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Multimodal Means of Directing the Addressee's Attention in
Contemporary English Media Discourse

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INTRODUCTION

In the rapidly evolving landscape of modern communication, the ability to capture and maintain the attention of the audience has become a crucial skill, particularly in the realm of media discourse. As digital platforms proliferate and information becomes more accessible, the competition for attention has intensified, making it imperative for content creators to develop sophisticated strategies to engage their audiences. In this context, both verbal and nonverbal means play a significant role in directing the addressee's focus, shaping perceptions, and influencing interpretations. The present-day English media discourse is characterized by its dynamic nature, encompassing a wide range of formats, including news articles, television broadcasts, social media posts, podcasts, and more. Each of these platforms presents unique challenges and opportunities for engaging audiences. Verbal means are meticulously crafted to resonate with the target audience, evoke emotions, and sustain interest. Simultaneously, nonverbal cues complement the verbal content, reinforcing messages and guiding the viewer's attention in subtle yet powerful ways.

The **topicality** of the paper is underscored by the increasing complexity of the media landscape, where effective attention management is essential for conveying messages amidst information overload. Understanding the verbal and nonverbal strategies used in contemporary English media discourse is crucial for deciphering how media influences public opinion and engagement.

The **object** of the research is the present-day English media discourse across various platforms, including news, television broadcasts, and digital media.

The **subject** of the investigation is the verbal and nonverbal means employed within English media discourse to manage the addressee's attention.

The **aim** of the thesis is to explore the verbal and nonverbal means used in English media discourse to capture and maintain audience attention.

In accordance with the purpose of the paper, the following **tasks** are to be fulfilled:

- to explore the multimodal nature of modern English language media discourse;

- to examine the genre variations of contemporary English language media discourse;
- to review the cognitive theory of attention distribution in language and text;
- to specify the verbal means employed in managing the addressee's attention in current English language media discourse;
- to ascertain the non-verbal means used to manage attention in the discourse in question;
- to reveal the interplay between verbal and non-verbal means in directing the addressee's attention;
- to discuss functional aspect of multimodal means in guiding the addressee's attention in the media under study.

The **scientific novelty** of the paper lies in the comprehensive analysis of how verbal and non-verbal means are integrated to manage attention in present-day English media discourse. This study uniquely combines a multimodal perspective with cognitive theories of attention, providing fresh insights into the interplay between language and non-verbal elements across various media genres.

To achieve the abovementioned tasks, the following **methods** were employed: general scientific methods (deduction, induction, comparison, analysis, and synthesis) and special linguistic methods (definition analysis, the multimodal analysis, the semantic and functional analysis, and communicative-pragmatic analysis).

The **research materials** present 5 fragments selected from contemporary English language media sources, including news, television broadcasts, online media platforms, and politician speeches.

The **theoretical significance** of the work is driven by its contribution to the understanding of how attention is managed in media discourse through the integration of verbal and non-verbal strategies. It expands on cognitive and communicative theories, offering new perspectives on the role of multimodality in media communication.

The **practical significance** of the work lies in its potential application for media professionals, educators, and communicators. The findings provide valuable insights

into effective attention management techniques, which can be utilized to enhance media content creation, improve educational materials, and refine communication strategies in various fields.

The structure of the master's thesis. The master's paper consists of an Introduction, Chapter One (Theoretical framework for the attention distribution study in English language media discourse), Chapter Two (Verbal and non-verbal means in modern English language media discourse: practical aspect) with conclusions to each of them, General Conclusions, Résumé, List of References and List of Illustration Materials.

Introduction presents the object and the subject of the study, highlights the topicality of the topic under investigation, sets the aim and tasks of the research, considers the methods of the study employed in the paper, reveals the content of each chapter.

Chapter One focuses on the theoretical framework, covering a multimodal perspective, genre variations, and cognitive theories of attention in media discourse.

Chapter Two explores the practical analysis of verbal and non-verbal means in managing attention, including their interplay in media texts.

General Conclusions summarize the key findings on how these strategies effectively manage attention in English media discourse.

Approbation of the research results took place at the international student scientific and practical conference "Ad orbem per linguas. To the world through languages. Semiotics of Ukrainian indomitability: language - education - discourse", which was held from May 16-17, 2024 in Kyiv.

Publications: the results of our research were published in the abstracts of the report on the topic "Nonverbal means for managing the addressee's attention in the present-day English media discourse" in the collection of the International Student Scientific and Practical Conference "Ad orbem per linguas. To the world through languages. Semiotics of Ukrainian indomitability: language - education - discourse", which was held on May 16-17, 2024 in Kyiv.

CHAPTER ONE. THEORETICAL FRAMEWORK FOR THE ATTENTION DISTRIBUTION STUDY IN ENGLISH LANGUAGE MEDIA DISCOURSE

1.1. Modern English language media discourse: A multimodal perspective

Modern English language media discourse is a dynamic and multifaceted domain that extends beyond traditional textual formats. In an era dominated by digital communication, media discourse has evolved into a complex interplay of verbal and nonverbal elements, combining text, images, sounds, and other semiotic resources to convey meaning and engage audiences. This multimodal perspective is crucial for understanding how attention is distributed and managed within media texts, where the integration of various modes serves specific communicative purposes.

In order to inspect modern English language media discourse, it is necessary to analyze the current state of discourse science. Foreign and Ukrainian scientists studied various aspects of the discourse. The linguistic point of view of discourse was studied by: E. Benveniste, M. Peche, J. Lakoff. Communication discourse was studied by E. Buissan, O. Hotsur; R. Keith Sawyer, V. Kulyk. In Ukraine, such questions are being studied by O. Balaban, I. Korolev, S. Kost, N. Kravchenko, V. Lukyanets, M. Larkina, T. Maslova, N. Sherstyuk and others.

Scholars characterize the discourse as a dimension of the text, that is, as a system of statements with independent constructive and paradigmatic connections between the formal elements that make up this system and reveal the ideological and pragmatic situation (Шевченко, Дергач, & Сизонов, 2013).

Discourse (from the Latin language) – “discussion”. During the Renaissance, this was the name given to long, long conversations, later it was used only in the sense of a scientific discussion, but in the 60s and 70s of the 20th century the term acquired diversity. Then the discourse was considered as a corpus of texts, “created in a certain semantic field and designed to convey certain meanings, aimed at communicative actions with its own grammar” (Шевченко, Дергач, & Сизонов, 2013).

Today, the term “discourse” is important in the humanities and common in everyday life, but it is difficult to define it. For example, in Longman Dictionary,

discourse as a noun is “a serious speech or piece of writing on a particular subject”. Cambridge dictionary gives the similar definition that discourse is “the use of language to communicate in speech or writing”. Discourse consists of loose verbal accompaniment (imitation, gestures, etc.) and is studied together with corresponding “live forms” (dialogues, conversations, interviews, etc.). (Longman Dictionary, retrieved from <https://www.ldoceonline.com/>)

The American professor of psychology R. Keith Sawyer gives the detailed explanation of the development of this concept in the article “Discourse about discourse” (2002). As the author of the publication points out, the first interpretation of the modern concept of discourse was the French linguist E. Benveniste's explanation that discourse is a language. The French philosopher, M. Foucault (1998), lamented that the meaning of discourse “has been neither registered nor reflected upon” (p. 12) in the history of philosophy, and it is a statement that is still true to this day. M. Foucault (1998) most contributed to the popularization of discourse, namely as “both an instrument and an effect of power, but also a hindrance, a stumbling point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart’ (pp. 100-101).

P. Serio distinguishes the following meanings of the term “discourse”:

- a) the equivalent of the concept of “speech”, i.e. any specific expression;
- b) a unit that is larger than a phrase;
- c) the impact of a statement on its recipient, taking into account the situation;
- d) an utterance within the framework of pragmatics;
- e) conversation as the main type of utterance;
- f) speech from the speaker's position as opposed to a story that does not does not take into account such a position;
- g) the use of language units, and their linguistic actualization;
- h) a socially or ideologically limited type of speech;
- i) feminist discourse;

j) a theoretical construct designed to study conditions; text production (in Бацевич, 2004).

In modern linguistics, discourse is considered mainly from the standpoint of activity. The basis of various modern classifications of discourse are:

- 1) addressing social problems
- 2) communicative situations
- 3) discourse constitutes society and culture
- 4) discourse performs ideological work
- 5) discourse is historical
- 6) the connection between the text and the message is indirect
- 7) discourse analysis aimed at explanation and interpretation
- 8) discourse is a form of social action (Клименко, Карпіловська, & Кислюк, 2008).

The typology of discourse represents "special forms of reflection of reality, which are based on special forms of cognition" (Клименко, Карпіловська, & Кислюк, 2008).

Scholars argue that personal discourse is embodied in two main varieties: everyday and essential. Domestic discourse occurs between well-acquainted people. In contrast to ordinary life, essential discourse reveals the inner world and is marked by communication highly meaningful communication. It primarily employs literary language in various speech forms, often leaning toward a monologic style (Корольов, 2012).

Scholars offer the following classification of discourses:

- discourses of spoken and written speech, discourses of professional groups (mathematical, medical, legal, musical, sports discourses, etc.);
- discourses of worldview reflection (mythological, philosophical, theological, esoteric discourses);
- institutional discourses (educational, medical, scientific, administrative, military, church-religious discourses);
- discourses of cross-cultural and subcultural communication;

- political discourses (discourses of democracy, authoritarianism, etc.);
- historical discussions;
- media discourses (journalistic discourse, television discourse, advertising discourse);
- art discourses (discourses of theater, architecture, etc.);
- discourses of the body (discourse of body movements, discourse of bodybuilding, etc.);
- discourse of rituals that have an ethno-national character (initiation discourse, tea ceremony, English ethics, etc.);
- discourse of altered consciousness (discussion about altered consciousness,
- psychedelic discourse, etc.) (КОРОЛЬОВ, 2012).

In turn, we present our own vision of discourse classification (see Table 1.1.):

Table 1.1. Discourse classification

Cultural discourse	Professional discourse	Individual discourse
1) discourses of worldview reflection	1) discourses of professional circles	1) discourses of spoken and written language
2) discourses of cross-cultural and subcultural communication	2) institutional discourses	2) discourse of altered consciousness
3) media discourses	3) political discourses	3) discourses of the body
4) art discourses	4) historical discourses	
5) discourse of rituals and traditions		

The concept of “media discourse” originates from the broader idea of discourse. It refers to the various processes and outcomes of communicative activities within the realm of mass communication, encompassing the full complexity and richness of their interactions (Бакало, 2006).

Media language, information discourse, media concepts, and media are related to media discourse. Today, media broadcasting is a relatively new phenomenon. In

contemporary discourse studies, communicative discourse is usually understood as any type of discourse used in the field of mass communication (O’Keeffe, 2011; УСТИМЕНКО С.Є., 2016; O’Halloran, 2011). The term “media discourse” is related to the issue of mass communication as a process of information exchange between different parts of society, forming public opinion about socially important aspects of social life (Jorgensen, & Phillips, 2002).

Media discourse is primarily the discourse of newspapers, magazines and other periodicals, as well as television. However, in the current state of development of mass media, it is rather common to express oneself in online publications. In a broader sense, communicative speech includes all means of information transmission (computers, telephones, microphones), their influence (letters, notes, memories, etc.) and language used as a means of mass information (ЛЮТЯНСЬКА, 2014). Maslova explains language as a special type of information that takes into account the sender, recipient, channel, feedback, situation and context (Маслова, 2012).

O’Keeffe (2011) claims that “media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer” (p. 441).

The classification of media discourse has become a crucial area of focus in contemporary linguistics. Investigating this classification aids in addressing several key issues within media linguistics, such as defining the nature of media as a phenomenon, establishing its hierarchical structure, and gaining a clearer understanding of how its components interact. It also helps in organizing knowledge about the functional characteristics of media discourse (Мірошніченко, 2016). By studying media discourse, researchers can uncover the thought patterns of individual speakers and groups who engage with specific media products, as well as the strategies used to influence audiences. Additionally, modern media discourse represents a dynamic arena where language is continuously evolving, reflecting ongoing transformational processes. As it responds to innovative shifts within society, media discourse serves as a barometer for societal development, highlighting both the positive

and negative changes occurring within a particular time frame (Лютянська Н.І., 2014; Baldry, & Thibault, 2006; Halliday, 1978).

The selection of specific language units, grammatical forms, or constructions not only reflects individuals' linguistic tastes, preferences, and habits but also reveals the language proficiency of different social classes and groups, representing the broader society of a given historical period (Суська, 2006). In contemporary settings, media discourse is increasingly designed to persuade and engage audiences, given the expanding influence of various forms of communication. Media coverage often involves discussions of ethical and legal issues, shedding light on the behavior and intentions of individuals and organizations. By utilizing carefully chosen value-laden concepts, media discourse aims to evoke the emotional state deemed necessary for the audience. Before analyzing media discourse, it is important to define the concept of discourse itself. Cognitive linguistics addresses a broad range of issues related to discourse, which emerged from debates about whether text should be viewed as a linguistic or speech phenomenon. Clearly, linguistic research primarily focuses on the language-related aspects of text perception and discourse (Потапенко, 2009).

Media discourse covers information from various fields, namely the following elements:

- politics;
- economy;
- science (Кравченко, 2014).

In examining media discourse as a collection of diverse communication methods, it is often useful to divide this broad category into two primary areas: written and spoken forms. Written media discourse encompasses everything from traditional print materials like newspapers and books to digital content such as blogs, social media posts, and online articles. Spoken media discourse, on the other hand, includes verbal communication found in television broadcasts, radio programs, podcasts, and interviews. Discourse encompasses not only written and spoken language but also visual images. It is commonly accepted that the analysis of texts containing visual images must take account of the special characteristics of visual semiotics and the

relationship between language and images (Jorgensen, & Phillips, 2002). However, in critical discourse analysis (and discourse analysis in general), there is often a tendency to interpret images as if they were linguistic texts. Social semiotics (e.g., Hodge & Kress, 1988; Kress & van Leeuwen, 1996, 2001) stands as an exception, aiming to create a theory and method for analyzing multimodal texts—those that incorporate different semiotic systems such as written language, visual imagery, and/or sound (Jorgensen, & Phillips, 2002).

Media discourse performs the following functions:

- educational (acquiring new knowledge);
- entertaining (experiencing aesthetic pleasure and emotional release);
- communicative (establishing a connection between the addressee and advertising);
- advertising (manipulation of the recipient for purchase);

The basic concepts of media discourse are “information” and “knowledge”. Communication participants can access, manage and exchange different types of information. Depending on the content and purpose of use, information can be divided into subject, logical and contextual. In communication with the participants, whose main task is to influence the addressee and convey his attitude to the topic of the speech, the main characteristics of information broadcasting can be distinguished:

- contradictory orientation (creating discord - contradiction, disagreement - discussion);
- massiveness (creation of direct impact) (Лютянська, 2014).

Media discourse can be broadly understood as the way in which media outlets—such as news organizations, publishers, and other content creators—frame specific issues and stimulate public discussion (Jorgensen, & Phillips, 2002). Essentially, all media contribute to some form of discourse by the very nature of their existence, as they inherently present information through a particular perspective or lens. In other words, media inherently shapes the way information is perceived and understood. While categorizing different types of media discourse can be complex, it can be helpful to consider broad categories. One such category is the type of publication, as different

media outlets distribute their content in various forms, ranging from printed materials and online blogs to radio and television broadcasts. Another useful distinction is between written and spoken media, which can offer insights into how messages are communicated. Some scholars analyze media discourse based on its societal impact or explore it through the guiding principles and underlying values of its creators and participants. Much of this analysis is region-specific, influenced by the cultural norms and traditions of both media producers and their audiences.

After all, we can define that modern English language media discourse refers to the ways in which the English language is used across various media platforms to communicate, inform, entertain, and persuade audiences. It encompasses a wide range of formats, including traditional print media (like newspapers and magazines), broadcast media (such as television and radio), and digital media (including websites, social media, podcasts, and online videos).

In contemporary linguistics, the term "media discourse" is defined in at least two distinct approaches. The first approach views media discourse as a specific type of linguistic and cognitive activity unique to the information domain of mass media (Алексеєва, 2009). From this perspective, media discourse should be differentiated from other independent forms of discourse, such as political, religious, and scientific discourse. These distinctions arise from variations in discourse parameters, including different language practices and the communicative contexts in which they occur. The second approach, however, defines media discourse more broadly as any form of discourse that takes place within the realm of mass communication produced by the media (Шевченко, 2005).

Key characteristics of modern English language media discourse include:

- a) multimodality (modern media discourse often combines text with images, videos, audio, and interactive elements to create a richer and more engaging communication experience);
- b) interactivity (digital media platforms enable audiences to engage with content actively, whether through comments, shares, likes, or remixing content);

- c) global reach and diversity (it results in a blend of linguistic and cultural influences within media content, contributing to a diverse and evolving discourse);
- d) speed and ephemerality (it can influence the tone, style, and content of media communication, with a focus on immediacy and impact);
- e) persuasive strategies (the use of rhetorical strategies, emotional appeals, and framing techniques is central to how media shapes public perception, persuade or influence audiences);
- f) convergence of genres (traditional boundaries between genres are blurred; genres often converge, creating hybrid forms of discourse that serve multiple purposes simultaneously) (Lemke, 2009).

Distinctive features of media discourse include:

- 1) group relatedness (the addressee shares the views of his group);
- 2) publicity (openness, orientation towards a mass addressee);
- 3) dissent orientation (creating a contradiction with the following discussion);
- 4) staging and mass orientation (influence on several groups at the same time) (Черниш, 2013).

Halliday (1978) was among the first scholars to suggest that “there are many other modes of meaning, in any culture, which are outside the realm of language”. Building on this idea, Kress and van Leeuwen (1996) introduced the concept of multimodality. Multimodality refers to a variety of communicative forms or modes, such as spoken and written discourse, images, music, and symbols. With the advancement of digital and internet technologies, the range of these modes has significantly expanded. O’Halloran (2011) argues that all discourses are, in fact, multimodal. Baldry and Thibault (2006) assert that “multimodal texts integrate selections from different semiotic resources to their principles of organization. [...]. These resources are not simply juxtaposed as separate modes of meaning making but are combined and integrated to form a complex whole which cannot be reduced to or explained in terms of the mere sum of its separate parts” (p. 18). Thus, multimodality

is based on the premise that multimodal texts are composed of various semiotic resources that should be analyzed in combination, rather than in isolation (Mayr, 2016).

Multimodality underscores the inseparable connection between verbal and non-verbal communication in generating meaning. The rapid expansion of multimodal resources across diverse contexts is closely linked to their ability to convey nuanced and critical meanings. Different forms of discourse involve a unique interplay between verbal and non-verbal modes to effectively communicate the intended message.

Social media discourse, common on platforms like Twitter, Facebook, and Instagram, primarily involves text-based communication but increasingly incorporates non-verbal elements through the use of emoticons and emojis. These graphic symbols function much like non-verbal cues in face-to-face interactions, helping to convey emotions and add nuance to messages. Emoticons emerged as a response to the limitations of online communication, where the absence of vocal tone and facial expression necessitated alternative means of expressing emotion. On platforms like Twitter, where brevity is essential, emoticons and emojis serve as a shorthand for complex emotional states, enhancing the clarity and impact of the message. Depending on their placement, these symbols can also alter the meaning of a sentence, making them a powerful tool in digital communication.

Multimodality in media discourse refers to the use of multiple semiotic modes to create meaning. These modes include language (verbal), visual elements (images, typography, layout), auditory components (music, sound effects, voice), and sometimes even tactile elements (interactivity, haptics in digital media). The convergence of these modes in media content creates rich, layered texts that require a more sophisticated analysis to fully comprehend their impact on the audience. Multimodality starts with the belief that multimodal texts consist of different semiotic resources that should be analyzed together rather than separately (Mayr, 2016). Unlike traditional media, which primarily relied on either written or spoken language, contemporary media leverages the full spectrum of semiotic resources to enhance meaning and engagement.

Multimodality involves more than just the coexistence of different modes; it is about how these modes are strategically combined to reinforce, complement, or even contrast each other (Weninger, 2020). For example, a news article on a digital platform might pair written text with infographics, embedded videos, and hyperlinks to provide a richer and more interactive experience. Each mode serves a distinct purpose: the text conveys detailed information, the images provide visual context, the videos offer dynamic explanations, and the hyperlinks invite further exploration. Together, they create a more comprehensive understanding of the topic than any single mode could achieve on its own.

The rise of digital media and advancements in technology have been pivotal in the development of multimodal media discourse. The internet, social media, and mobile devices allow for the seamless integration of various modes, enabling content creators to craft messages that are not only informative but also visually and aurally engaging. For instance, social media platforms like Instagram and TikTok rely heavily on the interplay of visual and audio modes, while news websites often incorporate interactive elements such as polls or real-time updates.

The issue with analyzing sites of display without considering their use by 'watchers' in specific social practices is that the functions and meanings of these sites can vary dramatically depending on the context. For example, a smartphone in a store is fundamentally different from a smartphone in a commuter's hand on a subway, as each is embedded in distinct social practices, interaction dynamics, and material conditions, offering different social identities to the users. While it might be possible to discuss the general 'affordances' and 'constraints' (Kress and Van Leeuwen, 2001) of various media outside their social usage context, one cannot fully grasp how these affordances and constraints change when people intentionally combine different media and modes to carry out specific social actions.

It is highlighted how screen technology enables the combination of various modes—such as text, images, animations, video, voice, music, and sound effects—transforming the creation of texts from a process of “writing” to one of “design” (Kress and Van Leeuwen, 2001).

Multimodal discourse also plays a crucial role in shaping how audiences engage with media content. The combination of different modes can capture attention more effectively and cater to diverse audience preferences. Visual learners might be drawn to infographics, while auditory learners might prefer podcasts or videos. By offering multiple modes of engagement, media outlets can reach broader audiences and ensure that their messages resonate more deeply.

In a multimodal perspective, meaning is not solely derived from the linguistic content but from the interaction of all modes involved. Each mode contributes to the overall meaning-making process, and their interplay can create new layers of interpretation. For example, the tone of voice in a podcast can influence how the content is perceived, just as the choice of color in an infographic can evoke specific emotions or associations. Understanding these multimodal interactions is key to analyzing how media discourse influences and reflects societal values and beliefs (Weninger, 2020).

The application of multimodal analysis extends across various contexts within media discourse. In advertising, for example, the combination of catchy slogans, vibrant visuals, and memorable jingles is designed to create a lasting impression on the audience. In political communication, speeches are often accompanied by carefully selected imagery and music to reinforce the speaker's message and appeal to emotions. Even in educational media, multimodal content such as interactive e-books or instructional videos enhances learning by engaging multiple senses (Wilton, 2015).

To sum up, modern English language media discourse, viewed through a multimodal lens, reveals a complex and dynamic interplay between verbal and non-verbal elements. This perspective is essential for understanding how media texts manage and direct audience attention, utilizing a variety of semiotic resources to convey meaning. The evolution of media discourse, driven by technological advancements and digital platforms, underscores the growing importance of multimodality in shaping how messages are crafted, delivered, and interpreted. As media continues to blend different modes of communication—text, images, sound, and

interactivity—the need for comprehensive analysis becomes increasingly vital to grasp the full impact of media discourse on society.

1.2. Genre variations of contemporary English language media discourse

In the ever-evolving landscape of contemporary media, the English language serves as a versatile tool, adapting to a multitude of genres that reflect the diverse ways in which information is consumed and communicated today. Contemporary English language media discourse encompasses a vast array of genres, each tailored to serve distinct purposes, audiences, and platforms. With the rapid expansion of digital platforms, the boundaries between traditional media formats such as newspapers, television, and radio have blurred, giving rise to new, hybrid forms of discourse that cater to different audiences and purposes. Each of these media genres—from the formal, objective tone of hard news reports to the informal, interactive nature of social media posts—employs distinct linguistic and rhetorical strategies to engage, inform, and persuade its audience.

This diversity in media genres is not merely a reflection of technological advancements, but also of the changing societal and cultural dynamics that influence how information is created and disseminated. For instance, the rise of social media has democratized content creation, allowing individuals to become influential voices in public discourse, often with language that is markedly different from that of traditional journalism. Meanwhile, the need for quick, digestible content has led to the proliferation of infographics and video blogs (vlogs), where visual elements complement or even dominate textual content, creating a multimodal form of communication.

Moreover, Wittrock (1989) claims that the globalization of media has contributed to the emergence of genres that are tailored to international audiences, requiring a balance between clarity and cultural sensitivity in language use. In academic and expert commentary, for example, there is a growing trend towards making complex ideas more accessible to a broader public, often by blending formal analysis with more engaging, narrative-driven approaches. At the same time,

entertainment media, including reviews, satire, and parody, continues to evolve, using humor, irony, and creative expression to comment on social issues and trends (Wittrock, 1989).

In this complex and dynamic environment, understanding the genre variations in contemporary English language media discourse is essential. It allows us to appreciate how language is strategically employed across different contexts, and how it adapts to the needs of diverse audiences. By examining these variations, we can gain insights into the underlying principles that guide effective communication in the modern world, whether the goal is to inform, entertain, persuade, or engage. This exploration will delve into the characteristics of these genres, highlighting how they contribute to the richness and diversity of media discourse in the English language today.

As the media landscape evolves with the advent of digital technology, traditional forms of communication like newspapers and television broadcasts have been complemented, and in some cases supplanted, by digital formats such as blogs, social media, and podcasts. These shifts have not only altered the ways in which information is disseminated but also how language is used within these different genres. This exploration of genre variations in contemporary English language media discourse will highlight the diverse linguistic and rhetorical strategies employed across various forms, emphasizing the adaptability of language to meet the demands of modern media (Alzubi, 2022).

Media discourse is compared to a journalistic style of speech, when analyzing media discourse, the genre features of the texts included in it must be taken into account. The main role of mass media discourse is played by journalists, TV and radio presenters, TV and radio commentators, all workers who produce, broadcast and relay texts, and certainly those who perceive information.

The most general classification of media discourse distinguishes its types according to the types of media themselves, that is, according to the channels of information transmission (Dijk, 1989):

- discourse of the press (or discourse of print media);
- radio discourse;

- television discourse;
- Internet discourse (this discourse refers to all electronic forms of mass media communication).

We agree with A.O. Horbatko (2022) that “the main criterion for such a classification is the principle of inclusion of media that differ in their technical characteristics as a message channel in a communication act”.

According to Miroshnichenko (2016), “this classification is key for the analyzed type of discourse, it is based on the main criterion that separates mass media discourse into a separate branch of discourse science”.

Harris (1952) proposes to typologize the media discourse, guided by various strategies of information presentation and various ways of cognitive representation of reality.

Analyzing printed publications according to this principle, the scientist talks about the following types of mass media discourse distinguished by Bauer (2012):

- the discourse of “quality press”;
- the discourse of the popular press (the discourses of the “yellow press” and glossy magazines are considered separately);
- the discourse of specialized publications, such as scientific and popular scientific publications (Bauer, 2012).

The linguist notes: “All these editions differ from each other both in the cognitive attitudes of the addressees and in their ability to be perceived by the target audience, and therefore in different ways of transmitting information (linguistic and extralinguistic) presented in the text itself” (Harris, 1952).

The genre diversity inherent in media discourse makes it possible to classify or typologize it according to specific features. Scientists single out the following types of mass media discourses based on the genre-specific format of the mass media:

- 1) news discourse (genres: news note, news with expert comments);
- 2) reportage (genre: reportage);
- 3) informational and analytical (genres: analytical article, editorial, correspondence, analytical review, analytical interview);

- 4) essayistic (genres: essay, editorial column);
- 5) advertising (genres: slogan, advertising article, advertisement);
- 6) PR discourse (genres: press release, media kit) (Рябокін, 2023).

These categories encompass a broad spectrum of communication styles and approaches, which vary according to their purpose, whether it is to inform, analyze, persuade, or engage. Mass media discourse, therefore, includes a wide range of genres that are sensitive to socio-cultural and ideological contexts, and it adapts to different communicative functions and channels of dissemination.

News discourse covers the presentation of facts and events with an emphasis on objectivity. Typical genres include the straightforward news note, which delivers factual information concisely, and news with expert comments, which adds layers of interpretation or analysis from professionals, enhancing the informational depth. These genres prioritize clarity, accuracy, and neutrality, aiming to inform the public without overt bias or subjectivity.

Reportage refers to an observational style of journalism that captures events with immediacy and vivid description, drawing on personal experiences or detailed narratives. The sole genre in this category, reportage, is known for its in-depth exploration of the event's context and significance. It provides a more immersive experience for the reader, often blending factual reporting with storytelling techniques to convey the atmosphere and emotions surrounding the event.

Informational and analytical discourse seeks to offer both information and critical evaluation. The genres within this type—such as the analytical article, editorial, correspondence, analytical review, and analytical interview—are marked by a blend of factual content and interpretative commentary. These genres aim to guide the audience through a deeper understanding of current events or trends, presenting not only what happened but also why it matters, often offering predictions or conclusions based on the information presented.

Essayistic discourse is subjective, often reflective in nature, and explores broader philosophical, social, or cultural issues. It typically appears in genres like the essay and editorial column, which allow for more personalized, opinion-based approaches. These

texts resonate on an intellectual and emotional level with readers, encouraging reflection and discussion. The author's voice and perspective are central, often addressing issues of public concern with a distinct rhetorical style (Pastén B., & J. Agustín, 2001).

Advertising discourse is characterized by its persuasive intent, designed to shape consumer behavior. Key genres include the slogan, advertising article, and advertisement, each structured to appeal to emotions, desires, or needs. These genres often employ a combination of visual and verbal rhetoric, using eye-catching imagery, catchy phrases, and emotional appeals to influence the audience's purchasing decisions or attitudes toward a brand (Wilton, 2015).

Alvarez-Monzoncillo (2022) in a research claims that PR discourse is strategic in its intent to manage public perception and corporate reputation. Its genres, such as the press release and media kit, are crafted to present information in a controlled and favorable light, aimed at shaping media narratives and public opinion. These texts often highlight achievements, announce significant events, or mitigate negative publicity, using a formal and polished tone to maintain the organization's credibility and public image (Alvarez-Monzoncillo, 2022).

Media discourse from the standpoint of the set of processes and products of speech activity in the field of mass communication is determined by the main features, in particular sensitivity to the socio-cultural, ideological and ideological context, openness, communicative function and channel of implementation. Different criteria in the process of discourse research, such as the form of communication, socio-functional orientation, information presentation strategy, genre diversity, make it possible to typologize media discourse (Гринюк С., 2022).

The specificity of each of the above-mentioned types of mass media discourse leaves its imprint on all stages and levels of the speech act: text creation, composition, means of expression, perception of the message, means of influence, tonality of communication, and communication itself acquires specific features. Discourse in general and mass media discourse in particular do not have clearly defined boundaries, as they are open structures that are characterized by incompleteness, repetition, and

dynamism. Due to its main purpose (reflection of the vital activities of society), mass media discourse is a language practice that has a wide scope for the formation of a clear systematized classification system and requires further research.

The classification of media discourse includes not only the types and subspecies of this discourse, but also the classification of media texts, which are divided into types:

- method of text production (author's - collegial);
- form of creation (oral - written);
- form of reproduction (oral - written);
- distribution channel (according to mass media: press, radio, television, Internet);
- functional-genre type of text (news, commentary, journalism, advertising, etc.);
- thematic dominance or belonging to one or another stable media topic (ГОЛІК, 2008).

As can be seen from the classifications of scientists, they do not single out a single basis for the distribution and isolation of genres of media discourse. As a result, the same genre can belong to different genre groups.

In conclusion, the evolving landscape of contemporary media, driven by digital advancements and societal shifts, has significantly influenced the nature of English language media discourse. The genre diversity present across different media platforms reflects not only technological changes but also the dynamic ways in which information is produced, consumed, and interpreted. As traditional boundaries between media formats blur, new hybrid forms of communication emerge, each with distinct linguistic and rhetorical strategies tailored to specific audiences and purposes. From news reports to social media posts, the strategic use of language across these genres underscores the adaptability of media discourse to both global and local contexts.

The typology of media discourse, as outlined by various scholars, provides a framework for understanding how communication functions within mass media. Whether it is the objective reporting found in news discourse, the immersive storytelling in reportage, or the persuasive techniques in advertising and PR, each genre

serves a unique role in engaging and influencing its audience. Moreover, the socio-cultural and ideological context plays a crucial role in shaping media discourse, reflecting the complexities of modern communication.

As media continue to evolve, so too will the forms and functions of discourse, making ongoing research into these genre variations essential. By examining the linguistic and extralinguistic features of media discourse, we gain valuable insights into how language not only mirrors but also shapes societal and cultural dynamics in the present-day media environment.

1.3. Cognitive theory of attention distribution in language and text

Attention is a fundamental cognitive function that underpins how we perceive, interpret, and interact with language and text. In the realm of language processing, the ability to effectively distribute attention is essential for understanding, producing, and responding to both spoken and written discourse. The cognitive theory of attention distribution delves into the mental processes that allow individuals to focus selectively on specific linguistic elements while simultaneously managing distractions and irrelevant information. This theory draws on broader cognitive models, such as those related to working memory, information processing, and perceptual filtering, to explain how attention is allocated when engaging with complex language tasks.

In a world where linguistic stimuli are abundant - ranging from everyday conversations to dense academic texts—understanding how attention is distributed becomes critical. Caballero R. and Paradis C. (2023) in their work claimed that not only does this cognitive framework shed light on how individuals process language in real time, but it also explains how attention can be guided, diverted, or overwhelmed depending on the context and the nature of the linguistic input. By examining attention through a cognitive lens, we can better appreciate the intricate relationship between cognitive resources, language structure, and meaning construction, which has implications for fields like education, communication, and media studies (p. 129).

The exploration of attention distribution in language processing is particularly relevant in understanding how we prioritize certain linguistic features, such as

keywords, discourse markers, or syntactic structures, and how context, complexity, and cognitive load influence our ability to comprehend and retain information. As we delve into the cognitive theory of attention distribution, we gain insights into the mental strategies and limitations that shape our interactions with language and text.

In the article Associate Professor Khemraj Subedi (2022) defined cognitive theory as one of the key areas of psychology that studies cognitive processes, that is, mental operations that are the basis of perception, thinking, attention, perception, memory, understanding and other cognitive functions of a person. This theory focuses on analyzing and explaining how a person processes information, solves problems, makes decisions, learns, and functions in various cognitive tasks. Cognitive theory is developed taking into account the fact that the human mind is relatively limited in its processing of information, so researchers study the mechanisms that allow a person to effectively manage limited cognitive resources (Subedi Kh., 2022).

The cognitive theory approach has helped to develop various concepts and models such as schemas, information processing models, mental models and others. These models allow us to better understand what steps a person takes when performing certain cognitive actions.

Cognitive theory has broad applications, both in scientific research and in practical areas such as psychotherapy, learning, and interface design. It helped to significantly improve the understanding of the workings of the human mind and created the basis for many other theories and research in the field of psychology.

The history of the emergence of cognitive theory dates back to the middle of the 20th century. Early work in the field of cognitive psychology focused on the study of memory, attention, perception, and speech. Over time, this field has developed and expanded to many other aspects of cognitive processes.

Mayer (2002) claims that cognitive theory offers three theory-based assumptions about how people perceive information from words and pictures:

1. “Dual Channel Assumption. First, the human cognitive system consists of two distinct channels for representing and manipulating knowledge: a visual-pictorial channel and an auditory-verbal channel (Baddeley, 1986, 1999;

Paivio, 1986). Pictures enter the cognitive system through the eyes and may be processed as pictorial representations in the visual-pictorial channel. Spoken words enter the cognitive system through the ears and may be processed as verbal representations in the auditory-verbal channel.

2. **Limited Capacity Assumption.** Each channel in the human cognitive system has a limited capacity for holding and manipulating knowledge (Baddeley, 1986, 1999; Sweller, 1999). When a lot of pictures (or other visual materials) are presented at one time, the visual-pictorial channel can become overloaded. When a lot of spoken words (and other sounds) are presented at one time, the auditory-verbal channel can become overloaded.
3. **Active Processing Assumption.** Meaningful learning occurs when learners engage in active processing within the channels, including selecting relevant words and pictures, organizing them into coherent pictorial and verbal models, and integrating them with each other and appropriate prior knowledge (Mayer, 1999, 2001; Wittrock, 1989). These active learning processes are more likely to occur when corresponding verbal and pictorial representations are in working memory at the same time.” (Mayer, 2002).

One of the key concepts of cognitive theory is the concept of schemas. Meylani R. (2024) described schemas as psychological structures that help us organize information and understand the world around us. As we receive new information, we compare it to our existing schemas. If new information meets our expectations, then we accept it with ease. But when new information does not fit into our schemas, we can experience cognitive dissonance, an unpleasant condition that occurs when there is a mismatch between our perceptions and reality (Meylani, 2024).

In addition to schemas, cognitive theory draws attention to notions of cognitive processes such as attention, perception, thinking, speech, and decision making. Studying these processes helps to understand how we process information, which allows us to reveal the mechanisms of formation of our beliefs and decisions.

In language comprehension, attention is often directed by various factors, including the salience of certain words or ideas, the structure of the text, and the

cognitive load of the reader or listener. Such idea was explored by scholars like Kathryn Cain and Jane Oakhill (2019). For example, in reading, attention may be drawn to familiar words or phrases, while unfamiliar or complex sentences may require more cognitive effort. This selective allocation of attention allows readers to process language efficiently without becoming overwhelmed by information (Oakhill, & Cain, 2019).

One of the first to develop a holistic model of attention was Donald Broadbent, according to his theory, a separate information channel is capable of processing only that information that has clearly defined characteristics (physical qualities). All the surrounding information that a person perceives enters various channels and begins to be processed. During which the filter selects only one message that will meet the specified physical characteristics. All other messages will be delayed. After two seconds, such messages will either be deleted, or will undergo, relatively speaking, one more processing of the sensor analysis. Therefore, according to Broadbent, the distribution of attention between two "messages" is impossible, only a rapid fluctuation of filters between two channels is possible (see Жорник, & Заїка, 2008). The general model of perception necessarily includes information channels (analyzers of various sensory organs through which information passed, nerve paths that come from organ receptors, for example, ears or eyes, and filters (the filtering mechanism was performed by attention) (Жорник, 2009).

Cognitive theory of attention, such as Broadbent's filter theory, initially focused on how individuals manage competing stimuli. In the context of language and text, these theories explain how certain linguistic inputs, such as words, phrases, or sentences, capture attention more effectively than others. Broadbent proposed that attention functions like a bottleneck, filtering out unnecessary information, while Treisman suggested that unattended information is attenuated but not entirely discarded. This theory laid the groundwork for understanding attention distribution in language processing.

In modern cognitive psychology, the problem of "modeling the distribution of attention" is being investigated according to the researcher Zhornyk (2009), according

to whom, finding a reflection in the patterns of patterns of the flow of attention is important for the functioning and solving of problems that relate to both the practical and the theoretical plan. Various researchers and authors have depicted and described the process of information processing in different ways: the location of the filter, the structural components of information processing, the difference between the number of channels and their purpose.

Attention distribution in language also relates to working memory, as individuals must retain and manipulate linguistic information while focusing on the ongoing flow of language. According to the cognitive load theory, the working memory has limited capacity, and individuals must manage this capacity by focusing on relevant linguistic features (Sepp, & Howard, 2019). For example, when processing a text, readers or listeners often use strategies like skimming for key information, rereading difficult sections, or focusing on headlines and topic sentences to manage their attention.

Another important aspect of attention distribution in language is how context influences attention allocation. In conversation, for instance, individuals adjust their attention based on cues from their interlocutor, such as verbal emphasis, gestures, or facial expressions. In written text, features like headings, bolded words, or visual aids guide attention and emphasize important information. These verbal and non-verbal cues function as attention-directing mechanisms that help individuals prioritize information in communication.

Scientists also mention linguocognitive theory, which examines the processes of text generation and comprehension, focuses on the interaction between language and thinking. It explains how a person uses mental models and concepts to create coherent speech and interpret text. These processes do not occur in isolation, because cognitive resources, in particular attention, play a key role in their implementation (Белыхова, 2002).

This is where the cognitive theory of attention allocation comes into play, which complements the linguocognitive theory by revealing how attention helps manage the flow of information when working with language structures. Attention is a limited resource, and its efficient allocation becomes a critical factor in both text creation and

comprehension. For example, when reading a complex text, a person uses attention to emphasize key concepts and discard less important details, which allows to reduce cognitive load and optimize the process of information perception.

Linguocognitive theory and cognitive theory of the distribution of attention in speech and text are complementary concepts that examine the processes that occur during the production and comprehension of speech. They focus on how a person uses cognitive resources to process linguistic information, allocating attention to key elements of text or speech.

Gaukhar Issina (2021) mentions in her paper that linguocognitive theory focuses on how mental processes influence speech, explaining how a person creates and perceives text using concepts, mental models, and cognitive schemas. The generation of text involves complex work with the choice of words, construction of sentences and organization of information, which requires concentration of attention on important elements to achieve the communicative goal. At the same time, text comprehension depends on the recipient's ability to allocate attention, directing it to essential language markers, key ideas, and logical connections that contribute to successful interpretation (Issina, 2021).

The cognitive theory of the allocation of attention in speech and text explains how a person directs their attention while processing linguistic information in order to make efficient use of limited cognitive resources. In the process of both generation and perception of the text, a person must focus attention on the most significant aspects, discarding unimportant or unnecessary information. Context and prior knowledge also play an important role in this process, as they help direct attention to new or difficult points, making the text easier to understand (Christodoulides, 2016).

According to Gaukhar Issina (2021) and George Christodoulides (2016), the relationship between the linguocognitive theory and the cognitive theory of attention distribution reflects a complex system of cognitive processes underlying speech activity. Linguocognitive theory examines how conceptual models and mental schemas influence the production and comprehension of texts, while cognitive theory of attentional allocation explains how a person manages limited cognitive resources by

directing his attention to key elements of speech and text. Both theories complement each other, offering a comprehensive approach to understanding speech processes in which attention plays an important role in focusing on meaningful details and reducing cognitive load.

This interaction becomes especially important in the analysis of complex texts, when it is necessary to manage attention for efficient assimilation of new information. Kathryn Cain and Jane Oakhill (2019) claim that understanding the role of attention in speech processes allows not only to better understand the mechanisms of speech generation and understanding, but also to develop strategies to optimize communication and increase the effectiveness of cognitive activity. Thus, the integration of these two theories opens new horizons for a deeper study of language, thinking and their interaction.

English language media discourse often presents complex layers of meaning that require the reader or viewer to filter and prioritize information. Attention is distributed based on cognitive load, context, and the audience's prior knowledge. And scholar van Dijk, T. A. (2003). claims that the media strategically uses linguistic cues (such as bold headlines, repetition, or rhetorical devices) to direct attention toward the most critical or persuasive parts of the message, while less important information is placed in less prominent positions. The linguocognitive theory helps explain how audiences process these cues based on their mental models and schemas (p. 85).

Scholar Mary Talbot (2007) in “Media Discourse” discuss media discourse as a phenomenon that relies heavily on capturing and maintaining attention to influence public opinion. By studying attention distribution, we can analyze how media outlets use specific linguistic and textual strategies to focus attention on particular narratives or ideologies. This can include techniques such as emotional appeals, sensationalism, or simplification of complex issues. The cognitive theory of attention highlights how such strategies engage the audience's cognitive processes, making certain aspects of the discourse more memorable or impactful (Talbot, 2007).

According to scholars Gunther Kress and Theo van Leeuwen (2001), English language media discourse often includes not only textual but also visual and auditory

elements. These multimodal features (such as images, videos, and soundbites) further complicate the distribution of attention, as they compete with text for cognitive resources. Understanding how attention is divided between these elements is critical in the analysis of media communication. The cognitive theory provides insight into how audiences process multiple forms of input simultaneously and how this impacts the retention of information (Kress, G. & T. van Leeuwen, 2001).

In media discourse, where information is abundant, attention becomes a valuable commodity. The constant flow of news, advertisements, and social media content can lead to cognitive overload, where the audience struggles to process all the incoming information. The cognitive theory of attention distribution provides tools to study how media consumers prioritize certain pieces of information over others, often leading to selective attention or information fatigue.

Taking everything into consideration, the cognitive theory of attention distribution plays a pivotal role in understanding how individuals engage with language and text. This theory provides valuable insights into how attention is allocated across various linguistic elements, balancing focus amidst competing stimuli. By examining cognitive processes such as working memory, perceptual filtering, and schema-based understanding, we gain a clearer picture of how attention shapes language comprehension and production. The integration of cognitive theory with linguocognitive models enhances our understanding of how attention facilitates effective communication and information processing. This knowledge is particularly relevant in analyzing media discourse, where attention management is crucial for influencing public perception amidst a flood of information. As we continue to explore these theories, we uncover strategies to optimize cognitive resources, improve communication, and address the challenges of information overload in modern media landscapes.

Conclusions to Chapter One

In the first chapter, we have explored the intricate landscape of modern English language media discourse through a multimodal lens.

1. We began by examining the dynamic nature of media discourse, highlighting its multimodal characteristics that incorporate various modes such as verbal, visual, and auditory elements to convey messages effectively. It is important to underline that discourse refers to the use of language in various forms—spoken, written, and nonverbal—to convey meaning in different contexts. It includes how language is structured and used to communicate effectively. While media discourse is a specific type of discourse occurring within mass media. It involves the use of language and other semiotic resources (like images and audio) across media platforms (newspapers, TV, online) to inform, entertain, and persuade audiences. It often combines multiple modes of communication and employs strategies to influence public perception.

In this system multimodality is one of the key characteristics of media discourse. Multimodal perspective is connected with it by examining how various modes—such as text, images, audio, and video—work together in media content. It helps understand how these elements combine to enhance message delivery, engage audiences, and create richer, more nuanced communication. This multimodal perspective underscores the complexity and richness of contemporary media texts, illustrating how different modes interact synergistically to capture and sustain audience attention.

2. We delved into the genre variations within English language media discourse, recognizing that different genres employ distinct linguistic and stylistic features to cater to specific audience expectations and communicative purposes. We mentioned such types of mass media discourses based on the genre-specific format of the mass media:
 - 1) news discourse (genres: news note, news with expert comments);
 - 2) reportage (genre: reportage);
 - 3) informational and analytical (genres: analytical article, editorial, correspondence, analytical review, analytical interview);
 - 4) essayistic (genres: essay, editorial column);
 - 5) advertising (genres: slogan, advertising article, advertisement);
 - 6) PR discourse (genres: press release, media kit).

This exploration emphasizes the role of genre in shaping attention distribution strategies, as genres vary in their ability to engage and maintain audience attention through different rhetorical and narrative techniques.

3. Building upon these insights, we introduced the cognitive theory of attention distribution in language and text, which provides a theoretical framework for understanding how attention is allocated and managed within media discourse. In English mass media discourse, cognitive theory explores how media content affects how audiences perceive, interpret, and remember information. It looks at how media influences mental processes, shapes mental images, and uses framing and persuasion to impact public opinion. This theory elucidates the cognitive processes involved in audience engagement, highlighting factors such as salience, coherence, and relevance that influence attention allocation across different modalities and genres.

We also described three theory-based assumptions that cognitive theory offers about how people perceive information from words and pictures: Dual Channel Assumption, Limited Capacity Assumption, Active Processing Assumption.

It was important to compare linguocognitive theory and cognitive theory of attention distribution in speech and text that are interconnected concepts that explore how speech is produced and understood. They investigate how individuals use cognitive resources to process linguistic information and how they focus their attention on important aspects of text or speech.

CHAPTER TWO. VERBAL AND NON VERBAL MEANS IN MODERN ENGLISH LANGUAGE MEDIA DISCOURSE: PRACTICAL ASPECT

2.1. Verbal means in managing the addressee's attention in the present-day English language media discourse

In the 21st century in the works of G. Kress (2001, 2003, 2006, 2009), T. Van Leeuwen (2001), C. Jewitt (2005), verbal and non-verbal means are considered within the framework of multimodality. Particularly important studies are: "Multimodality: A Social Semiotic Approach to Contemporary Communication" (2009), "Multimodal Discourse" (2001), in which the specificity of multimodal text and discourse is substantiated, and their differential features are outlined.

In the contemporary world, media discourse plays a pivotal role in shaping public opinion and influencing the way information is consumed and processed. As media outlets compete for audience attention in an increasingly saturated information landscape, the strategic use of language has become a powerful tool in capturing and maintaining the interest of the addressee. Verbal means, in particular, serve as key mechanisms for managing attention within media discourse, allowing content creators to guide interpretation, highlight important messages, and evoke desired reactions from their audiences. The ability of media to frame news and other forms of discourse hinges on its use of these verbal tactics, which shape not only what is communicated but also how it is understood.

Stylistic devices are widely used in media to emphasize key messages, evoke emotions, and enhance the persuasive impact of a piece. Techniques such as repetition, metaphors, hyperbole, and rhetorical questions are commonly found in headlines, news reports, and opinion pieces. Repetition, for instance, ensures that specific information remains salient in the audience's mind, while metaphors provide vivid imagery that simplifies complex ideas, making them easier to grasp and more memorable. In modern media, especially in fast-paced digital environments, the use of soundbites—short, striking statements—is a common rhetorical device. These soundbites are designed to

catch the audience's attention instantly and are often repeated across various platforms to reinforce a particular narrative.

In media discourse, various stylistic devices are employed to capture and maintain the audience's attention. These devices operate across different linguistic levels, each contributing to the overall communicative effect. The classification of linguistic levels and their devices will help us to analyze the following speeches.

1. **Lexico-semantic devices.** At the lexical and semantic level, various stylistic devices are used to add richness to the content and evoke emotional responses, which naturally draws attention:
 - metaphors — used to create vivid imagery and convey complex ideas through comparison;
 - emotionally charged language — words chosen to provoke strong emotional responses;
 - word choices — the selection of words to influence tone and impact;
 - use of contrast — juxtaposing opposing ideas to highlight differences;
 - allusion — references to well-known events, figures, or works to evoke associations;
 - figurative language and idioms — non-literal language that conveys deeper meanings through common expressions;
 - colloquial and informal language — using everyday speech to establish a connection with the audience.
2. **Grammatical devices.** These devices focus on the structure and form of language within a sentence:
 - passive voice — a grammatical construction where the subject receives the action, often used to shift focus or de-emphasize the agent;
 - standardization and clichés — conventional, predictable phrases that provide familiarity or reliability in communication.
3. **Syntactic devices.** These relate to the arrangement of words and sentence structures:
 - repetition — reiterating words or phrases to emphasize a point or idea;

- rhetorical questions — questions posed to make the audience think, not expecting a direct answer;
- short, direct sentences — simple sentence structures that convey clarity and impact;
- longer, more complex sentences — sentences with multiple clauses or elaborate structure for detailed explanations or more nuanced arguments;
- order of information — structuring content to guide the audience's understanding and maintain focus;
- parallelism — the repetition of syntactical structures to create rhythm and balance;
- antithesis — placing two contrasting ideas in parallel structures to highlight opposition.

4. **Figurative devices.** These are imaginative, creative devices that go beyond literal meaning:

- hyperbole — exaggeration for emphasis or dramatic effect;
- allusion — a reference to something outside the text that evokes specific knowledge or feelings in the audience;
- expressiveness and emotional appeal — language crafted to evoke strong emotional responses and engage the audience on a deeper level.

Verbal means are employed at all linguistic levels to capture the addressee's attention in media discourse. This classification into different linguistic levels—lexico-semantic, grammatical, syntactic, and figurative—helps to better understand how different language aspects work together to achieve the goal of maintaining the audience's focus. By examining each of these levels, we can analyze the ways in which they contribute to engaging the addressee and keeping their attention fixed on the message being conveyed.

We took a debate video from *The Boston Globe* channel about “*Highlights from the Trump-Harris presidential debate*” (2024, September 11, retrieved from <https://www.youtube.com/watch?v=OQgE0ETV81s>) for analyzing the strategic use of

stylistic devices commonly employed in media discourse to emphasize key messages, evoke emotions, and enhance the persuasive impact of each argument.

Throughout the debate, **repetition** is one of the most notable techniques used, particularly by Donald Trump. He frequently repeats phrases such as *“I don’t care”* and *“That’s up to her”*, especially when addressing his opponent’s racial identity. This repetition reinforces his point that racial identity is unimportant to him, which he wants to resonate with the audience. Additionally, when discussing his political stance, Trump repeatedly says, *“It’s a lie”*, referring to his opponent’s claims, ensuring that this phrase sticks with viewers and casts doubt on the opponent’s statements. Similarly, he repeats phrases like *“we’re a failing nation”* and emphasizes the magnitude of problems facing the country, painting a dire picture of the present state of America.

Another prominent stylistic device is **hyperbole**. In the same debate video *“Highlights from the Trump-Harris presidential debate”* Trump uses exaggerated claims to stir emotions and capture the audience’s attention. For example, he asserts, *“we’ll execute the baby”* and *“they’re eating the pets of the people that live there”* when discussing topics like abortion and immigration. These statements are not factual but are deliberately crafted to shock and provoke fear, helping him emphasize what he views as extreme or dangerous policies. His claims about crime and chaos associated with immigration, for example, are meant to alarm the public and galvanize support through fear-based rhetoric.

Metaphors and vivid imagery are also present in the debate. Harris uses metaphorical language to contrast her opponent’s focus on divisive tactics, saying Trump’s approach is to *“divide the American people”*. This metaphor conveys a simplified, yet impactful, image of Trump as someone whose rhetoric and policies actively tear the country apart, rather than unify it. Harris also uses metaphorical language when discussing reproductive rights, stating that denying survivors of assault the right to decide about their pregnancies is *“immoral”*. This moral framing serves to heighten the emotional gravity of the issue for the audience.

Rhetorical questions are used by both speakers to challenge the audience and imply answers that align with their arguments. Harris asks, *“Would you support any*

restrictions on a woman's right to an abortion?” to frame the abortion debate in a way that puts Trump on the defensive. Similarly, Trump utilizes rhetorical questions like “*Does that sound familiar?*” to suggest that Harris’s arguments are predictable or flawed, directing the audience to question the validity of her stance.

In modern media, *soundbites* play a critical role, and this debate is no exception. Trump's short, striking statements like “*She's a Marxist*”, and Harris's pledge to “*proudly sign it into law*” when discussing Roe v. Wade protections, are designed to be memorable and easily shared across various platforms. These soundbites encapsulate the crux of their arguments and are likely to be repeated in media coverage, reinforcing their narratives.

We see that both Trump and Harris skillfully employ stylistic devices such as repetition, hyperbole, metaphors, rhetorical questions, and soundbites to manage the audience’s attention, strengthen their points, and evoke emotional responses. These techniques are integral to modern political communication, particularly in fast-paced media environments where soundbites and memorable phrases carry significant persuasive power.

Word choice is also a critical factor in shaping audience perception. Media outlets often select specific words with strong connotations to convey subtle bias or to provoke emotional responses. For example, the difference between calling a group “protesters” versus “rioters” can significantly influence the audience’s interpretation of an event. The use of loaded language, such as emotionally charged words or phrases, is another technique frequently employed to stir attention. Adjectives like “devastating,” “outrageous,” or “groundbreaking” are deliberately used to provoke immediate interest, drawing the reader or viewer in by creating a sense of urgency or drama.

The analysis of the Harris-Trump debate demonstrates the strategic use of word choice to shape audience perception and provoke emotional responses, as outlined in the theory of media discourse manipulation. First, the use of **emotionally charged language** is prominent. For example, Donald Trump calls Kamala Harris a “*Marxist*”, and adds that electing her would lead to “*the end of our country*”. Both terms carry

strong negative connotations and are strategically chosen to provoke fear and distrust among the audience. Labeling someone a Marxist not only suggests radical political views but also triggers associations with historical and ideological conflict, tapping into deep-seated anxieties. The phrase “*the end of our country*” amplifies the threat, creating a sense of urgency and impending disaster. This type of language stirs immediate emotional responses, leading the audience to view Harris as dangerous or extreme, whether or not these claims are factually grounded.

Similarly, Harris uses powerful adjectives like “*immoral*” and “*outrageous*” when discussing Trump’s stance on abortion rights. Describing abortion bans as “*immoral*” is not merely a statement of disagreement but an attempt to frame the opposing view as ethically unacceptable. This loaded language aims to trigger an emotional reaction from the audience, making the issue appear not just as a policy debate but as a fundamental moral crisis.

Both candidates frequently deploy **word choices** that convey subtle bias. For example, Trump refers to Harris’s policies as “*defunding the police*” in an accusatory tone, associating her with disorder and lawlessness. Harris counters by referring to “*Trump abortion bans*” that allegedly criminalize healthcare providers. Here, attaching Trump’s name to controversial policies personalizes the issue, casting it as his direct doing and ensuring that he is perceived as the antagonist in this debate. The specific labeling – “*Trump abortion bans*” versus simply “*abortion restrictions*” - is designed to provoke a negative reaction.

Another technique evident in the debate is the **use of contrast** in word choices to manage perceptions. Trump’s use of the phrase “*new form of crime*” when discussing immigration suggests that there is an unprecedented, emerging threat, despite contradicting data cited by the moderator indicating that violent crime is decreasing. By labeling migrant crime as something novel and dangerous, Trump attempts to shift the focus of the debate to fear and lawlessness, regardless of the facts. The contrast between Trump’s words and the factual evidence provided by the moderator creates cognitive dissonance, but Trump’s assertive word choices still work to maintain audience attention and drive home his narrative of a “*failing nation*”.

The exchange on democracy features also word choices that are highly evocative. Trump's assertion that he's been "*weaponized*" against and has "*taken a bullet to the head*" represents hyperbolic language aimed at generating sympathy and portraying himself as a victim of the political system. This vivid imagery is designed to invoke strong emotional reactions from his supporters, portraying him as embattled and unjustly persecuted, while positioning his opponents as aggressors.

The debate illustrates the theory that word choice plays a crucial role in shaping audience perception. Through the use of emotionally charged language, subtle bias, and vivid imagery, both candidates strive to manage the audience's attention and provoke specific emotional responses. The careful selection of words demonstrates how language can be used as a tool to direct attention, frame issues, and influence public opinion.

Syntactic structures play a fundamental role in how information is presented and understood. Short, direct sentences are often used in breaking news to convey a sense of immediacy and importance, while complex, layered sentences may be employed to provide depth and context. Sentence length, order, and punctuation can be manipulated to direct the addressee's attention to specific points, creating emphasis where needed. Headlines, in particular, are crafted using a combination of syntactic and lexical choices to maximize impact. The use of passive voice, for instance, can obscure agency, shifting focus onto the outcome or effect rather than who is responsible, which can subtly guide audience interpretation.

The media discourse about the Harris-Trump debate employs various syntactic structures to control the flow of information and direct the audience's attention, aligning with the theory that sentence construction and order can subtly influence interpretation.

One key aspect is the use of **short, direct sentences** to convey urgency and importance. Trump often speaks in brief, declarative sentences like "*I don't care*", "*I couldn't care less*" and "*It's a lie*". These short statements are designed to sound definitive and straightforward, making it easier for the audience to grasp his point quickly and without ambiguity. This approach can be particularly effective in a debate

setting where time is limited and each candidate aims to maximize their impact in concise bursts of information.

On the other hand, **longer, more complex sentences** are used to provide additional context and depth, as seen in Harris's responses. For instance, when she says, *"I do believe that the vast majority of us know that we have so much more in common than what separates us, and we don't want this kind of approach that is just constantly trying to divide us"*, her sentence structure adds layers of meaning. The length and complexity here emphasize nuance, presenting her stance as more thoughtful and less reactive. This contrast in syntactic choices helps create different impressions of the two candidates—Trump's short, direct sentences may seem more aggressive or assertive, while Harris's longer sentences could be perceived as more reasoned or empathetic.

The **order of information** in sentences is also manipulated to direct the audience's attention. Trump often places the most inflammatory or emotionally charged phrases at the beginning of his statements, such as, *"She's a Marxist. Everybody knows she's a Marxist"*. By front-loading his sentences with these accusations, he ensures that the audience's focus is immediately drawn to his main argument before any elaboration. Harris, in contrast, structures her sentences in a way that builds toward a point, such as when she says, *"Donald Trump hand-selected three members of the United States Supreme Court with the intention that they would undo the protections of Roe v Wade, and they did exactly as he intended"*. Here, the sequence builds tension, leading the audience to the conclusion she wants to emphasize.

The use of **passive voice** is another notable syntactic strategy. Passive constructions can obscure agency, which shifts the focus away from who is responsible for an action and toward the outcome itself. For example, Trump uses the passive voice when discussing crime: *"Crime is up through the roof"* and *"We have a new form of crime. It's called migrant crime"*. By framing these statements passively, Trump directs attention to the perceived problem—rising crime rates—without focusing on the cause or responsibility. This allows him to amplify the severity of the issue without directly engaging with solutions or accountability.

In contrast, *active voice* is used to clearly assign responsibility, especially when making accusations or pledging actions. For example, Harris uses the active voice when she states, “*Donald Trump hand-selected three members of the United States Supreme Court*”. This construction leaves no ambiguity about who is responsible for the outcome she is criticizing, ensuring that the audience directly associates Trump with the decision.

The use of headlines-like statements is also evident in both candidates’ speech patterns. These often resemble the kind of impactful, attention-grabbing phrases used in media headlines. For example, when Trump declares, “*It will be the end of our country*”, or Harris asserts, “*A survivor of a crime... does not have the right to make a decision about what happens to their body*”, they are using syntactic choices similar to headlines to create maximum emotional impact. These statements are designed to stand out in the debate and be memorable to the audience, much like a headline that seeks to encapsulate the essence of a story in just a few words.

We see that the syntactic structures in the debate video—such as sentence length, order, passive vs. active voice, and headline-like statements—are strategically employed by both candidates to manage attention and influence interpretation. Short, direct sentences emphasize urgency, while more complex constructions add nuance. Passive voice obscures agency, whereas active voice assigns responsibility, and impactful, headline-like statements ensure that key points remain memorable. These syntactic choices align with the theory that they play a crucial role in shaping how information is presented and understood by the audience.

Persuasion is a core function of media discourse, especially in advertising, political commentary, and opinion journalism. Techniques like appeals to ethos, pathos, and logos (credibility, emotion, and logic, respectively) are regularly deployed to influence public opinion. Emotional appeals (pathos), in particular, are powerful tools for grabbing attention and maintaining audience engagement, especially in cases where the topic itself may not be inherently attention-grabbing. For instance, emotional storytelling in news pieces about human suffering or triumph can captivate audiences

by forging a personal connection, prompting them to stay engaged with the content for longer.

In analyzing the debate video between Kamala Harris and Donald Trump through the lens of media persuasion, particularly using pathos (emotional appeal), ethos (credibility), and logos (logic), we see clear instances of how they aimed at influencing public opinion.

Ethos is used to establish credibility and moral authority. Kamala Harris, for instance, draws on her identity as a policymaker and her moral stance on key issues, such as abortion. Her statement, *“I pledge to you, when Congress passes a bill to put back in place the protections of Roe v Wade, as President of the United States, I will proudly sign it into law”*, appeals to her ethical standing as someone committed to women’s rights. This establishes her as a trustworthy candidate who will act on behalf of the people. Trump's counter, *“I'm not in favor of abortion, but it doesn't matter because this issue has now been taken over by the states”*, attempts to shift the focus to the process, positioning himself as a defender of states’ rights rather than the controversial aspects of the debate. However, Harris's attack on Trump’s legal issues - *“someone who has been prosecuted for national security crimes, economic crimes, election interference”* - attempts to undermine his credibility. By listing these accusations, Harris draws on ethos to position herself as morally superior and to discredit Trump’s authority on legal and ethical matters.

Pathos, or emotional appeal, plays a central role in both candidates’ strategies. Harris appeals to the emotional experience of women in the abortion debate, stating, *“A survivor of a crime, a violation to their body, does not have the right to make a decision about what happens to their body next. That is immoral”*. Here, Harris uses emotionally charged language to elicit empathy for victims of sexual violence, portraying abortion restrictions as an ethical violation. By using vivid and emotionally compelling language, she forges a personal connection with her audience, making it difficult to ignore the human impact of the laws she criticizes. Trump, on the other hand, employs emotional storytelling, a common pathos technique in media discourse. His description of *“people eating the pets of the people that live there”* in Springfield

is an exaggerated and emotive image that aims to evoke shock and outrage in the audience. Though later debunked by the moderator, this dramatic narrative is designed to elicit fear and concern over crime and immigration, key issues in Trump's platform. The aim is to trigger emotional responses, which can often overshadow logical reasoning in the heat of political debates.

Both candidates appeal to **logos**, or logic, in their arguments, though in different ways. Harris uses factual information to support her position on abortion: "*There is no state in this country where it is legal to kill a baby after it's born*". She counters Trump's emotional argument with a clear, factual refutation, appealing to the audience's rational side. In doing so, she presents herself as grounded in reality and law, using logical arguments to dismantle what she portrays as Trump's emotional and misleading rhetoric. Trump, on the other hand, leans on logos when discussing his role in the Supreme Court appointments. He argues, "*I did something that nobody thought was possible. The states are now voting*", presenting this as a logical solution to a long-standing divisive issue. By framing the return of abortion rights to the states as a democratic process, Trump appeals to reason and offers this outcome as a common-sense resolution to the country's division over abortion. This aligns with his broader message of restoring power to the states and reducing federal intervention.

In this debate, both Harris and Trump deploy rhetorical strategies aligned with ethos, pathos, and logos to manage the attention of their audience and influence public opinion. Harris's emphasis on moral authority and emotional appeals positions her as a compassionate, credible leader, while Trump's appeal to emotion through vivid, dramatic stories and his logical framing of states' rights paints him as a defender of traditional values and local governance. Each candidate strategically uses these techniques to persuade and engage their audience, reflecting the theory that persuasion is at the heart of media discourse, particularly in political settings.

In the competitive world of contemporary media, capturing and maintaining the attention of audiences is crucial, but the strategies employed go beyond mere information delivery. Media discourse often involves a sophisticated interplay of verbal and stylistic means to subtly manipulate perceptions, frame narratives, and

direct focus toward specific viewpoints or ideas. The manipulation of attention in media is deeply intertwined with the use of stylistic techniques that enhance the verbal tools used to manage audience engagement. T. van Dijk (2006) claims that “manipulating people involves manipulating their minds, that is, people’s beliefs, such as the knowledge, opinions and ideologies which in turn control their actions”.

According to Vanderveken (1999), “language manipulation is implemented through purposeful and conscious application of certain features of the use of language expressions” (p. 378). For his part, Zirka (2005) notes that “language manipulation is a type of manipulative influence directed at the recipient's behavioral and cognitive spheres of activity, which is actualized by linguistic means and manifests itself implicitly” (p. 5).

This opinion is shared by other researchers, stressing that language manipulation is the use of language tools to influence the thoughts, feelings or behavior of another person without their conscious consent or understanding of the content of this influence, which includes the use of various language techniques, such as persuasive arguments, emotional load, manipulative techniques aimed at creating certain ideas, stereotypes or perceptions (Дацишин, 2014; Дудечко, 2013; Росінська, 2019). Language manipulation can be used in various areas of communication: political propaganda, advertising, public speaking, mass media, etc. It can manifest itself in various forms, from the use of certain words and expressions to grammatical constructions or logical arguments aimed at influencing people's ideas and beliefs.

Manipulation is a psychological tactic that uses language skillfully to subtly alter a person's real intentions or desires. In media discourse, it involves influencing the recipient through verbal means, leading them to adopt thoughts or actions that serve the manipulator's personal or psychological interests. Since communication is fundamental to human interaction, manipulation is seen as both a sociolinguistic and psycholinguistic process, with language being a key tool.

This manipulation occurs at various linguistic levels—morphology, lexis, and syntax—and through the use of figures of speech like metaphors, hyperbole, and irony. These stylistic elements create vivid imagery, shifting attention from logical

understanding to emotional response, thus amplifying the manipulator's control over how reality is perceived.

To harness the manipulative potential in media discourse, journalists use a range of expressive techniques such as metaphors, similes, personification, allusion, irony, litotes, antithesis, repetition, inversion, parallelism, and parcelling. These tools make the text more expressive and amplify its manipulative power (Смушинська, 2009).

Analyzing the media discourse video from *BBC News* called “*DNC: Hillary Clinton tells Democrats Kamala Harris 'writing a new chapter'*” (2024, August 20, retrieved from https://www.youtube.com/watch?v=kV_arY8NUQU) within the framework of media manipulation and stylistic techniques reveals how the discourse subtly directs attention, shapes perceptions, and engages readers through a variety of verbal and stylistic techniques. The speech employs a range of linguistic and rhetorical devices to evoke emotion, build credibility, and direct the audience's focus toward specific political and ideological messages, aligning with the theories on language manipulation discussed.

In this speech by Hillary Clinton, we can analyze how the manipulation of attention and perceptions is executed through a variety of verbal and stylistic techniques. The speech employs a range of linguistic and rhetorical devices to evoke emotion, build credibility, and direct the audience's focus toward specific political and ideological messages, aligning with the theories on language manipulation discussed.

A key aspect of media discourse manipulation is the framing of events and people. Clinton employs this technique by framing Kamala Harris’s candidacy as part of a larger, symbolic struggle for freedom and progress. The **metaphor** of breaking the “*glass ceiling*” is central here, suggesting that Harris’s potential victory would not just be a political achievement but a moment of societal transformation. This metaphor implicitly positions those opposed to Harris as being against progress, thus subtly manipulating the audience's perception of the stakes in the election.

Hyperbole, another tool often used to manipulate attention, is evident in Clinton’s description of Trump’s record: “*The first person to run for president with 34 felony convictions*”. While this statement is grounded in fact, the dramatic emphasis

amplifies its significance, triggering a strong emotional reaction from the audience. This hyperbolic statement not only discredits Trump but also directs attention away from policy discussions and towards his legal troubles, shaping the audience's focus on his character flaws rather than substantive issues.

Clinton's use of **historical allusions** is another manipulative technique that ties the present moment to revered figures and events, such as the women's suffrage movement and the ratification of the 19th Amendment. By invoking these historical moments, Clinton connects the audience's current political choices with broader, more universal struggles for justice and equality. This allusion operates on a subconscious level, encouraging the audience to view Harris's candidacy as a historic and moral imperative, rather than just a political choice.

Repetition is used throughout the speech, particularly in phrases like "keep going". This repetition creates a rhythm that reinforces key messages and makes them more memorable. **Parallelism** is also employed, as seen in the list of freedoms Clinton envisions: "*the freedom to work with dignity*", "*freedom from fear*", and "*freedom from violence*". This technique enhances the emotional and persuasive impact of the speech, making the audience feel as though these freedoms are tangible goals that can be achieved by supporting Harris.

Clinton uses **antithesis** to contrast Harris and Trump, emphasizing the moral and ideological gulf between them. While Clinton frames Harris as a champion of the people, with phrases like "*Kamala has the character, experience, and vision to lead us forward*", she contrasts this with Trump's self-serving nature: "*Donald only cares about himself*". This technique subtly manipulates the audience into seeing Harris as a selfless leader and Trump as a figure of corruption and egotism.

Through the use of emotional appeal, historical allusions, repetition, metaphors, and hyperbolic framing, Clinton's speech exemplifies the sophisticated manipulation techniques common in political media discourse. These stylistic devices are not just used to convey information but to subtly amplify the persuasive impact of speech, aiming to guide the audience toward a specific ideological and emotional response.

An important feature of modern mass media is the use of typical modern methods of presenting material, the use of relevant lexical units. Attempts to make the material attractive push journalists to search for "fresh" vocabulary, use non-standard emotional and expressive units.

Media language is the entire corpus of texts produced and distributed by mass media in the virtual media space;

- is a stable intra-language system, characterized by a certain set of linguistic-stylistic properties and features;

- is a special sign system of a mixed type with a certain ratio of verbal and audiovisual components, specific for each of the media: print, radio, television, Internet.

One of the important features of mass media texts of almost all genres is the combination of message and action elements. Although the main function of mass communication is considered to be the transmission of information, this transmission is quite rarely completely neutral, i.e. absolutely not conditioned by elements of influence on the audience.

Among the actual linguistic and stylistic features of the language of the news text, the totality of which distinguishes it from the language of other functional styles, can be named:

- 1) "a high degree of standardization of the means used. A large percentage of stable and clichéd expressions, various journalistic stamps, metaphors, standard terms and names, etc. This feature, first of all, is characteristic of information and news materials and reflects the desire of their authors to create an impression of absolute objectivity and impartiality;

- 2) expressiveness of language as a way of attracting the attention of the reader, expressing the attitude to the information being transmitted, the placement of evaluative accents, etc., the presence of evaluative epithets, direct appeals to the reader;

3) extensive use of figurative phraseology and idiomatic vocabulary (both literary, colloquial, and colloquial), including “deformed idioms”, word games, puns, proverbs and sayings (often also in a “deformed form”);

4) saturation with the most diverse realities (of social, political and cultural life), allusions and quotations;

5) turning to colloquial, low, slang and profanity with the aim of expressing a certain attitude of the author of the material, creating a certain image and stylistic effect” (Почапська-Красуцька, 2010).

For analyzing the points mentioned above we took the same discourse as before - “*DNC: Hillary Clinton tells Democrats Kamala Harris 'writing a new chapter'*”. This speech can be analyzed using the linguistic and stylistic features typical of news texts, as outlined in the theory by Pochapska-Krasutska (2010).

The speech employs a high degree of **standardization and clichés**. The speaker uses familiar phrases such as “*the future is here*” and “*keep going*” to create a sense of continuity and reliability. These expressions are not unique but are part of the common political lexicon, helping to frame the message within accepted political narratives. For instance, the repetition of “*keep going*” reinforces a sense of perseverance and collective effort, a common theme in political rhetoric.

The speech is also notable for its **expressiveness and emotional appeal**. The speaker aims to engage the audience through personal anecdotes and historical references. For example, the mention of “*my mother*” and her experiences before women had the right to vote, and the recounting of the story of Charley Chisum, evoke a sense of historical progress and personal connection. These elements are designed to stir emotions and create a bond with the audience, emphasizing the stakes of the election and the importance of continuing the fight for progress.

The use of **figurative language and idioms** is also prominent. Phrases such as “*breaking through the highest hardest glass ceiling*” and “*putting cracks in the glass ceiling*” are metaphors that vividly depict the struggle for gender equality and the progress being made. These expressions are intended to create powerful imagery that resonates with the audience’s sense of overcoming barriers and achieving success.

Moreover, we noticed that the speech is saturated with references to historical and current events, and this stylistic device is called **allusion**. The speaker alludes to the 19th Amendment, Geraldine Ferraro's vice-presidential nomination, and the struggles of various political and civil rights figures. These references serve to ground the speaker's arguments in a broader historical context, reinforcing the narrative of progress and the ongoing fight for rights and equality. For example, the story of Tennessee's role in ratifying the 19th Amendment is used to highlight historical milestones and their impact on current political dynamics.

The use of **colloquial and informal language** is also evident. Expressions like "*crazy conspiracy rabbit holes*" and "*get driven down*" are used to create a sense of relatability and direct engagement with the audience. This informal language helps to differentiate the speaker from political opponents and to foster a sense of camaraderie with the audience.

And last but not least, the speech effectively employs **contrasts and criticisms** to persuade the audience. The speaker contrasts the virtues of Kamala Harris with the perceived failures of Donald Trump, using direct criticisms to highlight differences between the candidates. For example, Trump is described as "*the first person to run for president with 34 felony convictions*", a stark contrast to Harris's positive attributes and accomplishments. This approach is designed to underscore the importance of the election and persuade the audience to support Harris.

We see that the speech uses a blend of standard expressions, emotional appeals, figurative language, historical references, and informal language to engage the audience and drive home its message. These elements are characteristic of modern media language, reflecting both the strategies used to attract attention and the desire to influence public opinion.

In conclusion, verbal means play a fundamental role in managing the addressee's attention in present-day English media discourse. The analysis demonstrates that Both the debate between Kamala Harris and Donald Trump and Hillary Clinton's speech at the DNC exemplify how rhetorical strategies and stylistic techniques are used to influence perceptions and engagement.

In the debate, candidates employed ethos, pathos, and logos to assert credibility, evoke emotions, and present logical arguments. Harris leveraged moral authority and emotional appeals to position herself as a compassionate leader, while Trump used dramatic narratives and logical arguments to frame himself as a defender of traditional values. These rhetorical strategies reflect the core functions of media discourse—persuasion and attention management—highlighting how emotional and logical appeals can be strategically deployed to sway public opinion.

Hillary Clinton's speech further demonstrates how media discourse utilizes various stylistic techniques to manipulate attention and perception. The use of metaphors, hyperbole, and historical allusions served to create vivid imagery, evoke emotional responses, and frame political messages within a broader historical and ideological context. Clinton's speech strategically employed repetition, figurative language, and contrasts to reinforce key themes and persuade the audience, showcasing the sophisticated methods used in modern media to guide public perception and behavior.

Both examples underscore that media discourse is not merely about information transmission but involves a deliberate and nuanced approach to influence. Through the manipulation of language and stylistic devices, media practitioners craft messages that resonate emotionally, build credibility, and frame narratives, ultimately guiding the audience's understanding and engagement. This interplay of verbal and stylistic elements highlights the pivotal role of language in shaping public discourse and underscores the importance of critical analysis in discerning the underlying motives and effects of media communication.

2.2. Non-verbal means in managing the addressee's attention in the present-day English language media discourse

Linguistics has long had a certain lacuna regarding non-verbal means. They were not considered equal to verbal ones, sometimes they were completely ignored. With the development of information technologies, scientists involuntarily had to revise their approaches, paying attention to non-verbal units, which, according to the analysis,

contribute to establishing a closer, closer contact with the recipient, demonstrate the speaker's inner state, conveying positive or negative emotions, provoke a continuous exchange of information, compensating at the same time, it is impossible to communicate directly.

It is worth agreeing with the fact that being the carriers of certain information, non-verbal means attract the attention of the addressee, and the full acquisition of information from the text becomes impossible without their decoding and interpretation. And if many non-verbal signs are usually easy to decipher, then one can find a large number of examples when the recipient, who does not belong to this society, cannot understand some elements in the composition of the media text.

Unlike paralinguistics, graphic linguistics considers only those non-verbal means used in writing (in handwritten or printed messages). In paralinguistics, the subject of research is not only written non-verbal means, but also oral ones (proxemics, takesics, kinesics, etc.).

The process of communication is carried out not only with the help of verbal language, but also with the help of non-verbal means - a parallel and often richer language of communication, the elements of which are not words, but facial expressions, gestures, spatial and time frames, intonation and tempo-rhythmic characteristics of speech, etc.

The vast majority of scientists note that the content of a charismatic message is less important than the way it is expressed and transmitted to the audience (Holladay, & Coombs, 1994; Niebuhr, Brem, Novák-Tót, & Voße, 2016), in particular, non-verbal means are important, ranging from body language, eye contact, postures, gestures, facial expressions, appearance, smiles to the melodic characteristics of the speaker's voice and are universal for various types of communication. According to many experts, rhetoric plays a special role in the success (Conger, & Kanungo, 1998) of the influence of a charismatic speaker on the audience, as well as expressiveness (expressiveness) of speech and the means by which it is achieved.

In the video *“Donald Trump speaks for the 1st time on the assassination attempt”* (2024, July 19, retrieved from

<https://www.youtube.com/watch?v=LHd447EafFY>) non-verbal means play a critical role in capturing and managing the attention of the audience. Trump's speech, delivered in the aftermath of an assassination attempt, is rich in both verbal and non-verbal strategies that underscore his message, evoke emotion, and sustain the engagement of his audience. We analyzed a clear example of how non-verbal means can be used to manage the attention of the audience, manipulate audience attention and potentially have a negative effect. His use of non-verbal elements such as facial expressions, body language, and vocal modulation served to reinforce his message while subtly influencing the audience's perception.

Trump's body language throughout the speech is purposeful, amplifying the tension and emotional weight of his words. From the moment he steps onto the stage, he appears composed. His upright posture and minimal movement conveyed steadiness and dominance, emphasizing his position of authority. By maintaining controlled eye contact with the audience, Trump created a direct and confrontational dynamic with viewers. This use of proxemics — spatial relationships in communication — reinforced his leadership role and gave the impression of confidence and control. Such non-verbal dominance can manipulate the audience into viewing him as a powerful, unwavering figure, heightening his influence over both domestic and international audiences.

Facial expressions are also a significant component of Trump's non-verbal communication. For instance, it can be observed in Figure 2.1. His face often transitions from solemnity to moments of raised intensity, particularly when recalling the details of the assassination attempt or discussing his gratitude to the crowd and Secret Service. These shifts in expression guide the audience's emotional response, enhancing their empathy and investment in his narrative. Trump's use of facial expressions signals control over the situation and asserts his position as a leader who survived adversity, further engaging his supporters. This controlled expression could have the psychological effect of making the audience feel that these issues were being handled in a calm, calculated manner, even as the content of the speech addressed highly volatile subjects.



Figure 2.1. Donald Trump during his speech

Vocal modulation is another key non-verbal element. Trump frequently lowers his voice for dramatic effect, especially when describing the moment, the bullet nearly took his life. These deliberate shifts in volume, along with extended pauses, heighten suspense and allow the audience to absorb the gravity of his words. Trump's varied intonation enhances the emotional arc of the speech, holding the audience's attention through both verbal content and auditory cues.

Additionally, Trump's pacing plays a role in emphasizing particular moments. He slows down when discussing his close encounter with death, allowing the suspense to build, and then quickens the pace when recounting the response of the Secret Service. This variation in tempo mimics the emotional highs and lows of the story, keeping the audience on edge and ensuring their focus remains on him.

Donald Trump's use of non-verbal communication in this speech is an integral part of his rhetorical strategy. Through carefully controlled body language, facial expressions, and vocal modulation, he not only captures but also maintains the attention of his audience. The calculated use of non-verbal means ensured that the audience remained attentive to the message while projecting an image of authority and control. These non-verbal cues help to establish a closer connection with the audience, provoking a continuous exchange of emotions and solidifying Trump's role as a resilient leader in the eyes of his supporters. However, the effect of such

communication can be negative, as it may distort the audience's emotional response to critical global issues.

The peculiarity of non-verbal language is that its detection is determined by the impulses of our subconscious, and the lack of opportunity to fake these impulses allows us to trust this language more than the usual verbal channel of communication. A person learns non-verbal means of information transmission earlier than verbal ones. In adults, when making contact with strangers, the first impression is created thanks to the means of non-verbal communication (visual contact, expression).

In our thesis we mentioned about paralinguistics that refers to vocal features like tone, pitch, volume, speed, and vocal fillers (such as "um" or "uh") that complement verbal communication and add extra layers of meaning and emotion. In media, paralinguistics is deliberately employed to highlight key points, stir emotions, or generate a sense of urgency. For instance, a news anchor adjusts their tone and speaking pace to convey the gravity of breaking news, while using vocal fillers to keep the flow natural and engaging during live broadcasts (Отрода, 2024).

In Donald Trump's state of the nation address, his use of paralinguistics plays a key role in shaping the message and influencing the audience's perception. Paralinguistics, which refers to vocal features like tone, pitch, volume, speed, and vocal fillers, adds extra layers of meaning beyond the words spoken. In this speech, Donald Trump uses them to convey an impression of strength, control, and preparedness, which can manipulate the audience into focusing more on the image he presents rather than the substance of his message.

One of the key manipulative techniques is the control of tone and pitch. By maintaining a calm yet firm tone, especially when discussing sensitive or alarming topics, Trump projects an image of authority and stability. This approach minimizes emotional fluctuations, which can lead the audience to perceive him as composed and rational, even when the content of his speech may provoke fear or uncertainty. This manipulation works by influencing the subconscious, encouraging the audience to trust the speaker's calmness rather than critically assessing the message itself.

Additionally, the subtle modulation in vocal intensity enhances the manipulative effect. Small increases in vocal intensity at critical moments, such as when discussing Russia's military capabilities or issuing warnings to the West, serve to emphasize the seriousness of these points without appearing overly aggressive. This measured increase in intensity creates a sense of forewarning, causing the audience to perceive the message as credible and urgent. The restraint in his vocal delivery can lead to an implicit acceptance of the gravity of the situation without overt alarm, which subtly reinforces the speaker's control over the narrative.

Trump varies his speaking pace to convey urgency or reflection. When recounting the attack (*"I heard a loud whizzing sound and felt something hit me"*), he likely slows down to emphasize the gravity of the moment, building suspense. Slower delivery invites the audience to focus on the details of the event, heightening its emotional impact. In contrast, he speeds up when narrating the swift actions of the Secret Service, mirroring the rapid response during the crisis, adding a sense of urgency and intensity.

Trump's use of pauses contributes to the natural flow of his speech, making it seem less rehearsed and more conversational. By slowing his speech at key moments and introducing pauses, he allows the audience time to absorb and reflect on his words. This technique not only builds suspense but also reinforces the impression of careful consideration and thoughtfulness. The pauses contribute to the perception that Trump is a leader who meticulously plans his actions, which manipulates the audience into seeing him as calculated and authoritative. The absence of vocal fillers like "um" or "uh" strengthens the perception of confidence and control in Trump's speech. By avoiding these common hesitations, Trump projects an image of decisiveness and authority, reinforcing the emotional weight of his message. This deliberate absence contributes to the overall impression of being fully prepared and engaged with his audience, suggesting that he is in command of both the situation and his narrative. Moreover, it allows his delivery to flow smoothly, keeping the audience's attention focused on the content without distractions from filler words. These aspects of paralanguage help him maintain engagement during live presentations, allowing the

audience to process the emotional weight of the narrative. By integrating moments of hesitation or natural pauses, Trump humanizes himself, further strengthening his bond with the audience.

Trump's manipulation of paralanguage is particularly clear when he delivers powerful statements, such as "*I stand before you in this arena only by the grace of Almighty God*". His tone likely shifts to a more solemn and reverent quality, and he slows his pace, ensuring that the importance of these words resonates deeply. These vocal choices elevate the emotional intensity and enhance the persuasive power of the speech.

Moreover, even the emotional undertones in Trump's voice, when they do appear, are carefully controlled. For example, when he speaks about the "assassination attempt" and the moment he was struck by the bullet, his tone remains calm and composed, despite the gravity of the situation. This controlled delivery amplifies the drama and seriousness of the event, allowing the audience to feel the weight of the moment without overt emotional display. It creates a contrast that heightens the impact of his words, making the speech more compelling. The deliberate modulation of his voice reinforces his narrative of resilience and leadership under pressure, while also appealing to the audience's empathy and support.

In confirmation of the leading role of non-verbal means of communication in the success of the leader and his influence on the audience, it was proved that there is a connection between the non-verbal means used by the speaker and his temperament and psychotype; it is suggested that the non-verbal means of communication of such an individual will express dominance and strength (Burgoon, & Dunbar, 2006; Campbell, & Rushton, 1978). This connection is evident in the way Trump's controlled tone, steady pace, and minimal use of vocal fillers in the video underscore his authoritative presence and reinforce his leadership image.

Language is a system of signs that are represented in speech and convey certain information. Therefore, it is a semiotic phenomenon that should be considered from a cognitive perspective. In addition to the system of signs of a verbal character, the communicative process is accompanied by the active involvement of the "periphery of

language”, which is represented by an optical group of non-verbal means of communication. It includes clothing, appearance, shoes, accessories, etc.

Trump's speech exemplifies how verbal communication is reinforced by non-verbal semiotics to project authority and leadership. The verbal content of his speech addresses a deeply emotional and dramatic event, recounting an assassination attempt and emphasizing themes of survival, patriotism, and divine intervention. His choice of words, such as “fight”, “serene”, and “God on my side”, strategically aims to evoke resilience and inspire unity. This verbal narrative is powerfully complemented by non-verbal elements like his controlled tone, steady pace, and minimal use of vocal fillers, which underscore his dominant, composed presence. Trump’s upright posture, firm gestures, and confident facial expressions further communicate strength and control, aligning with the temperament and psychotype associated with leadership, as noted by Burgoon and Dunbar (2006) and Campbell and Rushton (1978). His non-verbal cues signal determination and rally the audience around his message of perseverance and national pride.

The concept of the “periphery of language” encompasses the visual and physical aspects that accompany verbal communication. In the video, Trump's formal attire and composed demeanor align with the decorum expected in a state address. These non-verbal signals create an image of a leader who is in command, while also ensuring that the visual presentation aligns with the gravity of the topics being discussed. This form of semiotic manipulation ensures that the audience perceives the message within the intended framework of power, authority, and seriousness.

The optical group of non-verbal communication, such as facial expressions, gestures, and body language, plays a critical role in reinforcing the verbal message. Trump's direct eye contact and serious facial expressions complement his statements about the details of the assassination attempt or discussing his gratitude to the crowd and Secret Service. These non-verbal cues manipulate the audience by reinforcing a sense of confidence and firmness in his speech, creating a more compelling and persuasive narrative. The use of deliberate gestures also emphasizes the seriousness of the message, ensuring that the audience feels the weight of his words.

From a cognitive perspective, the integration of these verbal and non-verbal elements serves to shape the audience's interpretation of the message. The use of non-verbal signs such as formal appearance and controlled gestures aligns with the intended cognitive impact of creating a sense of urgency, power, and resolve. This is a form of cognitive manipulation, where the audience's emotional and intellectual response is shaped not only by what is said but also by how it is visually and non-verbally conveyed.

While Trump's non-verbal communication emphasizes a calculated, controlled projection of power, Kamala Harris represents a different approach in the video called “*Kamala Harris accepts Democratic nomination for president on final night of DNC*”, marked by warmth, inclusivity, and engagement (2024, August 23) (retrieved from *BBC News* <https://www.youtube.com/watch?v=M04EgIuCV4c>). Where Trump's reserved posture and limited gestures assert authority and distance, Harris's communication style seeks to reduce barriers between herself and her audience, creating a more personable and relatable presence. This contrast between Trump's rigid control and Harris's open demeanor illustrates the diverse ways leaders use non-verbal cues to influence their audience.

Kamala Harris's non-verbal communication is characterized by expressive body language, including frequent smiles, hand gestures, and direct eye contact, all of which work to foster a sense of connection with her audience. During her speeches, Harris often punctuates her words with open gestures that convey enthusiasm and inclusivity. Her facial expressions, particularly her warm smile, serve to project optimism and approachability, which contrasts sharply with the more serious tone of her political messages.

Harris uses her facial expressions to express warmth, confidence, and sincerity. For instance, it can be observed in Figure 2.2. Her smile is a key feature, used at pivotal moments to convey friendliness and optimism. Throughout the speech, her frequent smiling is a form of positive reinforcement. Smiling can be contagious, creating an emotional connection with the audience. This non-verbal cue suggests optimism, confidence, and goodwill. In contrast to a stoic or overly serious delivery, Harris uses

her smile to make the audience feel at ease and optimistic about her leadership. By smiling while discussing serious topics, such as uniting the country, she softens the message, making it more palatable and engaging. This helps create a sense of trust and rapport with her audience.



Figure 2.2. Kamala Harris during the accepting of Democratic nomination for president on final night of DNC

Harris maintains consistent and direct eye contact with her audience, signaling sincerity and connection. It can be observed in Figure 2.3. Eye contact is a powerful tool in non-verbal communication, as it makes the audience feel acknowledged and involved in the conversation. It also helps to enhance credibility and trustworthiness. By looking directly at the camera and the audience, she creates an intimate atmosphere, making her message feel personal.



Figure 2.3. Kamala Harris's direct eye contact with her audience /

Her hand gestures are dynamic but controlled. We can see it in Figure 2.4. Harris often uses open palms, which are a non-verbal sign of honesty and openness. These gestures emphasize key points in her speech, such as when she speaks about uniting the country or fighting for women’s rights. By using deliberate hand movements to underscore important messages, she adds emphasis without overwhelming the audience. Her gestures are smooth and purposeful, avoiding any distracting or aggressive movements, which aligns with her message of unity and calm leadership.



Figure 2.4. Kamala Harris’s hand gestures during the speech

Harris stands tall and confident, projecting authority and competence. The figures above show us this. Her posture is open, with no defensive or closed-off signals like crossed arms. Her upright posture combined with forward-leaning movements toward the audience during critical moments suggests engagement, a readiness to lead, and determination. This authoritative posture is softened by her frequent smiles and approachable gestures, making her leadership style appear accessible and relatable.

Harris’s use of vocal paralanguage—tone, pitch, and pacing—also plays a key role in enhancing her non-verbal communication. Her tone is firm and measured, which conveys confidence and clarity. When discussing urgent or serious matters, such as Donald Trump's return to power, her tone becomes more forceful, highlighting the gravity of the issue. In moments of emotional appeal, Harris adjusts her tone and vocal rhythm, using pauses to emphasize key points and encourage reflection. This technique, combined with her non-verbal cues, enhances her ability to connect with her audience on both an emotional and intellectual level. On the other hand, when speaking

about hope or the future, her tone softens, creating a more optimistic and encouraging atmosphere. Her pauses are strategically placed to allow the audience time to absorb key messages, and her pace quickens during moments of emotional intensity to stir excitement or urgency.

Taking everything into consideration, non-verbal communication plays a crucial role in shaping and influencing the impact of media discourse. As highlighted through the analysis of Donald Trump's state address and Kamala Harris's speeches, non-verbal elements—such as facial expressions, body language, vocal modulation, and gestures—serve as powerful tools in managing and directing audience attention. Trump's use of controlled facial expressions, deliberate body language, and measured vocal delivery underscores his authority and influences the audience's perception of his message, often steering it in a particular direction. Conversely, Kamala Harris employs expressive body language, warm gestures, and engaging vocal paralinguistics to foster connection and convey a sense of approachability. This contrast underscores how non-verbal means can both enhance and manipulate the reception of a message. Understanding these dynamics is essential for appreciating the full spectrum of communication, where both verbal and non-verbal elements intertwine to influence and engage audiences.

2.3. The interplay of verbal and non-verbal means in managing the addressee's attention in the present-day English language media discourse

Communication is interpreted as the unity of verbal and non-verbal, so speech is inextricably linked with the semantics of gestures, facial expressions, looks, postures, intonation, etc. (Солощук, 2009). Verbal presentation of information in combinatorics with a non-verbal component forms an effective communication system (Устименко, 2016).

In the process of communication, the use of non-verbal means of transmitting information and expressing emotions prevails. In conditions of incongruence, when the meaning of a non-verbal signal contradicts the meaning of a verbal one, people usually tend to believe non-verbal information, since non-verbal expressions are more

spontaneous, they are more difficult to fake and they are less often manipulated. That is why non-verbal means of communication are considered more reliable than verbal ones.

The success of modern media communication lies not only in the words spoken or written but also in the careful use of non-verbal cues. The interplay of verbal and non-verbal means of communication forms a strategic approach that enables media outlets to shape audience perception, convey complex messages, and evoke emotional responses. Verbal elements such as language choice, rhetoric, and discourse structure combine with non-verbal signals like imagery, gestures, and visual layouts to create compelling content that engages the addressee on multiple levels. This synergy is especially evident in present-day English language media discourse, where both traditional and digital platforms increasingly rely on an integrated approach to communication. Understanding how these verbal and non-verbal tools work together provides valuable insight into the mechanisms by which media manage and influence the attention of their audiences in an information-saturated world.

We should also note that a characteristic feature of any discourse is multimodality, which is understood as the use of linguistic and non-linguistic means within the same discourse. Only context can determine which units convey more information and have stronger potential. The fact that sometimes either verbal or non-verbal means prevail is also indisputable, sometimes their role is equal. As a result, they are fully compatible in terms of their modality, closely related to each other, although they can function independently while performing a number of other functions.

The combinatorics of verbal and non-verbal components of communication precisely according to the identification principle requires additional efforts and experience from the addressee in decoding the kinesic, proxemic or prosodic components accompanying the verbal expression. In contrast to the principles of coordination and subordination, when verbal and non-verbal components complement each other, explain and strengthen the same meaning, when verbal and non-verbal components are combined according to the identification principle of providing a

certain intentional direction of the proposal, giving illocutionary force to the statement in the process of communication occurs due to non-verbal factor, it is he who gives the proposal the only meaning that is desired for perception by the addressee.

In examining Barack Obama's speech delivered at the 2024 Democratic National Convention (August 21, retrieved from <https://www.youtube.com/watch?v=YfoG0nZ-qQQ>), we can observe a nuanced interplay of verbal and non-verbal communication that aligns with contemporary theories on effective discourse.

Obama's speech employs emotionally charged language and strategic rhetorical techniques to engage the audience. Phrases such as "*fired up*", "*hopeful*" and "*better story*" are designed to evoke strong emotional responses and create a sense of shared enthusiasm. This verbal approach leverages the power of language to build a connection and convey optimism, illustrating how verbal elements alone can shape audience perception.

The speech also uses contrast and comparison to emphasize the need for change. Obama juxtaposes current political conditions with a hopeful vision for the future, utilizing rhetorical strategies to highlight the deficiencies of the opposition and the virtues of his preferred candidate. This contrast serves to reinforce his message, making it more compelling and memorable.

Additionally, Obama's personal appeals—such as his praise for Kamala Harris's background and his contrasts with opposition figures—aim to establish credibility and foster a deeper connection with the audience. By emphasizing personal values and experiences, Obama enhances the persuasive impact of his message.

Obama's non-verbal communication plays a critical role in reinforcing his verbal message. For instance, it can be observed in Figure 2.5. His facial expressions and hand gestures are aligned with the emotional tone of his speech. His dynamic gestures and expressive facial expressions mirror the enthusiasm and urgency of his verbal content, adding depth and authenticity to his message.



Figure 2.5. Barack Obama's during 2024 DNC speech in support of Kamala Harris

The tone and intonation of Obama's voice further complement his verbal statements. Variations in tone, pace, and volume reflect the emotional highs and lows of his speech. When he emphasizes key points, his voice becomes more intense and deliberate, which draws the audience's attention and underscores the importance of his message.

In figure 2.5. we see that Obama's body language, including his posture and movement on stage, contributes to the perception of strength and determination. His confident stance and purposeful movements align with his verbal emphasis on leadership and action, reinforcing the overall impact of his discourse.

The integration of verbal and non-verbal communication in Obama's speech exemplifies the effective communication system described in the theory. The combination of these elements creates a cohesive and compelling message that engages the audience on multiple levels. Verbal content is complemented and enhanced by non-verbal cues, illustrating how these components work together to manage and influence audience attention and perception.

The identification principle of communication is evident in Obama's speech. Non-verbal signals provide intentional direction and focus to his verbal statements, ensuring that the message is perceived as intended. For example, pauses, changes in tone, and hand movements help to clarify and emphasize critical points, guiding the audience's interpretation and response.

Obama's speech demonstrates how the interplay of verbal and non-verbal communication can create a powerful and effective message. The strategic use of both types of cues shapes audience perception, conveys complex ideas, and evokes emotional responses, illustrating the importance of an integrated approach to communication in contemporary media discourse.

The combination of non-verbal and verbal means of communication has the following manifestations:

- 1) addition (including duplication and amplification; non-verbal messages make speech more expressive, specify and clarify its meaning, reinforce the most important points of speech);
- 2) negation of verbal messages (non-verbal message contradicts the verbal one);
- 3) substitution of verbal messages (using a non-verbal message instead of a verbal one);
- 4) regulation of conversation (use of non-verbal signs to coordinate interaction between people).

Below we consider the combinatorics of verbal and non-verbal means in managing the addressee's attention in the present-day English language media discourse, appealing to Barack Obama's speech:

- a) **addition** - the content of the verbal message is enriched, supplemented or clarified by a non-verbal message.

In Obama's speech, non-verbal communication adds to the verbal message in several ways. For instance, his use of expressive gestures and varied intonation amplifies the emotional impact of his words. When Obama says, "*I am feeling fired up*" and "*I am feeling ready to go*", his enthusiastic gestures and facial expressions underscore his excitement and readiness, making these feelings more palpable to the

audience. This addition serves to reinforce his verbal points, making his message more engaging and memorable.

- b) **negation** (contradiction) – meaning of non-verbal and verbal signals do not match. This can cause mistrust in the addressee of the message and impair the effectiveness of communication.

Instances of non-verbal negation are less prominent but can be inferred from subtle cues. For example, when Obama discusses the opposition's “*childish nicknames*” and “*crazy conspiracy theories*”, his disapproving facial expressions and dismissive gestures serve to undermine the credibility of the opposing side’s rhetoric. This non-verbal disapproval contrasts with the positive and hopeful tone he uses when discussing Kamala Harris and Joe Biden, highlighting the disparity between his supportive message and the opposition’s perceived failings.

- c) **substitution** - information is transmitted mainly through non-verbal means of communication.

Obama occasionally substitutes non-verbal communication for verbal content to convey certain messages. For instance, his direct eye contact and commanding presence on stage convey authority and sincerity, which could be seen as a substitute for verbal statements about leadership and trustworthiness. This non-verbal communication reinforces his verbal arguments about the need for a steady and selfless leader, providing a visual representation of the qualities he describes.

- d) **regulation** - non-verbal stimuli are used to regulate the verbal message.

Non-verbal signs play a crucial role in regulating the flow of Obama’s speech. His use of pauses, changes in tone, and deliberate pacing helps to coordinate the interaction between himself and his audience. For example, Obama’s pauses after key points allow the audience to absorb the information and react, effectively regulating the rhythm of his speech and maintaining engagement. His gestures also help to guide the audience’s attention, ensuring that they focus on the most important aspects of his message.

Barack Obama’s 2024 DNC speech exemplifies the nuanced interplay of verbal and non-verbal communication as we outlined earlier. The speech demonstrates how

non-verbal elements such as gestures, facial expressions, and tone can add to, negate, substitute for, and regulate verbal messages. By skillfully integrating these elements, Obama creates a compelling and effective communication strategy that enhances his ability to connect with and persuade his audience. This integration not only reinforces his verbal content but also shapes the audience's perception and response, underscoring the importance of a cohesive approach to communication in political discourse.

The interaction of verbal and non-verbal components in modern English media discourse is a powerful tool for manipulating the reader's mind. The use of agentless and pseudo-agentive constructions makes the message uninformative, but from a manipulative point of view, this is not a minus, but a plus: the addressee perceives this part of the message as stating the facts.

In confirmation of the leading role of non-verbal means of communication in the success of the leader and his influence on the audience, it was proved that there is a connection between the non-verbal means used by the speaker and his temperament and psychotype; it is suggested that the non-verbal means of communication of such an individual will express dominance and strength (Burgoon, & Dunbar, 2006; Campbell, & Rushton, 1978).

Obama employs agentless and pseudo-agentive constructions throughout his speech to create a sense of inevitability and universal understanding. For example, phrases like "*it will be a fight*" and "*we have seen that movie before*" present his points as self-evident truths. By framing his arguments as indisputable facts, he enhances the persuasive impact of his message, positioning it as a common understanding rather than a subjective opinion. This technique allows him to assert his views with greater authority and convinces the audience of the validity of his assertions.

Obama's non-verbal communication reflects his leadership qualities and aligns with research on temperament and psychotype. His confident posture, assertive gestures, and steady eye contact project an image of dominance and authority. This is particularly evident when he discusses Kamala Harris and contrasts her steady leadership with the chaotic imagery associated with his opponents. His non-verbal cues, such as deliberate hand movements and focused expressions, underscore his

image as a strong and reliable leader. These non-verbal elements serve to enhance his verbal messages, reinforcing his credibility and persuasive effectiveness.

Obama's strategic use of facial expressions and gestures also amplifies the impact of his verbal communication. His enthusiastic demeanor when discussing Kamala Harris and his measured responses to criticisms are complemented by supportive non-verbal cues, such as nods and smiles. These gestures not only emphasize his verbal points but also guide the audience's emotional responses, creating a more engaging and persuasive presentation.

Taking everything into consideration, the effective management of audience attention in modern English media discourse relies on the integration of verbal and non-verbal communication. Barack Obama's 2024 DNC speech exemplifies this interplay, where his use of emotionally charged language and strategic non-verbal cues—such as gestures, facial expressions, and tone—reinforces and amplifies his message. Non-verbal elements not only support but also regulate and guide the verbal content, creating a cohesive and persuasive presentation. This synergy between verbal and non-verbal components highlights their critical role in shaping perceptions and engaging audiences in contemporary media.

Conclusions to Chapter Two

In the second chapter, we have done a comprehensive examination of the mechanisms employed in managing the addressee's attention within modern English language media discourse, with a focus on both verbal and non-verbal means.

1. The analysis of verbal strategies has highlighted how linguistic elements such as rhetoric, lexical choices, and syntactic structures play a crucial role in capturing and maintaining audience engagement. Emphasis has been placed on the use of persuasive language, narrative techniques, and the strategic deployment of linguistic markers to enhance attention and reinforce message delivery.

The analysis of modern media discourse, particularly through the lens of Hillary Clinton's speech at the DNC and the debate between Kamala Harris and Donald

Trump, reveals a sophisticated interplay of verbal and stylistic techniques designed to manage and manipulate audience attention and perceptions. Techniques such as metaphors, hyperbole, historical allusions, and repetition are employed to create vivid imagery, reinforce key themes, and build credibility. These devices not only enhance the persuasive impact of the discourse but also strategically guide the audience's understanding and engagement.

We highlighted the linguistic and stylistic features characteristic of modern media language, such as standardization, expressiveness, and figurative language. By examining Clinton's speech, we see how familiar phrases, emotional appeals, and historical references are used to engage the audience, reinforce political messages, and differentiate the speaker from opponents.

2. The exploration of non-verbal means has revealed their profound impact on audience engagement. This includes the effective use of gestures, facial expressions, body language, visual aids, and vocal modulation all of which serve to complement and reinforce verbal communication. We have underscored the significance of these non-verbal cues in shaping perceptions, conveying emotions, and facilitating a deeper connection with the audience.

The analysis of Donald Trump's and Kamala Harris's public communications demonstrates the diverse ways non-verbal cues can be employed. Trump's controlled facial expressions, authoritative body language, and measured vocal delivery project an image of strength and stability, subtly influencing his audience to perceive him as a composed leader while potentially downplaying the gravity of serious issues. In contrast, Harris uses expressive gestures, warm smiles, and direct eye contact to foster a sense of connection and approachability, thereby enhancing her relatability and engagement with her audience.

3. The interplay between verbal and non-verbal elements has been analyzed to illustrate how they collectively influence attention management. The integration of verbal content with corresponding non-verbal signals enhances overall communicative effectiveness and ensures that messages are delivered with greater clarity and impact. This synergy between the two modalities

underscores the importance of a holistic approach to discourse analysis, where both verbal and non-verbal means are considered in tandem.

As evidenced by Barack Obama's 2008 Democratic National Convention speech, the effective integration of verbal content with non-verbal cues—such as gestures, facial expressions, tone, and body language—creates a compelling and engaging message. The analysis demonstrates that non-verbal communication often serves as a powerful complement to verbal messages, providing additional layers of meaning and emotional depth. While non-verbal signals can sometimes contradict or substitute verbal content, their strategic use enhances the credibility and emotional resonance of the discourse.

This chapter has demonstrated that effective attention management in contemporary English media discourse relies on a nuanced understanding of both verbal and non-verbal strategies.

GENERAL CONCLUSIONS

In this research, discourse is defined as a multifaceted linguistic phenomenon that encompasses various aspects of speech and communication. It includes specific expressions or speech acts, units of language larger than phrases, and the influence of statements on recipients within specific contexts. Discourse also involves utterances in pragmatic terms, conversational exchanges, and speech characterized by the speaker's perspective. It encompasses the use and actualization of language units within social or ideological constraints.

Media discourse, a subset of discourse, is characterized by its multimodal nature, incorporating a combination of verbal and non-verbal elements, such as text, imagery, sound, and layout. Multimodality in media discourse refers to the integration and interaction of these various modes to create a cohesive message that captures and maintains the audience's attention. This complex interplay of elements in media discourse adds layers of meaning and enhances the overall communicative impact. Modern English media discourse is characterized by its genre variations, each employing unique strategies to capture and maintain audience attention. The following types of mass media discourses based on the genre-specific format of the mass media are: news discourse, reportage, informational and analytical, essayistic, advertising, PR discourse.

Cognitive theories of attention distribution in language and text provided a framework for understanding how individuals process and prioritize information in media contexts. Cognitive theory focuses on understanding how people process information, solve problems, and make decisions, acknowledging the limitations of the human mind in handling information. It has led to the development of concepts like schemas and models of information processing, which explain how individuals perform cognitive tasks. Cognitive theory is built on three main assumptions: the dual-channel idea, which states that visual and auditory channels process information separately; the limited capacity principle, which acknowledges that each channel has its limits; and the active processing concept, which stresses the importance of active

participation in learning. This theory has deeply influenced fields like psychology, education, and interface design by improving our understanding of mental functions such as attention, perception, and language comprehension.

A comprehensive analysis of verbal and nonverbal means in modern English language media discourse showed that these two elements are intricately intertwined, working together to manage audience attention and shape perception.

Verbal means, including lexical choice, rhetorical devices, and syntactic structures, were shown to play a critical role in guiding the audience's focus and shaping their interpretation of the content. For the analysis of verbal means in managing the addressee's attention in the present-day English language media discourse we took a debate video from The Boston Globe channel about "Highlights from the Trump-Harris presidential debate" and video called "DNC: Hillary Clinton tells Democrats Kamala Harris 'writing a new chapter'" from BBC News.

In the debate, candidates used ethos, pathos, and logos to establish credibility, evoke emotions, and present logical arguments. Harris utilized moral authority and emotional appeals, while Trump relied on dramatic narratives and logical framing to support traditional values. These strategies demonstrate media discourse's focus on persuasion and attention management, using emotional and logical appeals to sway public opinion. Similarly, Hillary Clinton's speech employed metaphors, hyperbole, and historical references to manipulate attention and perception, using repetition and figurative language to reinforce key messages. These examples show that media discourse goes beyond information sharing, strategically using language and stylistic devices to shape public perception and guide audience engagement.

Non-verbal means, such as facial expressions, body language, vocal modulation, and gestures, were found to complement verbal elements, enhancing the overall impact and aiding in the transmission of the intended message. For the analysis of verbal means in managing the addressee's attention in the present-day English language media discourse we took two different videos from FOX 9 Minneapolis-St. Paul called "Donald Trump speaks for the 1st time on the assassination attempt" and "Kamala Harris accepts Democratic nomination for president on final night of DNC". The first

one we presented as a negative example of managing the attention and the second as a positive one. The analysis of Donald Trump's and Kamala Harris's speeches reveals how facial expressions, body language, and vocal modulation direct audience attention. Trump's controlled demeanor emphasizes authority and guides perception, while Harris's expressive gestures and vocal warmth foster connection and approachability. This contrast shows how non-verbal cues can both enhance and influence message reception, highlighting the importance of understanding the interplay between verbal and non-verbal elements in communication.

The interplay between verbal and non-verbal means was identified as a key factor in effectively managing attention, as these elements work synergistically to reinforce and emphasize the discourse's communicative goals. For the analysis of interplay of verbal and non-verbal means in managing the addressee's attention in the present-day English language media discourse we took the video from Time Channel called "Barack Obama Delivers 2024 DNC Speech in Support of Kamala Harris". It is known that Barack Obama is one of the best ever speaker in the history of America, that's why we chose him as a bright example for the analysis. We saw how Barack Obama's 2024 DNC speech illustrates the interplay of verbal and non-verbal means, as his emotionally charged language combined with strategic gestures, facial expressions, and tone enhances and reinforces his message. Non-verbal cues support and guide verbal content, creating a cohesive and persuasive presentation. This synergy is essential in shaping perceptions and engaging audiences in contemporary media.

By means of defined purposes, we successfully achieved our aim of analyzing and understanding the strategies used in English media discourse to capture and maintain audience attention through verbal and non-verbal means. We conclude that managing the addressee's attention in modern media discourse is a dynamic and multifaceted process that relies on the careful orchestration of both verbal and non-verbal elements. Understanding this interplay is essential for media practitioners aiming to create compelling and engaging content. This work not only met its objectives but also contributed to the scientific field by providing novel insights into the mechanisms of attention management in media discourse, highlighting the

importance of both verbal and non-verbal elements in shaping audience engagement and perception.

RÉSUMÉ

Дипломну роботу присвячено встановленню мультимодальних засобів керування увагою адресата в сучасному англійськомовному медіа дискурсі.

Матеріал дослідження становлять сучасні англійськомовні медіаджерел, зокрема новинні випуски, телевізійні передачі, онлайн-медійні платформи та політичні виступи.

Сучасний мультимодальний медіадискурс в роботі визначено як складне семіотичне утворення, що об'єднує різні семіотичні ресурси, як-от зображення, звук, відео тощо, інтеграція яких дає поштовх до дискурсивного смислотворення. Мультимодальність охоплює взаємодію вербальних і невербальних елементів, що взаємно доповнюють, контрастують чи уточнюють один одного, привертаючи у такий спосіб увагу адресата до певних смислових варіацій.

Керувальна функція уваги адресата в досліджуваному дискурсі виявляється у здатності спрямовувати увагу аудиторії за допомогою лінгвокогнітивних стратегій.

З'ясовано, що керування увагою адресата в проаналізованому корпусі ілюстративного матеріалу здійснюється за допомогою вербальних і невербальних засобів. До основних вербальних засобів, що сприяють регулюванню увагою цільової аудиторії в досліджуваному дискурсі, є: 1) лексико-семантичні засоби (наприклад, емоційно забарвлені слова, ...); 2) граматичні засоби (пасивні конструкції, ...); 3) синтаксичні засоби (повторення, риторичні запитання, паралелізм, короткі та довгі речення); 4) фігуральні засоби (метафора, метонімія, гіпербола, алюзії тощо).

У невербальний спосіб керування увагою адресата здійснюється завдяки жестам, міміці, виразу обличчя, інтонації, проксеміці й ритму мовлення комунікантів та проксеміки. Вони сприяють встановленню емоційного контакту та підкреслення ключових смислів повідомлення. На відміну від вербальних засобів, невербальні часто діють на підсвідомому рівні, сприяючи ефективнішій передачі емоцій та намірів.

Взаємодія зазначених засобів ґрунтується на принципах координації, підпорядкування та ідентифікації. За координацією та підпорядкуванням, вербальні й невербальні компоненти доповнюють одне одного, підсилюючи загальний зміст, водночас ідентифікаційний принцип надає комунікації певного наміру, який здебільшого визначається невербальними засобами. Останні надають пропозиціям ілокутивну силу, спрямовуючи сприйняття адресата. Завдяки цьому аудиторія здатна точніше інтерпретувати зміст повідомлення, реагуючи на невербальні сигнали, які важче підробити та маніпулювати.

Ключові слова: медіа дискурс, вербальні засоби, невербальні засоби, мультимодальність, когнітивна теорія розподілу уваги.

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