notion. Linguists do the researches of the speech mask in different types of discourse, which allows working on the linguistic aspect of the problem. According to Kuks, (2010) there are several definitions of speech mask in philological studies (p. 18). In literature studies, speech mask is viewed as a characteristic of the author’s speech and as a deceitful image of the character which is constructed on the basis of different language means. In linguistics, speech mask is 1) a language image of the addresser, 2) the way of image making, 3) the type of a language behavior of the person, 4) the method of a language play (Kuks, 2010).

The main features of the speech masks are as follows (Kuks, 2010):

- deliberateness;
- relatability (connection with the well-known image);
- contextuality.

Speech masks are realized in written and spoken discourse with the help of a prototype — a linguistic form of an addressee, cultural image from a known source. The construction of a speech mask in spoken discourse presupposes the use of language units applied for an image construction. In written discourse, however, speech mask is also built with the help of linguistic strategies and tactics, communicative behavior of an author or a character. The constructional units, which serve to create a speech mask, are viewed as specific markers. They make the speech mask recognizable since they contain the language prototype (Kuks, 2010).

To reconstruct a speech mask, one must focus on the linguistic means of its presentation on different language levels – morphological, lexical, syntactic, and textual (Kuks, 2010). On morphological level, the speech mask is constructed with the help of personal pronouns to shorten the distance between the author and the reader. The author may use exclamation and intensifying particles aiming at drawing attention to the provided information (Kuks, 2010). On lexical level, speech mask is realized through the evaluating vocabulary which transmits the needed reaction implicitly and nonce

words to catch the reader's attention. On syntactical level, speech mask is characterized by (a) dialogue imitation — the use of rhetorical questions and direct address; (b) conversational syntax — intentional repetitions; (c) a wide variety of complex sentences with infinitive, gerundial and participial constructions; (d) sentences with homogeneous parts (Kuks, 2010).

Stylistically speech masks are constructed with the help of style combinations — fiction and non-fiction, publicistic and literary language. These stylistic variations are used to make the language more vivid and true-to-life. Sometimes speech masks are constructed with the help of intertextual elements which represent the linguistic prototype of the author. These elements are usually taken from famous cartoons, songs, aphorisms, and citations.

Taking into consideration the above mentioned definitions, in Internet discourse speech mask is as a kind of speech variation, aiming to create a strong impact on the receiver of the message with the help of different stylistic means.

1.3. The language of mass media

Since the term “Internet-discourse” is used in reference to online-newspapers and journalistic articles, it is important to elucidate their characteristic features in terms of linguistic research. Mass-media is believed to be the most powerful mediator between society and public services that tends to shape up and influence people's opinions (van Dijk, 1988). That is why it is crucial to elaborate on strategies and tactics of the media influence on the language level.

A considerable contribution to form the basis of media linguistics was made by Vitaliy Kostomarov and Anna Vasilyeva. The English language tradition is represented by Teun Adrianus van Dijk, Allan Bell, Norman Fairclough, Roger Fowler and others. The study of these scholars' shows that the total volume of research in media language functioning had reached its ‘critical mass’. It enables to transfer the studies of the given sphere on a new level of separate discipline ‘media linguistics’, offering a systematic overall approach to the analysis of mass media language practices.

Media language has always attracted the attention of linguists, applied linguists and sociolinguists in particular. Moreover, the undeniable power of the media has inspired critical studies in many disciplines: linguistics, semiotics, pragmatics, and discourse studies (Bell, 1995). There are several practical reasons for this interest, (1) the media provide an easily accessible source of language data for research and teaching purposes; (2) the media are important linguistic institutions because their output makes up a large proportion of the language that people hear and read every day; (3) the ways in which the media use language attract many linguists, who study the use of different dialects and languages in advertising, how tabloid newspapers use language in a projection of their assumed readers' speech, or how radio personalities use language to construct their own images and their relationships to an unseen, unknown audience; (4) the media are important social institutions since they are crucial presenters of culture, politics, and social life, shaping as well as reflecting how these are formed and expressed (Bell, 1995, p. 23).

As it is widely seen, media usage reflects and shapes both language use and attitudes in a speech community. Linguistic research on the media has always focused on points at which issues of ideology and power are closer to the surface. It has analyzed the macro level of discourse structures rather than phonological or syntactic structures, concentrating mainly on the 'factual' genres (particularly news) rather than fictional or advertising content. In the past few years, the study of media language has gained a coherence and focus it previously lacked (Bell, 1993). The predominant research on media discourse in recent years falls under the umbrella of 'Critical Discourse Analysis' or (CDA). It represents an outgrowth of the work of the British and Australian pioneers of Critical Linguistics, particularly Fowler and Kress, in convergence with the approaches of the British discourse analyst Fairclough and the Dutch text linguist van Dijk. All of these researchers continue to carry out significant work on the language of media.

The most comprehensive work on the modern media discourse has been published by Teun van Dijk. Van Dijk's (1991) background is in European text linguistics, and he is a leading theorist of discourse analysis (p. 45). His framework

aims to integrate the production and interpretation of discourse as well as its textual analysis. He puts forward his approach to news discourse as a “new, interdisciplinary theory of news in the press” (van Dijk, 1988, p. 7). Van Dijk’s main contribution is a framework for analyzing the discourse structure of news stories.

The thematic structure of a story consists of its topics and their organization within the story, providing a broad semantic structure. Closely parallel is the syntactic structure, which van Dijk terms ‘news schemata’ (van Dijk, 1988). Schemata consist of a set of characteristic categories, organized by rules. The structure is derived from the discourse by ‘macrorules’. These come in three main kinds — deletions, generalizations, and ‘constructions’ which summarize a series of actions and reduce the information in a discourse to its gist.

News schemata are thus syntax of news stories, the formal categories into which news can be analyzed, and their relations to each other (van Dijk, 1988). These can be tree-diagrammed to show the discourse structure of the story. It consists of several important categories — summary (headline and lead), main events, background, and consequences. Some categories, such as background or lead, are used by journalists to organize their product; others, such as headline, are also known to news audiences. Van Dijk’s approach to comprehension stresses the psychological reality of some schemata which news consumers bring to understanding the news.

Van Dijk’s analysis of newspaper stories in many languages found few significant cross-linguistic differences in news discourse structure. In his study of British press coverage of ethnic relations, van Dijk (1991) focuses on quantitative analyses of recurring features and structures rather than qualitative application of discourse analysis framework (p. 57).

Analysis of the structure and function of headlines shows that majority-group actors have a more prominent position than do minority figures. Minority actors are associated more with negative predicates, and they tend to get first position in a headline when they are agents of negative actions. Further analyses show that minorities are quoted as sources much less often than are majority members, and minority groups are labelled with negative terms of reference (van Dijk, 1991).

CDA is increasingly the standard approach to media texts within European linguistics, although the paradigm is less familiar in the United States. CDA is more a shared perspective than a school or a methodology. It has an explicit sociopolitical agenda, a concern to discover and bear witness to unequal relations of power which underlie ways of talking in a society, and it aims to reveal the role of discourse in reproducing or challenging sociopolitical dominance (van Dijk, 1991). Parallel to the growth of CDA, there has been a convergence between the methods and interests of linguistic discourse analysis and those of European critical sociopolitical theory, literary criticism, and cultural studies. Both strands share an interest in media texts as manifestation of, and contributor to, sociopolitical structures and trends.

Allan Bell (1995) covers broadcast media as well as the press, with a concentration on news (p. 29). The author's works aim to introduce a range of data and approaches on media language as well as relevant areas of mass communication research, such as how news is produced and framed. The author's examples include materials gained by 'observant participation — drawing on stories written or edited by me and other journalist colleagues. He also highlights three important topics — the importance of the processes which produce media language, the notion of the news story, and the role of the media audience (Bell, 1995). According to Bell, (1993) "news discourse is the product of multiple hands, and the processes by which it is molded and modified are both crucial and enlightening for an understanding of the eventual news text, its form, and its content" (p. 260). As well as taking material for their stories from spoken sources such as interviews and speeches, journalists draw on a range of written texts and embed whole chunks of prefabricated text into their own stories — from earlier stories, news agency copy, press releases, and reports.

Once the story leaves the journalist's hands, it then passes through multiple editing stages before being eventually published, with proven scope for inaccuracy expected to creep in as it moves along the editorial chain. The editing process by which copy editors cut, clarify, and rewrite stories is largely driven by the desire to maximize news value. The idea of the story is central to news. Journalists do not create articles, they write stories, which have distinctive structure, order, viewpoint, and values. Bell

(1995) examines how news stories differ from other kinds of narratives, beginning with a summary ‘lead’ sentence and eschewing chronological order (p. 37). News values drive the way news stories are structured, and this may lead to inaccurate reporting of source information (Bell, 1993). The lead sentence embodies the character of the story. News discourse is analyzed in terms developed from analysis of personal narratives and van Dijk’s (1996) framework: (a) summary — headline and lead; (b) attribution; (c) events; (d) actors; (e) setting — time, place; (f) follow-up; (g) commentary; (h) background (p. 41). The analysis also examines a number of discourse features:

1. How headlines and lead paragraphs are structured,
2. Which people act and speak in the news and how they are described,
3. How time and place are expressed,
4. How the words of news makers are reported,
5. How much of news is talk about talk.

The importance of the audience is investigated in relation to both linguistic styles and discourse comprehension. Audiences bring the power of their own choices, understandings, and preconceptions to media reception. Audiences for news media also fulfill multiple roles in relation to the media and their content — they may be addressees, auditors, or overhearers. Structured variation of a number of sociolinguistic variables shows how media accommodate their news styles to different kinds of audiences. By contrast, advertisers take the linguistic initiative by adopting accents foreign to their audience but with attractive associations (Bell, 1995). To the understanding of media content, the audience brings its own pre-existing mental scripts through which it interprets or sometimes misinterprets the news that it receives.

Bell (1995) outlines four discourse analysis frameworks to pay attention to syntactic analysis, particularly those structures emphasized in a functional grammar: transitivity, modality, nominalization, passivization, agent deletion (p. 42). But the focus of these analyses is their sociopolitical significance rather than a concentration on the nature of the language structure itself. Some research has focused more closely on how linguistic features mark social identity or respond to the differentiated characteristics of media audiences.

The concept of text goes beyond the formal boundaries of verbal sign system in mass media. Most of the researchers agree that mass communication level adds to the text concept new aspects of meaning, determined by media qualities and characteristics of this or that mass communication channel. Thus, media texts on television are not restricted to verbal manifestation only, they incorporate several functional levels: verbal text proper, visual and audio, which includes all possible effects perceived by ear from voice qualities to music. Texts on the radio and in the print media are also characterized by a certain combination of a verbal level with a set of special media qualities, determined by technological peculiarities of this or that media channel, like sound effects on radio or newspaper layout and colorful illustrations in press.

So we may assume that media texts can be regarded as multilevel and multi-dimensional phenomena. This important feature of media texts is studied by many British scholars, who describe media texts as an integral combination of the verbal and media characteristics. A significant component of media linguistics' theory is comprised by a set of parameters specially designed for a thorough and coherent description of all possible types of media texts (Bell, 1993).

So the central concept of a media text is supported by an organized system of parameters, which serve to describe and classify all texts functioning in mass media in terms of their distribution, production, verbal, and media characteristics. This system includes the following parameters (Bell, 1993):

- 1) Authorship (the text is often produced by an individual or a collective).
- 2) Type of production (oral or written).
- 3) Type of presentation (oral or written).
- 4) Media channel used for transmitting: the print and the electronic media, the Internet.
- 5) Functional type or text genre: comment and analysis, news, features, and advertising.

The first parameter helps to describe any media text in terms of its authorship as either individual or collective, depending on whether it was created by an individual or by a group. In the language of the media, the category of authorship acquires a

particular importance: the use of by-lines, identifying the journalist who has produced the text, often becomes the trademark of style and quality of this or that publication.

The type of production and type of presentation are based on the same dichotomy: oral text versus written one. It reflects speech production in mass media as the sphere of human activity, characterized by increasingly blurred boundaries between oral and written forms of a language. The matter is that in mass communication many texts, which are initially produced in the oral form, reach their audience in the print version, and the other way round, the texts first produced in writing then are presented orally. The media channel carries the text to mass audience.

Each media channel — the press, radio, television and the Internet, is characterized by a certain set of media qualities, determined by the technology used and the nature of this or that media itself (Rich, 2010). These qualities of the media play vital role in shaping concrete media texts, which by definition, are based on integral unity of verbal and media components. And the perception of media texts depends to a great extent on how the verbal and the media parts are integrated.

That is why in magazines and newspapers a verbal text is often supported by graphic design and illustrations, which could add to it special meaning and expressiveness. Texts on the radio extensively use voice qualities and qualifications, such as timbre, intonation, pace, different accents and the whole range of sound effects and music. Television extends a verbal content, by adding to visual dimension bright colours, moving image and video footage. Technical features of World Wide Web has made it possible to enjoy multimedia texts, combining media qualities of all traditional means of mass communication: world wide web provides access to online versions of practically all the print and the electronic media, and also offers unlimited opportunities for downloading required content (Bell, 1993).

The fifth parameter — functional type and genre of the media text, comprises a significant element of typological description of unceasing flow of media messages. Typological description, based on stylistic and genre classification, has always presented a challenge for the study of language functioning in mass communication. It

is determined by the following two factors: content of the genre concept itself and the increasingly dynamic language usage in the given sphere (Bell, 1993).

According to van Dijk, (1991) all media linguistics research is organized around the following six topics: (1) defining the status of media language within the framework of contemporary linguistic studies, and its description in the context of a basic paradigm: language-speech, text — discourse; (2) functional stylistic differentiation of media discourse, classification of media texts on the basis of different sets of criteria: implementation of language functions, media channel (the print media, radio, television and Internet; (3) media speech typology, the spectrum of the media text types and genres, description of the main types of texts in the media: advertising, news, comment, analysis, and features; (4) lexical, syntactic and stylistic analysis of the language of media texts, (5) discourse analysis of the media texts, including their production, transmission, perception, social and cultural context, ideological and political factors, interpretative potential of the media speech practices and culture-specific traits, (6) manipulative potential of the media language, verbal and media techniques used for persuasion in advertising, propaganda, public relations and information management, various means of the implementation of ideological component (p. 132).

Manipulative nature of information and also manipulation of social consciousness in our age are becoming a technology of programming people's behavior. By manipulating society one can destroy certain ideas in people's minds and create new ideas and fundamentals, for example of a new ideology. Telecommunication systems as a major connector of channels of information delivery obtains dominating place in human environment. "Media manipulation" refers to the "intentional or unintentional misleading of the public by means of the information presented in the mass media — television, newspapers, and the Internet" (Fitzpatrick, 2018, p. 45). Manipulation is often used in connection with a destruction which has three main aims:

1. Demoralization of the nation
2. Discrediting of authorities and their values

3. Neutralization of masses to prevent all forms of spontaneous behavior in favour of the rules set and at a certain moment to peacefully bring to power a small group of people (Fitzpatrick, 2018).

Manipulation is marked by its major features — targeting of the spirit and mental structures of individuality through the psychological influence, a concealed effect on the object, high level of preparedness (Fitzpatrick, 2018). It can be said that manipulation of information through mass media is aimed at society. Manipulation becomes necessary when the state is interested in popularization of some ideas and tries to build an ideological foundation for justifying certain measures of influence. That is why propaganda works directly for ideological needs of the state and those at the head of the state. The development of economy and rapid commercialization of mass media information becomes a commodity. It means that the media are first of all a social institution and only then a private business enterprise. Very often proceeding from their business interests private media owners try to improve their product and make it more appropriate for the consumer needs and requirements. And consumer of that product is the audience (Fitzpatrick, 2018).

Mass media address their messages to society and every report is proposed for its own addressee. Very often, manipulation has a double impact when along with an open message manipulator sends the addressee a coded signal to incite in his/her mind images necessary to him. Manipulation as a technology based on suggestion exerts influence of people, and often achieves their obedience not through their minds but feelings (Fitzpatrick, 2018). It is also assumed that mass media prompt to the use of ‘correct’ language. It means that a ‘correct’ language for TV is used by announcer reading out the text given by an editor who worked a journalist’s material as recommended by the chief. Through words and video, a context of a report is created. It can always be changed, simplified or complicated. This kind of manipulation is closely connected with nature of human perception. Man by his nature subconsciously is attracted by simplified explanations. There is a unique feature of human consciousness that adjusts all new information to the existing stereotypes. The method of such

simplification helps manipulator demonstrate the major idea that should be suggested to the audience in a brief, strong and impressive form — assertion (Fitzpatrick, 2018).

The distinguished American philosopher and linguist Noam Chomsky (2018) has compiled a list of the ten most powerful and efficacious strategies used to establish a manipulation of the population through the media.

There are ten of them — the strategy of distraction, the strategy of solution offering, the gradual strategy, the strategy of deferring, the infantilizing strategy, the emotional strategy, the ignorance strategy, the strategy of public encouragement, a self-blame strategy, and public knowledge strategy (Chomsky, 2018).

The pivotal element of social control is the strategy of distraction which is to divert public attention from important issues and changes determined by the political and economic elites, by the technique of flooding continuous distractions and insignificant information. A distraction strategy is also essential to prevent the public interest in the essential knowledge in the area of the science, economics, psychology, neurobiology and cybernetics.

The method is also called “problem-reaction-solution. It creates a problem, a situation referred to cause some reaction in the audience, so this is the principal of the steps that a person wants to accept. For example: let it unfold and intensify urban violence, or arrange for bloody attacks in order that the public is the applicant’s security laws and policies to the detriment of freedom. Or: create an economic crisis to accept as a necessary evil retreat of social rights and the dismantling of public services (Chomsky, 2018). The gradual strategy presupposes acceptance to an unacceptable degree. That is how new socioeconomic conditions (neoliberalism) were imposed during the 1980s and 1990s: the minimal state, privatization, precariousness, flexibility, massive unemployment, wages, and do not guarantee a decent income, so many changes that have brought about a revolution if they had been applied once (ibid.).

Another way to believe in an unpopular decision is to present it as “painful and necessary”, gaining public acceptance, at the time for future application. It is easier to admit the necessity of a future sacrifice of immediate slaughter. First, because of the effort that is not used immediately. Secondly, because of the public masses, there is

always a tendency to expect naively that “everything will be better tomorrow” and that the required sacrifice may be avoided. This gives the public more time to get used to the idea of change and accept it with resignation when the time comes (ibid.).

Most of the advertising uses speech, argument, people and particularly children’s intonation, often close to the weakness, as if the viewer were a little child or a mentally deficient. The harder a person tries to deceive the viewer look, the more it tends to adopt an infantilizing tone.

Conclusions to Chapter One

1. In the theory of communication, Internet discourse is defined as a separate channel of communication, a computer mediated communication which combines the features of written and spoken language, and a completely new type of communication which is called ‘Netspeak’. From linguistic perspective, Internet discourse is a language used in the Global network, including email, chats, social media, online newspapers and magazines. In this research, Internet discourse is viewed as a computer-mediated communication that incorporates visual, auditory, and written communication channels, thus having its specific linguistic value. The term ‘Internet-discourse’ is used in reference to online-newspapers and journalistic articles.

2. To study the linguistic value of Internet discourse, it is important to outline language means and methods of its construction. Speech mask is one of the most efficient techniques, whose stylistic value has not been thoroughly examined in present-day linguistics. This phenomenon is applicable to different fields of studying. The notion of “mask” is attributed to the author’s image construction in literature and is viewed as the language behavior of a person. From cultural and social perspective, the mask is a role of an individual. In narratology, mask is a way of creating a more authentic self than the actual social self of the poet. In the theory of communication, speech mask is communicative strategy based on the language manner of the other person. In linguistics, speech mask is 1) a language image of the addresser, 2) the way of image making, 3) the type of a language behavior of the person, 4) the method of a language play. In Internet discourse, we define speech mask as a kind of speech

variation, aiming to create a strong impact on the receiver with the help of different stylistic means.

3. Since the phenomenon of speech mask is studied as a manipulative technique of Internet discourse, one should elaborate on the manipulative nature of mass media too. The term “media manipulation” refers to the misleading of the public through the information presented in the mass media — television, newspapers, and the Internet”. Manipulation is often used in the connection with destruction and has three main aims: (1) to demoralize the public, (2) to discredit the authorities, (3) to prevent spontaneous behavior of the public. There exist ten powerful strategies used to establish a manipulation of the population with the help of mass media — the strategy of distraction, the strategy of solution offering, the gradual strategy, the strategy of deferring, the infantilizing strategy, the emotional strategy, the ignorance strategy, the strategy of public encouragement, a self-blame strategy, and public knowledge strategy.

CHAPTER TWO

SPEECH MASKS IN ENGLISH JOURNALISTIC ARTICLES: TYPOLOGY, SEMANTICS, AND FUNCTIONING

The following chapter dwells on the typological classification of speech masks in the English Internet discourse. The major stress is laid upon the journalistic articles of famous British online periodicals. The phenomenon of speech mask is studied both in English headlines and articles. Stylistic manifestations as well as the functions of speech masks are of primary importance in this part of the research.

2.1. Speech masks in the headlines of English journalistic articles

A headline for newspapers is often the most important element on a page as it gives the reader an overall picture of the news. The main goal of a headline is to grab the reader's attention so various stylistic devices are used. A headline should be gripping in order to attract people to read an article (Metcalf, 2013). Most newspapers now use headlines that say what has to be said in a minimum of words. According to Swan (1995), headlines are the short titles above newspaper reports which sometimes can be difficult to understand, due to the fact that they are written in a special style (p. 359). While Reah (1998) defines it as — a unique type of text as it has a range of functions that specifically dictate its shape, content and structure (p. 13). In the issue, it could be stated that a headline is the title given to an article and which has a special way of writing and its own functions.

Headlines are usually written in a sensational way in order to arouse the reader's curiosity (Mardh, 1980). As headline writers try to catch the reader's eye by using as few words as possible. From the definitions given above, it can be summarized that this writing style of headlines that includes as minimum word as possible and has the specific writing style. It seems that newspaper headlines provide a summary of an article. However, this function of a headline seems to be narrow and some linguists suggest a more precise division (Hakobian & Krunkyan, 2009). They state that a headline can not only summarize, but sometimes highlight or quote. Bell (1991) makes a distinction between headlines which abstract the main event of the story and headlines

which focus on a secondary event or a detail (p. 188). Bell (1991) distinguishes between headlines which function as a summary of the story and headlines which, rather than summarize the story, promote one of the details of the story (p. 189). Furthermore, in more popular newspapers, especially in tabloids headlines are not informative. The main function of them is to ask a riddle which gets resolved in the text. J. Morley (1998) distinguishes five main functions of newspaper headlines (31):

1. attract the reader's attention

"The mistake that led to a £1.2bn business" (BBC, 2019);

2. summarize the content of the article

"Brazil dam collapse: five arrested including three mining firm staff" (The Guardian, 2019);

3. indicate the writer's attitude to the story

"Bill Gates says poverty is decreasing. He couldn't be more wrong" (The Guardian, 2019);

4. indicate the register of the article (business-like, conversational)

"Humanics: A way to 'robot-proof' your career" (The Times, 2019);

5. indicate the focus of the article

"Manchester United in discussions with Chinese club to sell Marouane Fellaini" (The Guardian, 2019).

Having analyzed the main functions of newspaper headlines, we can say that the strategy of speech mask is also applicable to the linguistic construction of journalistic articles. That is why it is important to outline the typology of speech masks in English Internet discourse to see how they are manifested in online articles. The typology of speech masks in English Internet discourse is based on two criteria: the main functions of the media — informative and entraining (van Dijk, 1988) and the strategies of media-manipulation — distraction, intrusion, exaggeration, reinforcing self-blame, the usage of emotions more than the reflection (Chomsky, 2018). Accordingly, we distinguish seven types of speech masks in English Internet-discourse:

1. Informative speech mask

This type of speech mask aims at explaining facts in sports news or stating the results of the surveys in “lifestyle” rubrics. In newspaper headlines this mask creates a summary of the content of the article so that the reader receives all the necessary information from the very first sentence. This type of mask is usually constructed by answering the questions “Who?”, “What happened?”, “Where?”, “In what manner?”.

“Andy Murray beats Cameron Norrie to reach China Open quarter-finals” (BBC, 2019).

“Ford and Farrell at the heart of selection debate — yet again” (The Times, 2019).

In the examples given above, we can clearly differentiate the scheme of informative speech mask construction. Both headlines answer to the questions “Who?” (“*Andy Murray*”, “*Ford and Farrell*”), “What happened?” (“*beats Cameron Norrie*”, “*are at the heart of*”) “Where?” (“*China Open quarter-finals*”, “*selection debate*”), “In what manner?” (“*to reach*”, “*yet again*”).

2. Entertaining speech mask

This speech mask is used to provide the readers with unproved facts without any references, mostly in “lifestyle” or “health” rubrics. Entertaining speech mask is usually constructed to attract the reader’s attention and to set the register of the whole article. Such masks are based on addressing the reader in person via the pronoun “you”.

“From eco benefits to legal status: everything you need to know about wearing hemp” (The Guardian, 2019).

“9 sporting events and activities to enjoy on your next holiday” (The Times, 2019).

The use of direct address also helps to shorten the distance between the author of the article and the reader. Since the headline is the first thing people usually read in the article, its main aim is to catch the attention of the reader. When a potential reader sees that the author addresses to him or her directly, it immediately makes the whole article more attractive. In the examples from the British articles one can observe the implied advice. In the first example, the reader treats the article as a call for action, a useful advice from a professional — “*benefits of eco wear*”. By constructing a headline with

the help of the speech mask, the author expects a certain kind of reaction. In this case it represents approval of a certain idea. In the second example, there is a hidden message behind the entertaining type of the article. By applying a speech mask through the pronoun “you”, the author makes a decision for the reader. In the phrase “*to enjoy on your next holiday*”, the author expects the reader to follow the given advice and make predictions about it (“*your next holiday*”). The main function of these headlines is to attract the reader’s attention and to indicate the focus of an article.

3. Distractive speech mask

This type of speech mask deals with diverting public attention from urgent problems to less meaningful ones in the news about social life or well-being. To construct this type of mask, the authors often take the unusual or popular topic and turn it into a sensational one. This mask is usually presented through metonymic constructions to specify a particular topic or generalize upon it.

“Stop feeding Traprain ponies or they will beg for sweets” (The Times, 2019).

“Revealed: global video games giants avoiding millions in UK tax” (The Guardian, 2019).

To understand the specifics of distractive speech mask, one should be aware of the context of the presented information and read news items from other sources. In the given headlines, one may observe the strategy of destruction in use. The matter is that these two articles were published during the outrageous protests in Hong Kong. When the serious clashes between the police and protesters took place, many news agencies covered this issue and put it on the home page of the websites. However, a vast majority of mass media posted news about other topics as something important so that the real problems would not get a proper media coverage (“*ponies*”, “*video games*”). The main aim of these headlines is to attract the reader’s attention and to indicate the writer’s attitude to the story to some extent.

4. Emotive speech mask

The main aim of this type of speech mask is to appeal to the readers’ emotions rather than common sense in the news about social life or health. While perceiving some kind of information emotionally, a person does not think critically and cannot evaluate the

situation objectively. Very often it leads to the misrepresentation of the facts by the mass media. This type of speech masks is often manifested through epithets and intensifying particles.

“The Tories’ tough talk on crime is shameless and cynical” (The Guardian, 2019).

“The couples rethinking kids because of climate change” (BBC, 2019).

The first example brightly portrays the emotive speech mask and its effect on the reader. As it is seen, the reader is programmed to create a certain opinion concerning the discussed topic. By using strong evaluative vocabulary (*“shameless and cynical”*), the author projects his subjective point of view onto the reader. The matter is that there can be two reactions on these two headlines and both of them will be driven by the emotions, not the common sense.

These are highly negative or positive feedback. If a potential reader supports the policy the Tories, he or she will not be pleased with such a representation of facts and vice versa. In second case, a proponent of childfree ideology will support the idea of *“rethinking kids because of climate change”*. Both cases will cause an immediate response from the reader which will be fueled by personal concerns and beliefs. The aim of this headline is to indicate the writer’s attitude to the story and the focus of the article.

5. Self-blaming speech mask

This type of mask is constructed to evoke the reader’s self-blame concerning global changes in the society or the world. They are used in socially-oriented news or journalistic investigations. The aim self-blaming speech mask is similar to the emotive mask because the author appeals to reader’s emotions rather than analytical and critical skills. However, in case of self-blaming speech mask, the author tries to evoke only one type of emotions — self-blame. . Self-blaming speech masks are marked mainly by the pronoun “we” and Present Continuous tense, which involves the reader into the problem directly and discloses its current development.

“We have 12 years to limit climate change catastrophe, warns UN” (The Guardian, 2018).

“How city life affects your health and happiness” (BBC, 2019).

To construct a self-blaming speech mask, the authors artificially create the context which does not give a choice of reaction. The headline is written in such a way that the reader has only one option — to do something or do not do anything. By making this ‘false’ decision, the reader feels blame for some global problems. In the first headline, the author immediately limits the options for the reader and even the time to make a decision (*“we have 12 years”*). In this context the headline sounds more like warning, and the reader feels guilt if he or she will not take action as soon as possible. The second headline is also a manipulative sentence. The authors do not ask whether there are some real danger of pollution for people who live in the big cities, they immediately confirms it. There is a big difference in the connotation of two questions — *“Does city life affect”* and *“How city life affects”*. By expressing a statement in the form of a question, the author intentionally make conclusions for the reader. The headlines with self-blaming speech mask are used to attract the readers and indicate the focus of the article.

6. Intrusive speech mask

This type of speech mask aims at promoting particular products or events in order to “sell” them to the audience even if it does not need them. This speech mask is constructed predominately by imperative sentences in the form of friendly advice.

“Why lipstick is the most powerful tool in your beauty arsenal” (The Times, 2019).

“How to grow a child’s brain” (BBC, 2019).

The intrusive speech mask is typical for advertising discourse but it can be also found in other genres of Internet discourse like online news. It happens so because this mask is useful in promoting a certain idea or a product just like in the advertisement. Since many online periodicals have free access to their websites, they are not that profitable. To compensate the expanses on the website, many newspapers sell the columns for advertising texts. The first headline demonstrates an advertisement of a lipstick, sponsored by a famous brand. The form of the implied advice engages the reader to buy a product even though he or she does not need it.

The second headline also shows the piece of advice in the article about child rearing. These headlines are used to attract readers' attention and provoke a certain kind of reaction to the information in the article.

7. Exaggerative speech mask

This type of speech mask is used to create panic in the society by rounding off the number of victims to the nearest multiple or using figures that are too general, especially in crime news.

“Doctor gets 40 years in prison for prescribing over 500,000 opioid doses” (The Guardian, 2019).

“More than a quarter of UK mammals face extinction” (BBC, 2019).

The exaggerative speech mask is often used in so-called breaking news to draw the readers' attention. In the first example, the number of doses is mentioned only in the headline of the article (*“over 500,000 opioid doses”*). The text of the article presents the number of victims only, without mentioning the half of a million doses. In such a way, the authors of the news create a sensation by rounding off the real numbers. The second example presents the same technique.

The reader sees the phrase *“more than a quarter”* only in the headline of the article, while the real numbers in the article show no more than 20% which is lower than it is said in the first sentence. Exaggerative speech masks serve to attract the readers' attention and to indicate the focus of the article.

2.2. Stylistics of speech masks in English journalistic articles

Speech mask in English Internet discourse is constructed with the help of linguistic and stylistic expressive means. The choice of the methods of linguistic representation depends on the type of speech mask and the aim of its usage. To trace the construction of a particular type of speech mask, one should take into consideration its lexical, syntactical, semantic, and stylistic level of representation. It will show linguistic value of each speech mask and define the level of stylistic colouring.

According to the results of speech mask analysis in the online journalistic articles, there is a visible gradation of its stylistics and thus the frequency of usage.

The informative speech mask is believed to be the most stylistically-neutral type. To construct this type of mask, the authors rarely use stylistic means. But in most cases, this neutrality is compensated by the specifics of its representation on different levels of language — lexical, syntactical, and semantic. For example:

“Lindsey Vonn won bronze in her final professional race in the downhill at the Alpine World Championships” (BBC, 2019).

“Pep Guardiola has warned Kyle Walker that his place in the Manchester City team will come under threat if Joao Cancelo continues to impress” (The Times, 2019).

Proper names (*“Lindsey Vonn”, “Alpine World Championships”, “Pep Guardiola”, “Kyle Walker”, “Manchester City”, “Joao Cancelo”*) form the background information of the article. In addition, the author uses specific vocabulary with connotative meaning (*“downhill”* means downward slope, but in skiing — a downhill race, *“bronze”* means a material, but in sports — the third place, *“place”* means a particular position, but in sports — a membership in a team, *“to impress”* means to make someone feel admiration, but in sports — to interfere, to put under pressure) and full forms of some names instead of abbreviations (*“Alpine World Championships”, “Manchester City team”*). The second example contains phrasal verb which makes the article less formal and thus closer to the reader (*“come under threat”*).

The informative speech mask is also represented through the use of extended sentences with adverbial modifier of place (*“at the Alpine World Championships”, “in the Manchester City team”*), and use of direct object (*“bronze, “Kyle Walker”*). The past form of the verbs in the example underline the result of the actions (*“won”, “has warned”*). To show the predictions and assumptions, the authors also use first type of conditional (*“if Joao Cancelo”, “will come under threat”*).

The entertaining speech mask is characterized by the more stylistically coloured constructions and specific features on the different language levels. For example:

“After the age of 25, the number of friendships we maintain begins to fall. But forging new, lasting connections can be simple” (The Guardian, 2019).

“At the turn of the century, modern artists and modernists were all into versions of spiritualism, all of them – architects, designers, artists – were touching it, looking at it” (BBC, 2019).

In the given above examples from online newspapers, entertaining speech mask is manifested through the use of fixed word phrases (*“the number of”, “to be into something”*) and specific vocabulary (*“friendships”, “lasting connections”, “modernists”, “spiritualism”*) to indicate an informal tone of the article. To preserve the readers’ interest, the authors also use various synonyms (*“friendships/lasting connections”*) and homogeneous parts of the sentence (*“architects”, “designers”, “artists”*). There is also a wide use of adverbial modifier of manner at the beginning of the sentence (*“after the age of 25”, “at the turn of the century”*) which attracts the readers’ attention and outlines the context of the article. To enrich the article and indicate the authors’ attitude, the journalists also use gerundial constructions (*“forging”, “looking”*) and unconventional word order (*“but forging new”, “touching it”, “looking at it”*), and parenthesis (*“we maintain”, “architects”, “designers”, “artists”*).

The entertaining speech mask is marked stylistically through the use of metaphors which draw attention of the reader to the discussed matter. The metaphors *“number of friendships begins to fall”* and *“modern artists were touching spiritualism, looking at it”* highlight the topic of the article. In the first case, the metaphor demonstrates a rapid decline in a number of friends a person maintains. To draw the readers’ attention, the authors use the verb *“fall”* as a kind of exaggeration. The second article shows a tight connection between the world of art and spiritual world. That is why, by saying that the artists *“touch”* and *“look”* at it, the authors show the inevitable connection between these two notions.

Distractive speech mask is characterized by various lingual and stylistic features which define its main aim in the context of online articles. Since the aim of the distractive speech mask is to divert public’s attention from more important issues, the stylistic means serve to reach this goal. For example:

“Indonesian police use snake to scare Papuan man. The suspect was believed to have stolen mobile phones” (BBC, 2019).

“Britain is facing years of economic pain and poisonous debate if Boris Johnson drags the country out of the European Union without a deal” (The Times, 2019).

The distractive speech mask is represented in proper names (*“Indonesian police”, “Papuan man”, “Britain”, “Boris Johnson”, “European Union”*) and specific vocabulary (*“police”, “suspect”, “stole”, “debate”, “economic pain”, “deal”*). Syntactic means involved in the speech mask are created by infinitive constructions in different time forms to add the facts and extra information about the subject and to show the visible progress (*“to scare”, “to have stolen”*). The authors also use direct objects as the main focus of their message (*“Papuan man”, “mobile phones”, “economic pain and poisonous debate”, “the country”, “European Union”*). In the first example, the authors change the subject of readers’ attention by using passive construction (*“police use”, “suspect was believed”*). In this article, the readers perceive Indonesian police as the main doer of an action, while the second part of the article changes the perspective from the police to a man. The second article, the authors mention the events as a matter of fact by means of zero conditional (*“Britain is facing”, “if Boris Johnson drags”*). The second article also highlights the continuation of the event with the help of present tenses.

The distractive speech mask is represented through the use of metonymy (*“Indonesian police use”, “Britain is facing”*). This stylistic device generalizes the message of the article and distracts the readers’ attention from the subject of the action to the action itself. The second article contains metaphors (*“economic pain”, “poisonous debate”, “Boris Johnson drags the country out”*) which mark the writer’s attitude towards the discussion and draw the readers’ attention to the problem. The authors also use a stylistically coloured vocabulary (*“drag out”*) which is a deviation from the formal style of a newspaper. It makes the article highly subjective and put the topic forward as the most important issue of Britain, not mentioning other problems.

Emotive speech mask aims at attracting the readers’ attention by appealing to their emotions. To reach this goal, the authors use different linguistic and stylistic means. For example:

“In the shadow of some of America’s most controversial coal mines, where companies use huge amounts of explosives to blow the tops off mountains, isolated communities say their water has been poisoned” (BBC, 2019).

“Josh Molnar, who has been known until now as “Boy A”, killed Yousef Makki, 17, a pupil at the prestigious fee-paying Manchester Grammar School, after a drug-related row earlier this year” (The Times, 2019).

There is a wide use of evaluative and emotionally-coloured vocabulary (*“huge amounts of”, “explosives”, “in the shadow of”, “poisoned”, “row”*) to evoke various emotions in the readers. The authors also use intensifying particles as the main technique of catching the readers’ attention (*“most, huge”*). The particles are connected with the most important information of the article which turns them into emotional markers. The emotive speech mask is represented through the complex sentences with attributive clauses (*“where companies use huge amounts of explosives to blow the tops off mountains”, “who has been known until now as “Boy A”*). This type of sentences is used to convey a detailed description of a subject-matter of the article and to place the right accents of the discussion. Moreover, they create cause-consequence connections between parts of the sentence — *“huge amounts of explosives”* → *“the water has been poisoned”, “a drug-related row”* → *“a murder of a pupil”*.

The passive constructions in both examples create the dynamics of the article and foreground the participants of the events and its results. The choice of the tenses — Present Simple in the first article and Past Simple in the second — serves as a marker of continuation of the events. The first article highlights the relevance of the problem with coal mines, while the second highlights the tragic results.

Stylistically, the emotive speech mask is marked by various epithets which serve to describe the situation and evaluate its consequences and actions of all participants (*“controversial”, “drug-related”, and “prestigious”*).

Self-blaming speech mask aims is used to evoke strong feelings in the readers’ minds which will definitely affect their further actions. To make the readers feel blame for some actions, the writers usually take a global issue and displace the responsibility

on the reader. As a result, an intentional shortening of the distance between the author and the reader takes place. For example:

“We are destroying rainforests so quickly they may be gone in 100 years. If you want to see the world’s climate changing, fly over a tropical country” (The Guardian, 2018).

“If we get rid of all the trees, we will live on a planet that might not actually be able to sustain us anymore” (BBC, 2019).

There is a wide use of personal pronoun “we” that automatically involves the reader into the discussion of the problem (*“We are destroying”, “If we get rid of”*). Moreover, the use of this pronoun makes the readers think of themselves as a part of the world and thus feel responsibility for the problems. The newspapers usually use this tactic to make some predictions about the future development of our plane or the danger of climate change. In this case, even those readers who are not interested in such topics will feel guilty for the deplorable state of our ecosystem. Intensifying particles (*“so quickly”, “all the trees”, “actually”, “anymore”*) serve to create the right atmosphere of panic and accelerate the reaction of the reader. To intensify the readers’ emotions, authors try to limit the time period relevant for a particular event by adding adverbial modifiers of time (*“in 100 years”, “to sustain us anymore”*).

Zero and first conditionals (*“If you want, fly over”, “If we get rid of, we will live”*) indicate the tone of the article as a prediction or warning. This form of the sentence will serve as a direct call for action — *“if you, the reader, do not change anything, then who will”*.

These two example also present the use of object clause to give more details about the current state of events (*“they may be gone”, “that might not be able to”*). In the first example, there is a case of imperative mood (*“fly over a tropical country”*) which addresses the reader directly and demands immediate reaction.

Stylistically, the authors underline the importance of the problem with the help of metaphors (*“to see the climate changing”, “If we get rid of all the trees”, “a planet might not be able to sustain us anymore”*). By applying the metaphor in the second

article, the authors also personify the planet so that it will perform the role of a living being (“*sustain us*”).

Intrusive speech mask is also characterized by a wide range of stylistic devices and expressive means on different language levels. This mask can be also found in advertisements which are aimed at selling a particular product or service. In lifestyle and entertaining sections of some online newspapers, one may come across so-called “selling articles”. These texts use intrusive speech mask as an implicit strategy of manipulation of the readers’ consciousness. For example:

“*Take a first line of defense against the cold with these coats and accessories to keep you feeling toasty*” (The Guardian, 2019).

“*Red meat might not be as bad for us as we are led to believe*” (BBC, 2019).

We may observe the use of fixed word constructions (“*take a first line*”, “*as bad for us as*”) to set the tone of the article. The reader immediately feels comfortable and engaged owing to the conversational style of the article. Another important feature of intrusive speech mask is the use of personal pronoun “we” and “you” (“*keep you feeling toasty*”, “*as we are led to believe*”). By addressing the readers in person, the author involves them in the discussion of the topic and evokes genuine interest.

There is a use of imperative constructions (“*take a first line of defense*”) to call the readers for immediate action and reaction. The passive construction in the second example changes the focus of the article from the subject to the doer of an action.

Stylistical colouring of intrusive speech mask is marked by the use of metonymic constructions (“*these coats and accessories*”, “*red meat*”) as a technique of generalization. Metaphors (“*defense against the cold*”, “*red meat might not be as bad*”) are used as an intensifying tactic that underlines the importance of the message. These two articles contain a bright example of intrusive speech mask. The first text suggests buying new collection of a famous brand by pointing at the importance of these items of clothes in women’s wardrobes. The second article presents a critical review of the nutritious elements of meat and implies the belief that it is healthy food, even for people who do not eat it at all.

Exaggerative speech mask is marked by the use of inaccurate facts or circumstances of certain events. Very often, the authors' aim is to support the atmosphere of credibility by applying web links to the sources of information like comments of other people. For example:

“Carcases of nearly 100 elephants have been found near a famous wildlife sanctuary in Botswana, conservationists say” (BBC, 2018).

“After England lost 2-1 to Brazil on Saturday, Phil Neville faced sustained criticism for the defensive errors and concentration lapses plaguing his side” (The Times, 2019).

This type of mask is realized through the use of particles (“*nearly*”) and words denoting the quantity of some objects or phenomena (“*100 elephants*”) and the quality of the event (“*sustained criticism*”, “*defensive errors*”). The authors also use adverbial modifiers of time (“*on Saturday*”) and manner (“*after England lost*”) to provide detailed information about the topic. There is also a specific vocabulary to outline the area of the topic (“*carcasses*”, “*wildlife sanctuary*”, “*to lose 2-1*”, “*defensive errors*”, “*concentration lapses*”) and give the readers' all the necessary facts about the events.

The authors use direct address or refer to the words of other people (“*conservationists say*”) to create the image of credibility. The Perfect tense in the first example (“*elephants have been found*”) underlines the visible result and its connection with the current events. The Past Simple tense in the second article portrays the consequences of the events that happened earlier.

There is an evaluative expression with the help of epithets (“*sustained*”, “*defensive*”) in the second article. The article also presents the case of metonymy (“*England lost to Brazil*”) to generalize the information and concentrate the attention of the subject-matter of the text. To create the exaggerative speech mask in the first example, the authors round off the number of elephants. At first, the text gives the number closer to one hundred (“*nearly 100*”). But later on, the authors reveal the true number which is 82. This technique is used to draw the readers' attention and to manipulate their emotions. The second article deliberately overrates the scope of the discussed problem. The authors say that after England's football team faced defeat, the

coach became the target of criticism (“*Phil Neville faced sustained criticism*”). In the reality, the author of the article does not mention people or members of organizations who deliberately criticize the actions of the coach and blame him for the defeat. By saying that he became a target of sustained criticism, the author personally blames the coach for the defeat. As a result, the reader perceives this text as an objective point of view of other people, but in fact the text is highly subjective and cannot be trusted.

2.3. Manipulative potential of speech masks in English journalistic articles

Mass media is believed to be the most powerful platform of manipulation nowadays. Several years ago, the influence of media was indisputable. But today, in the era of the Internet, people began to question the authority of news sources and perceive the information critically. Now, the mass media is considered to be an efficient tool of manipulation of public’s opinion. Many English news agencies tend to feature sensational and exciting topics to ensure the readers’ interest. However, very often their coverage turns out to be part of a well-developed strategy to pursue the aims beyond entertaining ones. The strategy of speech mask is proved to be the most popular tool to be used in manipulative techniques of the modern media. Mass media manipulation is realized in several contexts, particular spheres of social interest — activism, advertising, hoaxing, propagandizing, psychological warfare, and public relations. Various types of speech masks are used in different kinds of news. To explore their manipulative value, we should analyze speech masks within the topic of their representation.

The practice of activism can be observed in news about future development of society and ecological topics. This area of interest has an emphasis on direct action especially opposing or supporting one side of a controversial matter. It is quite simple to start a movement to affect or change social views. It is frequently started by influential individuals but is done collectively through social movements with large masses. These social movements can be done through public rallies, strikes, street marches and even articles on mass media. *Self-blaming speech mask* is widely used in activism practices with the help of media coverage. This type of mask evokes strong feelings in the readers’ minds which definitely affects their further actions.

“We are destroying rainforests so quickly they may be gone in 100 years. If you want to see the world’s climate changing, fly over a tropical country” (The Guardian, 2018).

This example shows a verbal representation of a self-blaming speech mask in the news about ecology. The author tries to emphasize the scope of the problem and, by making the readers feel guilty for ecological damages, sets the direction of the reaction. In this case, the article highlights a negative reaction in the readers’ minds and forces them to react on the problem before it is too late.

Advertising is the example of attracting public attention to something, especially through paid announcements for services and products and. It tends to be done by businesses who wish to sell their product by paying media platforms to show their products or services on banners, websites, and mobile applications. These advertisements are not only done by businesses but can also be done by certain groups. Non-commercial advertisers are those who spend money on advertising in a hope to raise awareness for a cause or promote specific ideas. These include groups such as interest groups, political parties, government organizations and religious movements. Most of these organizations intend to spread a message or sway public opinion instead of trying to sell products or services. ***Intrusive speech mask*** is widely used in these types of ‘promoting articles’.

“Take a first line of defense against the cold with these coats and accessories to keep you feeling toasty” (The Guardian, 2019).

This example shows how a fashion brand tries to persuade the reader to buy certain products. This news article aims at turning the reader into a potential customer of a famous brand. The intrusive speech mask encourages the reader to buy something and hides important details such as the name of the brand at the same time. Only when the readers click on the link in the article, they see the website of a brand of the clothes.

A hoax is something intended to deceive. When a newspaper or the news reports a fake or misleading story, it is known as a hoax. Misleading public stunts, scientific frauds, false bomb threats and business scams are examples of hoaxes. A common aspect that hoaxes have is that they are all meant to deceive or lie. For something to

become a hoax, the lie must have something more to offer. It must be outrageous, dramatic but also has to be believable and ingenious. Above all, it must be able to attract attention from the public. Once it has done that then a hoax is in full effect. *Exaggerative speech mask* is widely used in hoaxing practice, especially when the author of the article wants to present his or her view of the problem through the media coverage.

“After England lost 2-1 to Brazil on Saturday, Phil Neville faced sustained criticism for the defensive errors and concentration lapses plaguing his side” (The Times, 2019).

This news article describes the defeat of the England team in a match. The author says that the coach of the team “faced sustained criticism” but does not mention the actual source of this criticism — sports experts or fans’ opinion. The mass media simply manipulates the readers’ consciousness by disclosing the subjective opinion of the author as the words of experts.

Propagandizing is a certain form of communication which is used to influence the attitude of a community toward some position or cause by presenting only one side of an argument. Propaganda is commonly created by government officials before the elections, but some forms of mass communication created by other powerful organizations can be considered propaganda as well. As opposed to impartially providing information, propaganda, in its most basic sense, presents information primarily to influence the audience.

Propaganda is usually repeated and dispersed over a wide variety of media in order to create the chosen result in audience attitudes. While the term propaganda has justifiably acquired a strongly negative connotation by association with its most manipulative examples, propaganda in its original sense was neutral, and could refer to public health recommendations, signs encouraging citizens to participate in elections, or messages encouraging persons to report crimes to the police, among others. Propaganda uses societal norms and myths that people hear and believe. Because people respond to, understand and remember more simple ideas this is what is used to influence people's

beliefs, attitudes and values. *Distractive speech mask* is widely used in different articles to convey propaganda.

“Britain is facing years of economic pain and poisonous debate if Boris Johnson drags the country out of the European Union without a deal” (The Times, 2019).

This article is aimed at overt criticism of the policy of Great Britain’s Prime Minister Boris Johnson. The propaganda here is expressed not by the speculation of readers’ opinion but the presentation of one side of the problem. The author of the article does not present a critical review of Prime Minister’s decisions, by giving advantages and drawbacks of the policies. In such a way the author manipulates the reader’s consciousness and presents the negative side only.

As a result, the reader perceives it as honest evaluation of the events. These types of news are usually justified by the policy of a newspaper. If an online edition supports or criticizes a certain political party or business owners, it will release the materials that express their position.

Psychological warfare is often considered synonymous with propaganda. The principal distinction is that propaganda normally occurs within a nation, whereas psychological warfare normally takes place between nations, often during wars or violent conflicts. Various techniques are used to influence people’s values, beliefs, emotions, motives, reasoning, or behavior. Target audiences can be governments, organizations, groups, and individuals. *Emotive speech mask* aims at attracting the readers’ attention to the urgent matters in society.

“Josh Molnar, who has been known until now as “Boy A”, killed Yousef Makki, 17, a pupil at the prestigious fee-paying Manchester Grammar School, after a drug-related row earlier this year” (The Times, 2019).

In this example, the authors resort to the emotional response from behalf of the reader. They expect the reader to feel sympathy and judge any types of crimes. The authors deliberately create a visible contrast between the attacker, who has been involved in the drug-related row, and a victim, who was a pupil at the prestigious fee-paying school. This technique implicitly shows the connection between drugs and

violent crimes. The reader is expected to respond emotionally and perceive such events from the negative point of view only.

Public relations are described as the management of the flow of information between an individual or an organization and the public. Public relations may include an organization or individual gaining exposure to their audiences using topics of public interest and news items that do not require direct payment. PR is generally created by specialized individuals or firms at the behest of already public individuals or organizations, as a way of managing their public profile. The main aim of PR in mass media is to create an atmosphere of entertainment which will attract the readers' attention. The *entertaining speech mask* is often used in lifestyle articles which provide various content — from promoting a certain product to creating eye-catching texts.

“After the age of 25, the number of friendships we maintain begins to fall. But forging new, lasting connections can be simple” (The Guardian, 2019).

This article presents findings of the author who suggests using special techniques to find new friends. The author does not mention the source of the information so that the reader may perceive the text as a personal advice from a professional. In this case, the author presents his or her ideas to preserve the level of interest among the audience. The author takes a relevant topic and develops it in the context of modern public relations. After the analysis of speech masks in different contexts of news articles, it becomes possible to outline the methods of media manipulation. These methods can be applied to various types of speech masks depending on the aim of their usage. Jensen (1997) distinguishes five major methods of media manipulation — suppression, labeling, face value transmission, false balancing, and framing (p. 192).

The most common form of media manipulation is suppression by omission. The things left unmentioned sometimes include not just vital details of a story but the entire story itself. Reports that reflect poorly upon the powers that be are least likely to see the light of day. In many cases, the authors just omit the necessary information which can dramatically change the whole perspective of the article. There are very bright examples of omission in *distractive* and *emotive speech masks*.

“Indonesian police use snake to scare Papuan man. The suspect was believed to have stolen mobile phones” (BBC, 2019).

“In the shadow of some of America’s most controversial coal mines, where companies use huge amounts of explosives to blow the tops off mountains, isolated communities say their water has been poisoned” (BBC, 2019).

In the first example, the strategy of distraction is realized through the omission of the fact that the police actually violated the rights of a suspect by scaring him with a snake. The emotive speech mask in the second article is expressed through the omission of the important detail that the water near the coal mines was non-potable long before the companies started to use explosives on the tops off mountains.

A label predefines a subject by simply giving it a positive or negative tag without the benefit of any explanatory details. The label defines the subject, and does it without having to deal with actual particulars that might lead us to a different conclusion. The press itself is facilely and falsely labeled “the liberal media” by the hundreds of conservative columnists, commentators, and talk-show hosts who crowd the communication universe while claiming to be shut out from it. This method of media manipulation is often found in *emotive* and *exaggerative speech masks*.

“Britain is facing years of economic pain and poisonous debate if Boris Johnson drags the country out of the European Union without a deal” (The Times, 2019).

“After England lost 2-1 to Brazil on Saturday, Phil Neville faced sustained criticism for the defensive errors and concentration lapses plaguing his side” (The Times, 2019).

The first article shows the emotional approach to the description of a problem. The author labels the actions of a politician as “poisonous” which immediately sets the critical tone of the article and appeals to readers’ emotions. The author of the second article labels the coach as a person who lacks concentration. This technique is used as a kind of exaggeration. One way to lie is to accept at face value what are known to be official lies, uncritically passing them on to the public without adequate confirmation. Face-value transmission has characterized the press’s performance in almost every area of domestic and foreign policy, so much so that journalists have been referred to as

“stenographers of power”. This method is often realized within *entertaining* and *intrusive speech masks*.

“After the age of 25, the number of friendships we maintain begins to fall. But forging new, lasting connections can be simple” (The Guardian, 2019).

“Red meat might not be as bad for us as we are led to believe” (BBC, 2019).

Both examples demonstrate the absence of confirmation of some important facts. The first article shows the findings without giving any references to the credibility of their results. In such a way the author manipulates the reader’s consciousness.

In the second article, the author also portrays the results of a research and tries to make the reader think the way it is said in the article. However, there are no proved sources of these results.

In accordance with the canons of journalism, the press is supposed to tap competing sources to get both sides of an issue. In fact, both sides are seldom accorded equal prominence. This method can be observed in *emotive mask* when the author deliberately shows only one side of the discussion.

“Britain is facing years of economic pain and poisonous debate if Boris Johnson drags the country out of the European Union without a deal” (The Times, 2019).

In this example, the author not only labels the politician, but also highlights only one part of the problem.

The most effective propaganda is that which relies on framing rather than on falsehood. By bending the truth rather than breaking it, using emphasis and other auxiliary embellishments, communicators can create a desired impression without resorting to explicit advocacy and without departing too far from the appearance of objectivity.

Framing is achieved in the way the news is packaged, the amount of exposure, the placement (front page or buried within, lead story or last), the tone of presentation (sympathetic or slighting), the headlines and photographs, and, in the case of broadcast media, the accompanying visual and auditory effects. Newscasters use themselves as auxiliary embellishments. They cultivate a smooth delivery and try to convey an impression of detachment that places them above their subject matter. They affect a

knowing tone designed to foster credibility. This method is widely observed in *self-blaming* and *destructive speech masks*.

“We are destroying rainforests so quickly they may be gone in 100 years. If you want to see the world’s climate changing, fly over a tropical country” (The Guardian, 2018).

“Indonesian police use snake to scare Papuan man. The suspect was believed to have stolen mobile phones” (BBC, 2019).

The first example shows the method of framing by appealing the emotion of self-blame. The reader feels guilt for the events that will not happen in the near future (*“in 100 years”*). By creating a fictional context for the article, the author manipulates the reader and evokes a strong reaction.

The second example demonstrates the framing method as a kind of destruction. The author provides the reader with extraordinary news content but does not explain its context. By framing this piece of news, the author deliberately avoids mentioning the context in which the civil rights of Indonesian people are severely violated.

Conclusions to Chapter Two

1. The classification of speech masks in Internet discourse is based on two criteria: the main functions of the media — informative and entraining and the strategies of media-manipulation — distraction, intrusion, exaggeration, reinforcing self-blame, and the usage of emotions more than the reflection. Accordingly, we distinguish seven types of speech masks in English Internet-discourse: informative, entertaining, distractive, emotive, self-blaming, intrusive, and exaggerative.

2. The informative speech mask aims at explaining facts in sports news or stating the results of the surveys in “lifestyle” rubrics. This type of mask is usually constructed by answering the questions – “Who?” “What happened?” “Where?” “In what manner?”. The entertaining speech mask is used to provide the readers with unproved facts without any references, mostly in “lifestyle” or “health” rubrics. Such masks are based on addressing the reader in person via the pronoun “you”. The distractive speech mask deals with diverting public attention from urgent problems to less meaningful

ones in the news about social life. This mask is usually presented through metonymic constructions to specify a particular topic or generalize upon it.

3. The emotive speech mask aims at appealing to the readers' emotions rather than common sense in the news about social life or health. This type of speech masks is often manifested through epithets and intensifying particles. The self-blaming speech mask is constructed to evoke the reader's self-blame concerning global changes in the society or the world. They are used in socially-oriented news or journalistic investigations. Self-blaming speech masks are marked mainly by the pronoun "we" and Present Continuous tense, which involves the reader into the problem directly and discloses its current development.

4. The intrusive speech mask aims at promoting particular products or events in order to "sell" them to the audience even if it does not need them. This speech mask is constructed predominately by imperative sentences in the form of friendly advice. The exaggerative speech mask is used to create panic in the society by rounding off the number of victims to the nearest multiple or using figures that are too general, especially in crime news.

CHAPTER THREE

SPEECH MASKS IN UKRAINIAN JOURNALISTIC ARTICLES: TYPOLOGY, SEMANTICS AND FUNCTIONING

The following chapter is concerned with stylistic features of speech masks in Ukrainian journalistic articles as the main manipulative strategy to convey censorship and propaganda. The chapter also dwells upon stylistic and semantic difference between the phenomenon of speech mask in English and Ukrainian journalistic articles.

3.1. Stylistics of speech masks in Ukrainian journalistic articles

Just like in English online newspapers speech masks are also actualized in Ukrainian Internet discourse. To trace the stylistic and semantic feature of speech mask as a manipulative strategy, one must analyze it in the context of journalistic articles.

It will give a clear outline of its specifics on lexical, syntactical, and semasiological level. It was previously mentioned that there are seven types of speech masks in Internet discourse — informative, entertaining, distractive, exaggerative, intrusive, emotive, and self-blaming.

The informative speech mask is the most stylistically neutral since it presents the facts about the events without distinctive evaluation. Like in English news article, the informative speech mask is constructed by answering the questions “Who” (“*Еліна Світоліна*”, “*Даяна Ястремська*”), “Where” (“*у Франції*”, “*в Тяньцзіні*”), “What happened” (“*здобула перемогу*”, “*вийшла в чвертьфінал*”), “In what manner” (“*другий рік поспіль*”, “*у двох сетах*”). Thus, the main aim of this type of speech mask is to inform the reader about particular event.

“Українська тенісистка Еліна Світоліна другий рік поспіль здобула перемогу на виставковому турнірі Open de Saen у Франції” (BBC Ukraine, 2019).

“Друга "ракетка" України Даяна Ястремська вийшла у чвертьфінал турніру в Тяньцзіні, у двох сетах” (Gazeta Ua, 2019).

There is a wide range of special vocabulary, connected with sports (“*виставковий турнір*” — the first competition in a new tennis season, “*чвертьфінал*” — a word to denote the stage of the game).

One may also observe the use of adverbial modifiers of place (“*на виставковому турнірі Open de Saen у Франції*”, “*в Тяньцзіні*”) and manner (“*другий рік поспіль*”, “*у двох сетах*”) which are common for informative speech mask. They provide detailed information about the events. The Past tense of the verbs in both articles denotes the result of the actions.

Expressive means are rarely used in this type of speech mask. But in the second example, we see a case of metaphor (“*Друга "ракетка" України*”) which is used in relation to the Ukrainian tennis champion. This metaphor underlines the level of skills of the sportsmen and provides a more detailed characteristic.

The entertaining speech mask is constructed by addressing the reader in person to present unproved facts about particular events as a way to entertain the public. This type of news can be seen in the articles about relationships and lifestyle.

“Скільки і як ви розмовляєте з дітьми, має безпосереднє значення для розвитку їхнього мозку” (BBC Ukraine, 2019).

“Як би це не намагалися заперечувати фахівці з HR, ваш зовнішній вигляд надзвичайно важливий для працевлаштування та побудови кар’єри” (NV Ua, 2019).

A personal pronoun “you” (“*як ви розмовляєте з дітьми*”, “*ваш зовнішній вигляд*”) is used to engage the reader into the further discussion and create authenticity of the article. In the second example, there is a case of special vocabulary used in the employment sphere (“*HR*”, “*працевлаштування, побудова кар’єри*”). To highlight some important ideas, the authors also use intensifying particles (“*безпосереднє*”, “*надзвичайно*”).

The adverbial clauses in both examples (“*як ви розмовляєте*”, “*як би це не намагалися*”) give additional information about the topic. The adverbial clause is deliberately placed before the main clause to attract the readers’ and keep them focused on the important ideas.

Metonymy (“*фахівці з HR*”) is employed to generalize the information and shift the focus of the article from the doer of the action to the action itself.

The distractive speech mask aims at diverting readers’ attention from more important issues and to make a sensation out of the mediocre content. This goal is often reached by the variety of metonymic constructions.

“Священнослужителі в Іраку патронують і самі організують заняття проституцією за допомогою шиїтської практики тимчасового шлюбу для задоволення” (BBC Ukraine, 2019).

“Менська порода кішок, яка завоювала популярність у всьому світі, має одну дивну особливість – відсутність хвоста. Як таке сталося, адже хвіст потрібен кішкам для спілкування і балансування? І як відсутність хвоста вплинула на характер цих тварин” (BBC Ukraine, 2019).

The first example distracts the readers’ attention from the protests that take place in Iraq. The second article presents an entertaining type of news which is described as a sensation.

The author uses topical vocabulary to lay the accent on the main ideas of the article (“*проституція*”, “*шиїтська практика*”, “*Менська порода кішок*”).

Homogenous parts of the sentence, predicates and objects in particular (“*патронують і організують*”, “*спілкування і балансування*”) are used to intensify the development of the action and underline its participants. In the second example, the author also presents attributive clause (“*яка завоювала популярність*”) to provide details about the topic.

Metonymy is employed to specify the described events (“*Священнослужителі в Іраку*”, “*Менська порода кішок*”). In the first case, metaphor (“*шлюбу для задоволення*”) describes the specific notion. In the second case, the reader is engaged in a further discussion via rhetorical questions (“*Як таке сталося*”, “*І як відсутність*”).

The emotive speech mask is constructed with the help of epithets and intensifying particles used to appeal to the reader’s emotions. For example:

“У центрі Полтави позааляховик Mercedes-Benz збив 14-річного велосипедиста Артема Левченка. Справа перебуває у жахливому стані саме через бездіяльність слідчих та інших відповідних правоохоронних органів” (Gazeta Ua, 2019).

“Звичайно, неприємно, коли вихователь в садочку розповідає про те, що наша дитина когось укусила. Звичайно, жахливо, коли ми бачимо укус у власної дитини. Кусання не є нормою. Але у нього є цілком з'ясовні причини” (NV. Ua, 2019).

The emotive speech mask is characterized by the use of intensifying particle as a way of appealing to the readers' emotions (*жахливо, неприємно*).

Subordinate clauses highlight the connections between the events and their consequences (*“через бездіяльність слідчих”, “коли ми бачимо укус у власної дитини”*). In order to intensify the emotional response to the article and attract the readers' attention, epithets (*“жахливий”*) and repetition (*“Звичайно, звичайно”*) are widely used.

Self-blaming speech masks are also used to evoke emotions which affect the readers greatly. These are the emotions of guilt and self-blame. This type of speech mask is constructed mainly with the help of personal pronouns “we” and “you” and Present tenses to create a personal engagement and show the development of the events.

“Треба обережно збивати температуру тіла. Варто пам'ятати, що знижуючи показники, ми вбиваємо боротьбу організму зі збудником. Якщо інфекційний процес уже почався, його неможливо різко припинити” (Gazeta Ua, 2019).

“Час від часу ми всі зволікаємо. Але якщо ви постійно відкладаєте важливі справи, це може бути шкідливим і для психічного, й фізичного здоров'я” (BBC Ukraine, 2019).

The author uses personal pronoun “we” and “you” to be closer to the audience and designate him or herself as a part of society (*“ми вбиваємо боротьбу організму”, “ми всі зволікаємо”, “якщо ви постійно відкладаєте”*).

To create the timeframe of the described events, the author creates a visible context by adding the words to denote the frequency of an action (*‘різко’*, *‘час від часу’*, *‘постійно’*). Conditional clauses are used to make an assumption concerning the possible consequences of actions (*‘Якщо інфекційний процес уже почався’*, *‘якщо ви постійно відкладаєте важливі справи’*). In the first article, the author also creates a piece of advice with the help of imperative construction (*‘треба обережно збивати температуру тіла’*).

There are cases of metaphor (*‘збивати температуру тіла’*, *‘ми вбиваємо боротьбу організму’*, *‘відкладати справи’*) used to reinforce the topic of the article.

The intrusive speech mask serves to promote particular products or events and is constructed predominately by imperative sentences in the form of friendly advice.

‘Мрієте одягатися у кращих модних брендів? Тоді ця новина для вас! Щоб шопінг не закінчився фінансовим фіаско, а приносив лише задоволення, усім модникам і модницям пропонують купувати одяг, взуття та аксесуари обраних брендів у розстрочку’ (NV Ua, 2019).

‘У цьому сезоні в моді поєднання характеру і жіночності, впевненості і легкості, самобутності і класики. Можна носити шкіряні сукні довжиною міді. Воно універсальне та підходить як для офісу, так і для вечірки’ (Gazeta Ua, 2019).

Topical vocabulary is widely used in fashion industry (*‘бренди’*, *‘шопінг’*, *‘міді’*). In both articles the authors use antonyms to create a visible contrast between the discussed notions (*‘задоволення і фіаско’*, *‘характер і жіночність’*, *‘впевненість і легкість’*, *‘самобутність і класика’*).

Imperative constructions in the form of advice are used to force the reader to buy certain products (*‘ця новина для вас’*, *‘можна носити’*). Moreover, the authors use impersonal sentences to give the reader the illusion of choice (*‘пропонують купувати одяг’*, *‘можна носити шкіряні сукні’*).

The intrusive speech mask is characterized by rhetorical questions (“*Мрієте одягатися у кращих модних брендів*”) which facilitate the further reading of the article. Moreover, there is a use of conversational vocabulary (“*модники і модниці*”) to shorten the distance between the author and the reader. Various epithets are used to make the article more attractive (“*кращі, універсальне*”). Metaphors are used to reinforce the main idea of the author (“*фінансове фіаско*”, “*приносити задоволення*”, “*поєднання характеру і жіночності в моді*”).

The exaggerative speech mask is constructed with the help of generalization of numbers or presenting the information with a slight variation to shock the audience or to create panic.

“*Ми прийняли рішення провести багаточисельний мітинг із зверненням до органів державної влади з вимогою захисту всіх освітян, – кажуть представники школи*” (Gazeta Ua, 2019).

“*Канібал дієта. Професор Стокгольмської школи економіки Магнус Содерлунд запропонував вивчити можливість вживання в їжу людського м’яса. Його шокуюча пропозиція нібито викликана глобальними змінами клімату*” (NV Ua, 2019).

Special vocabulary marks the topical sphere of the article (“*мітинг*”, “*органи державної влади*”, “*освітяни*”, “*професор*”).

Case of direct speech in the first article and indirect speech in the second one shift the focus of the text.

There are also epithets to create emotional colouring of speech (“*шокуюча*”) and allusion (“*Канібал дієта*”) to indicate the tone of the article.

As it seen, the typology of speech masks can be applied to Ukrainian Internet discourse. There are, however, different stylistic means used to construct speech masks even though they have the same functions.

3.2. Propaganda and censorship via speech masks in Ukrainian journalistic articles

Nowadays, people are highly influenced by mass media. This influence falls under several categories — the consequence of actions which are highlighted in the media, and a strong impression from the information presented in the news articles. A certain type of influence is considered effective when the author's knowledge, opinion, ideas, and mood are reflected in the reader's consciousness. As a result, mass media consolidates modern society with the help of implicit techniques and methods to evoke a particular reaction. This type of information transition is often called propaganda.

As any system of propaganda, mass media influences the audience to make the readers closer to a certain ideology implied by the author. Mass media possesses distinctive features as a medium of propaganda. These are — the size of the target audience, the choice of the topics, and speed of the informational influence, power, different forms and methods of influence, accessibility, currency, dynamism, and consistency (Ivanov, 2013, p. 200).

Another important notion which is connected with propaganda is censorship as “a deliberate selection of the information in favour of particular idea or point of view” (Ivanov, 2013). Propaganda through the media consists of three stages — planning, realization, and evaluation. At the same time mass media has a specific model of influence which includes drawing the public's attention, intrusion of the problem, and problem solution.

Accordingly, there exist seven methods of propaganda intrusion (Ivanov, 2013):

1. the name calling;
2. the glittering generalization device;
3. the plain folks device;
4. the transfer device;
5. the testimonial device;
6. the bandwagon device;
7. the card stacking device.

Since speech mask is also a kind of manipulative strategy, it will be relevant to analyze methods of propaganda through different types of this phenomenon. *Name calling* propaganda is observed when mass media uses pejorative or complementary words to describe another group or a person. The main aim of this technique is to manipulate and influence public opinion as well as to reach uniformity with the opinions of people or organizations producing the propaganda. These are usually the words which have negative connotation because it is easier to memorize them. However, there are few cases when the name calling technique is used to convey positive feature of an individual or a group of people. In cases when these names are used in media broadcasts, they could be called name calling propaganda if they are likely to affect the audience in the desired manner. This method can be observed in the context of *informative* and *distractive speech masks* used in online editorials which present both positive and negative examples of name calling propaganda.

“Друга "ракетка" України Даяна Ястремська вийшла у чвертьфінал турніру в Тяньцзіні, у двох сетах” (Gazeta Ua, 2019).

“Священнослужителі в Іраку патронують і самі організують заняття проституцією за допомогою шиїтської практики тимчасового "шлюбу для задоволення”” (BBC Ukraine, 2019).

The first example presents the informative speech mask which conveys a positive method of name calling. The expression *“Друга "ракетка" України”* used in reference to a famous tennis player creates a certain aura around this person. When a reader sees this metaphor in other articles, he or she will immediately recognize the person who is described. The second article uses distractive speech mask through the negative connotation of the word to create the expected reaction of the reader. Name calling propaganda is used here to describe foreign groups. Usually the word combination *“Священнослужителі в Іраку”* does not possess any special meaning. To make it sound negative and even off-putting, the author offers a context where the clergymen “sell” young girls for prostitution.

Glittering generalization device is often used by media to persuade the audience to accept and approve some facts or actions without examining any evidence. This is a

propaganda technique designed to distract the public from critical evaluation, so that people are less likely to develop their own thoughts and conclusions about the topic. Glittering generalization is implied with the help of common phrases which are connected with schemata and mental models, prior information, ideals, beliefs, values, and stereotypes. These words and phrases sound good, but in reality say nothing in particular. They often trigger emotions and appeal to values and morals. *Emotive* and *self-blaming speech masks* may represent this method of glittering generalization.

“У центрі Полтави позааляховик Mercedes-Benz збив 14-річного велосипедиста Артема Левченка. Справа перебуває у жахливому стані саме через бездіяльність слідчих та інших відповідних правоохоронних органів” (Gazeta Ua, 2019).

“Час від часу ми всі зволікаємо. Але якщо ви постійно відкладаєте важливі справи, це може бути шкідливим і для психічного, й фізичного здоров'я” (BBC Ukraine, 2019).

The first article presents the emotive speech mask aimed at evoking sympathy and even anger. To trigger this emotion, the author uses such phrases as *“справа у жахливому стані”* and *“бездіяльність слідчих”*. As a result, the reader witnesses the miscarriage of justice from behalf of law enforcement agencies and feels anger and sympathy for the boy's health conditions. The second example contains the self-blaming speech mask which presents such phrase as *“шкідливо для психічного й фізичного здоров'я”*. This expression serves as a trigger to evoke guilt and self-blame for one's actions. The reader sees the article and realizes that his or her actions, or their absence, may lead to unpleasant outcomes.

The plain folks device is used to appeal to ordinary people to promote a product or service. The main aim of this technique is to show that the service or a product is affordable for everyone. The matter is that mass media tries to convince the audience that its views reflect those of the common person and that they are also relevant for the benefit of the common person. To apply this technique in the real life, many journalists take advertising methods as a background. The author of the article usually appeals to the basic needs of most people because it is easier to “sell” them to the public. These

are physiological needs — water, air, food, shelter, clothing, and reproduction. This method can be observed in the example of *intrusive speech mask*.

“*Мрієте одягатися у кращих модних брендів? Тоді ця новина для вас! Щоб шопінг не закінчився фінансовим фіаско, а приносив лише задоволення, усім модникам і модницям пропонують купувати одяг, взуття та аксесуари обраних брендів у розстрочку*” (NV Ua, 2019).

As it is seen, the article is constructed as an advertisement of fashion brands (“*одягатися у кращих модних брендів*”) and bank offers (“*купувати у розстрочку*”). The author mentions the names of world known fashion brands and celebrities who wear them. In such a way, the author creates the illusion that people from working class, for example, can afford luxurious clothes. But in fact, people have to pay the same amount of money in parts, not during one transaction.

The transfer device is used to carry the authority and prestige of something the audience usually respects and treats as something acceptable. Symbols are constantly used in this technique to trigger emotions. They are used as a hint to a person or idea that expects to be followed. Symbols may be also accompanied by quotes or images of famous people to transmit a message not necessarily associated with them. In the use of this technique, the author’s attempts are too persuade the audience through the indirect and implicit use of something everyone respects. Very often, these are scientific findings or researches that create an image of authenticity and trustfulness. This technique is observed in *entertaining speech mask*.

“*Скільки і як ви розмовляєте з дітьми, має безпосереднє значення для розвитку їхнього мозку*” (BBC Ukraine, 2019).

This article presents the results of current findings that prove that the way a person speaks to the child affects the development of its mental activity. The research was made by scientists and seems credible enough.

Thus the reader tends to believe the article because it contains the opinion and findings of people who can be trusted.

The testimonial device is often used as an advertising technique when a famous person or a celebrity promotes and recommends a product or service. The main purpose

of this technique is to make the target audience relate to the opinion, tastes, and judgment of authoritative person. In case of celebrity approval, the public usually trusts the recommendation of a famous person, and feels that if the celebrity thinks the product is good, it is actually good. However, testimonials are not always about celebrities. In mass media, the testimonial propaganda method is conveyed through the direct speech of people to create a kind of authenticity and first-hand experience. This technique is seen in the *exaggerative speech mask*.

“Ми прийняли рішення провести багаточисельний мітинг із зверненням до органів державної влади з вимогою захисту всіх освітян,— кажуть представники школи” (Gazeta Ua, 2019).

In this example, the author uses testimony from a person who participates in the described events. At the same time this technique is used to overrate the number of participants by not mentioning the real number of protesters. The word numerous is a general expression to describe the scope of the strike. But with the help of a first-hand testimony, the reader believes that there were many rioters.

The bandwagon method is an appeal to the subject to follow the crowd and to join in because others do so as well. The main aim of this device is to convince the audience that one side of an argument is a winning one and another is not. The pivotal difference of this technique in comparison with others is that the author appeals to so-called collective unconscious — the opinion of the vast majority of people. Since the average reader and news consumer always wants to be on the winning side, he or she is forced to be a part of this group. Another important role of this method is that in case of rejecting this winning side, the person immediately turns into an outsider who will not be accepted in any group. Thus, a reader has no choice but to follow the opinion of the majority. The *exaggerative speech mask* serves to prove this point.

“Канібал дієта. Професор Стокгольмської школи економіки Магнус Содерлунд запропонував вивчити можливість вживання в їжу людського м'яса. Його шокуюча пропозиція нібито викликана глобальними змінами клімату” (NV Ua, 2019).

This article presents a very controversial topic about the possibility of trying cannibalism. The only right reaction for this news, according to the author, will be judgement and disgust. In this case the reader is expected to follow this prescribed reaction which is supported by the majority of respondents.

In case the reader disagrees, he or she is treated like an outsider. That is why the reader is forced to react in a particular way. He thinks that it is the only right choice, but in fact this choice was made for him by the author.

The card stacking method aims at manipulating audience perception of an issue by emphasizing one side and omitting the other. This emphasis is usually achieved through media bias or the use of one-sided testimonials, or by censoring the voices of critics. This technique can be applied to any subject and has wide range of usage. Very often mass media use this method to hide unfavorable details about certain events or opinions. This method is observed in *intrusive speech mask*.

“У цьому сезоні в моді поєднання характеру і жіночності, впевненості і легкості, самобутності і класики. Можна носити шкіряні сукні довжиною міді. Воно універсальне та підходить як для офісу, так і для вечірки” (Gazeta Ua, 2019).

This example presents current fashion trends and at the same time mentions the names of famous brands that manufacture this type of clothes (*“у цьому сезоні в моді”*). It is notable that the article provides only the positive sides of the brands and does not name any drawbacks. Therefore, the reader automatically believes that this is the best option in the market.

3.3. Speech masks in English and Ukrainian journalistic articles: a contrastive approach

As it is seen from the previous chapters, speech masks realization in Internet discourse depends on the author's intention to transmit a certain message to the reader, explicitly or implicitly. In the context of online media, we may observe a distinctive contrast between speech masks representation in Ukrainian and English journalistic articles. Just like in English Internet discourse, speech masks are also actualized in

Ukrainian Internet discourse. To trace the stylistic and semantic feature of this manipulative strategy, one must analyze it in the context of journalistic articles. It will give a clear outline of its specifics on lexical, syntactical and semasiological level.

It was previously mentioned that there are seven types of speech masks in Internet discourse — informative, entertaining, distractive, exaggerative, intrusive, emotive, and self-blaming.

It was mentioned before that informative speech mask is the most stylistically neutral in English online articles, but in Ukrainian examples one observe the use of expressive means.

“Lindsey Vonn won bronze in her final professional race in the downhill at the Alpine World Championships” (BBC, 2019).

“Друга "ракетка" України Даяна Ястремська вийшла у чвертьфінал турніру в Тяньцзіні, у двох сетах” (Gazeta Ua, 2019).

Thus, in English internet discourse the informative speech mask is realized with the help of proper names, specific vocabulary with connotative meaning, full forms of some names instead of abbreviations, phrasal verbs, extended sentences with adverbial modifier of place, the past form of the verbs, and conditionals.

In Ukrainian journalistic articles, there are cases of metaphors which are used to reinforce the main idea of the article. The main aim of entertaining speech mask is to entertain the readers through the use of unproved information. For this purpose, English online editorials use synonyms and homogeneous parts of the sentence, while Ukrainian authors tend to address the reader via the pronoun “you” to engage the audience into the further discussion and create authenticity of the article.

In addition, one can observe a persuasive tone of Ukrainian articles which is expressed through intensifying particles.

“After the age of 25, the number of friendships we maintain begins to fall. But forging new, lasting connections can be simple” (The Guardian, 2019).

“Як би це не намагалися заперечувати фахівці з HR, ваш зовнішній вигляд надзвичайно важливий для працевлаштування та побудови кар’єри” (NV Ua, 2019).

English articles are more stylistically marked since the author attracts the readers' attention with the help of the metaphors.

In Ukrainian articles, there are no cases of metaphors to draw the readers' attention and make the tone of the article more conversational.

Distractive speech mask is also realized differently in two languages. In English articles there are specific vocabulary to indicate the topical sphere of the text and infinitive constructions in different time forms to add the facts and extra information about the subject. To provide the readers with additional facts, Ukrainian authors use homogenous parts of the sentence

“Britain is facing years of economic pain and poisonous debate if Boris Johnson drags the country out of the European Union without a deal” (The Times, 2019).

“Менська порода кішок, яка завоювала популярність у всьому світі, має одну дивну особливість – відсутність хвоста. Як таке сталося, адже хвіст потрібен кішкам для спілкування і балансування? І як відсутність хвоста вплинула на характер цих тварин” (BBC Ukraine, 2019).

To mark the author's attitude to the events and to distract the readers from other important facts, the distractive speech mask I expressed through metonymy, metaphors, and stylistically coloured vocabulary. While Ukrainian journalists also uses rhetorical questions to manipulate readers' opinion.

The emotive speech mask is represented through a wide use of evaluative and emotionally-coloured vocabulary to evoke various emotions in the readers. At the same time, Ukrainian online newspapers use intensifying particles as a way of appealing to the readers' emotions.

“In the shadow of some of America's most controversial coal mines, where companies use huge amounts of explosives to blow the tops off mountains, isolated communities say their water has been poisoned” (BBC, 2019).

“Звичайно, неприємно, коли вихователь в садочку розповідає про те, що наша дитина когось укусила. Звичайно, жахливо, коли ми бачимо укуси у власної дитини. Кусання не є нормою. Але у нього є цілком з'ясовні причини” (NV. Уа, 2019).

The emotive speech mask is expressed with the help of different expressive means in English and Ukrainian journalistic articles. In English example, epithets are used to evaluate its consequences and actions of all participants, while in Ukrainian articles — to cause the emotional response of the reader to the article. Moreover, Ukrainian authors use repetition to attract the readers' attention.

Self-blaming speech mask is realized through various means in English and Ukrainian news articles on stylistic level only. English newspapers use both metaphors and personification to underline the importance of the problem, while the Ukrainian example provides metaphors only.

“If we get rid of all the trees, we will live on a planet that might not actually be able to sustain us anymore” (BBC, 2019).

“Треба обережно збивати температуру тіла. Варто пам'ятати, що знижуючи показники, ми вбиваємо боротьбу організму зі збудником. Якщо інфекційний процес уже почався, його неможливо різко припинити” (Gazeta Ua, 2019).

In English and Ukrainian newspaper articles intrusive speech mask aims at attracting readers' attention to a particular product or service. However, the authors use different linguistic means to reach this aim.

“Take a first line of defense against the cold with these coats and accessories to keep you feeling toasty” (The Guardian, 2019).

“Мрієте одягатися у кращих модних брендів? Тоді ця новина для вас! Щоб шопінг не закінчився фінансовим фіаско, а приносить лише задоволення, усім модникам і модницям пропонують купувати одяг, взуття та аксесуари обраних брендів у розстрочку” (NV Ua, 2019).

In English online editorials, one may observe personal pronouns “we” and “you” to involve the audience in the discussion of the topic and evokes genuine interest. In Ukrainian examples, there are antonyms which create inner contrast of the text and highlight the importance of the product.

Stylistically, intrusive speech mask in Ukrainian articles are more attractive to the reader, because of the various means of linguistic influence. They use rhetorical

questions, conversational vocabulary, various epithets and metaphors. In English articles there are cases of metonymy and metaphors only.

The exaggerative speech mask is defined by the use of numerals and adverbial modifiers in English articles and specific vocabulary in Ukrainian. English articles are more stylistically coloured and thus attractive to the reader because of epithets and metonymy, while Ukrainian example presents epithets only.

“Carcases of nearly 100 elephants have been found near a famous wildlife sanctuary in Botswana, conservationists say” (BBC, 2018).

“Ми прийняли рішення провести багаточисельний мітинг із зверненням до органів державної влади з вимогою захисту всіх освітян,— кажуть представники школи” (Gazeta Ua, 2019).

Conclusions to Chapter Three

1. The research has shown that the strategy of speech mask is also applicable to the Ukrainian journalistic articles. In Ukrainian mass media, speech masks are used as the main manipulative strategy to convey censorship and propaganda. The analysis of speech masks in Ukrainian journalistic articles has shown that this strategy is realized through various techniques of propaganda intrusion. The name calling technique is observed in informative and distractive speech masks. Glittering generalization propaganda is realized through emotive and self-blaming speech masks. The plain folks device is used in intrusive speech mask. The transfer method is actualized in entertaining speech mask. The testimonial device is also used as an advertising technique and is observed in the exaggerative speech mask. The bandwagon method is usually seen in the exaggerative speech mask. The card stacking method is observed in intrusive speech mask.

2. The thorough analyses of speech masks in English and Ukrainian Internet discourse revealed more similar than different features. Still, there exists a visible contrast between stylistic manifestations of the speech masks in these two languages. The informative speech mask is the most stylistically neutral in English online articles, but in the Ukrainian examples metaphors are used to reinforce the main idea of the

article. Entertaining speech mask in English online editorials is expressed through synonyms and homogeneous parts of the sentence, while Ukrainian authors tend to address to the reader via the pronoun “you” instead. Distractive speech mask in the English articles are indicated by infinitive constructions in different forms to add the facts and extra information about the subject. To provide the readers with additional facts, the Ukrainian authors use homogenous parts of the sentence.

3. The emotive speech mask is represented through a wide use of evaluative and emotionally-coloured vocabulary to evoke various emotions in the readers. At the same time, the Ukrainian online newspapers use intensifying particles as a way of appealing to the readers’ emotions. Self-blaming speech masks are realized by metaphors and personification in English articles to underline the importance of the problem, while the Ukrainian examples provide metaphors only. Stylistically, the intrusive speech mask in Ukrainian articles is more attractive to the reader, because of rhetorical questions, conversational vocabulary, various epithets and metaphors. In the English articles there are cases of metonymy and metaphors only. Exaggerative speech mask is defined by the use of numerals and adverbial modifiers in English articles and specific vocabulary in Ukrainian.

GENERAL CONCLUSION

The studies of the phenomenon of the Internet prove that it has turned into the largest platform of media communication. That is why it attracted the attention of many linguists as a completely new area of studying. In this paper, Internet discourse is defined as a computer-mediated communication that incorporates visual, auditory, and written communication channels, thus having its specific linguistic value. The term 'Internet-discourse' is used here in reference to online-newspapers and journalistic articles. Speech mask is proved to be one of the most effective techniques of media influence. The notion of 'mask' is often attributed to the author's image construction in literature that is expected to be decoded by the reader. In Internet discourse, speech mask is a kind of speech variation aiming to create a strong impact on the receiver with the help of different stylistic means.

Since speech masks have not been studied in terms of online media, it is crucial to elaborate on their typology first. The typological classification of speech masks in Internet-discourse is based on two criteria: the main functions of the media — informative and entraining and the strategies of media-manipulation — distraction, intrusion, exaggeration, reinforcing self-blame, and the usage of emotions more than the reflection. Accordingly, we distinguish seven types of speech masks in Internet-discourse — informative, entertaining, distractive, emotive, self-blaming, intrusive, and exaggerative speech masks.

In the course of the work, speech masks have been studied by means of analyzing English and Ukrainian Internet discourse. The linguistic and stylistic value of speech masks is realized with the help of various language and expressive means which can be found on the lexical, syntactical, and semasiological levels.

The main tool of speech masks construction on the lexical level is the use of special vocabulary and personal pronouns which refer to the subject directly. Syntactically, speech masks are marked by Past tenses and adverbial modifiers of different types. The most common stylistic means used to construct a speech mask are epithets, metaphors, and metonymy.

The typology of speech masks presented in the paper is applicable both to English and Ukrainian Internet discourse. However, there are some discrepancies in the stylistic representation of speech masks in two languages. The contrastive analysis was used to reveal this difference. It has been shown that informative speech mask is stylistically coloured in Ukrainian articles but seems neutral in English ones. Moreover, same types of speech masks may be expressed by different stylistic means in two languages, while performing one function.

The results of the paper have shown that the phenomenon of speech masks is present in both languages — English and Ukrainian. Although the functions and semantic structure of speech masks correspond in English and Ukrainian Internet discourse, there are discrepancies within lingual representation of the phenomenon. The given typology of speech masks, as well as their manipulative manifestation, enables the researches to study this phenomenon in other genres of discourse and gives a fruitful background to the further development of the topic.

RÉSUMÉ

Робота присвячена встановленню лінгвостилістичних особливостей репрезентації мовленнєвих масок в англomовному та українomовному Інтернет дискурсі. Мовленнєва маска у роботі визначена як прийом лінгвальної репрезентації інтенцій автора у ствердженні, оцінюванні або переконанні стосовно певного явища у контексті он-лайн новин.

Враховуючи особливості вживання мовленнєвих масок, в роботі запропоновано наступну типологію мовленнєвих масок в англomовному та українomовному Інтернет дискурсі (інформативна, розважальна, маска-відвертання уваги, емотивна маска, маска-провина, маска-нав'язування і маска-перебільшення). Прийом мовленнєва маска розглядається на матеріалі англomовних та українomовних журналістських он-лайн статей видань BBC UK, The Guardian, The Times, BBC Ukraine, Gazeta.Ua, and NV.Ua.

Застосування порівняльного аналізу надало можливість простежити різницю між стилістикою, семантикою та функціонуванням мовленнєвих масок в англomовному та українomовному Інтернет дискурсі.

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

У першому розділі узагальнено дистинктивні риси Інтернет дискурсу та встановлено специфіку мовленнєвої маски в контексті сучасних мовознавчих студій, узагальнено лінгвальні особливості мас-медійної комунікації.

У другому розділі розроблено типологію мовленнєвих масок, встановлено лінгвальні засоби репрезентації мовленнєвих масок, розкрито особливості семантики та функціонування мовленнєвих масок в англomовному Інтернет дискурсі.

У третьому розділі роботи запропоновано типологію мовленнєвих масок в українomовному Інтернет дискурсі, здійснено порівняльний аналіз лінгвальних засобів репрезентації, семантики, функціонування та стилістичної значущості мовленнєвих масок в англomовному та українomовному Інтернет дискурсах.

Ключові слова: *Internet discourse, speech mask, online communication, mass media, journalistic articles, manipulation*

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