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**Linguistic manifestation of *theatricalization* principle in contemporary English  
media discourse**

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## INTRODUCTION

In contemporary discourse, the interplay between language and theatrical elements has become increasingly apparent, especially within the realm of English media. With the advent of digital platforms and the rise of multimedia content, English media has evolved into a multifaceted landscape where linguistic techniques are carefully employed to captivate audiences, convey messages, and shape public opinion.

Analysing the linguistic techniques used in theatricalization provides an understanding of the persuasive techniques used by media practitioners to attract and influence audiences. By examining linguistic features such as vivid imagery, emotional language, and rhetorical devices, one can understand how messages are created to elicit the desired response from the audience, which determines the **topicality** of the thesis.

**The object** of research is contemporary English media discourse, viewed in light of theatricalization phenomenon.

**The subject** of the research is a set of lingual means of theatricalization in modern English-language media discourse.

**The objective** of this study is to explore lingual means of theatricalization principle manifestation in modern English-language media discourse.

Achieving the goal of the research involves the following **tasks**:

- 1) to characterize media discourse in the context of media communication and determine its pertinent features;
- 2) to define linguistic features of media discourse;
- 3) to characterize the means of theatricalization in media discourse;
- 4) to indentify the theatricalization as a style-defining principle of modern media discourse;
- 5) to analyse the verbal means of theatricalization;
- 6) to analyse the lexico-semantic means used to create a theatrical effect in media discourse;

- 7) to define the syntactic means in creating a theatrical effect.
- 8) to identify the stylistic means of theatricalization.

The **illustrative material** of the research comprises 49 advertising texts, selected using the continuous sampling method from Pinterest.

The following **methods** are used to solve the tasks set in the work:

- 1) the method of analysis and synthesis, which made it possible to analyse theoretical sources;
- 2) The semantico-stylistic analysis is used to study media texts by examining the language use and meaning patterns in the principles of theatricalization in the Anglophone media discourse;
- 3) compositional analysis is used to examine the structural organization of media texts, focusing on how different linguistic and visual elements are arranged to create a coherent and theatricalized message in Anglophone media discourse;
- 4) the contextual-interpretative analysis;
- 5) the discursive analysis.

**The scientific novelty** of the study consists in revealing the linguistic dimensions of the theatricalization principle representation in the English-language media discourse, in particular on the example of advertising texts. By revealing the specificity of media reality theatricalization, this study not only enhances our understanding of the performative nature of media communication, but also offers an insight into the broader sociocultural implications and dynamics of contemporary discursive practices.

**The theoretical significance** of this research stems from its contribution to the theoretical understanding of linguistic principles of the present-day discourse functioning, especially focusing on the manifestation of theatricalization in contemporary English media discourse. By examining how theatricalization works linguistically, it enhances our understanding of discourse strategies and their impact on communication.

**The practical significance** of the study lies in the possibility of using its results in the context of language learning to contribute to a deeper understanding of

the linguistic means used in media discourse. Teachers can include theatricalization examples and analysis to enrich language learning materials, allowing students to develop critical language awareness and communication skills. In addition, the data obtained in this study can become the basis for content creation strategies, helping to increase the effectiveness and impact of media communication.

Structurally, the thesis consists of an introduction, two chapters with conclusions to each of them, general conclusions, as well as a bibliography. Total volume – 101 pages.

# **CHAPTER ONE**

## **THEORETICAL AND METHODOLOGICAL FRAMEWORKS FOR THE STUDY OF THEATRICALIZATION IN CONTEMPORARY ENGLISH MEDIA DISCOURSE**

Media discourse plays a key role in shaping public opinion, disseminating information and constructing social realities. This section delves into the fundamental underpinnings of media discourse, seeking to unravel its general characteristics. As a foundational exploration, it lays the groundwork for a comprehensive understanding of the linguistic manifestation of the theatricalization principle within this dynamic communicative context.

### **1.1 General characteristics of media discourse**

The concept of discourse covers all verbal and written expressions in a certain cultural and temporal context. It is recognized as a key cultural phenomenon that shapes and reflects public understanding. In addition, sequences of utterances in discourse construct discursive formations that intersect with different spheres of human knowledge (Foucault, 1982, p. 103).

According to T. van Dijk, discourse is a vital tool for analysing and comprehending social and cultural dynamics, spanning various historical periods, individual communication styles, and contextual factors. This perspective emphasizes discourse as a universal instrument for dissecting cultural, historical, and social contexts (Dijk, 2019, p. 72-74).

Expanding on this concept, I. Shevchenko suggests that discourse transcends mere linguistic structures, encompassing cognitive, communicative, linguistic, and extralinguistic dimensions. Cognitive aspects highlight the role of thought and perception processes in shaping discourse, while communicative aspects underscore its function in transmitting information. Linguistic aspects delve into language structure and the utilization of linguistic resources, whereas extralinguistic aspects

consider broader contexts and socio-cultural influences shaping discourse (Шевченко, 2005, с. 106).

According to R. Fowler, discourse transcends individual linguistic expressions, embodying a holistic communicative process that integrates language, context, socio-cultural features, and communication goals. This perspective underscores the dynamic interplay between language and its broader communicative contexts, emphasizing discourse as a vehicle for conveying meaning and facilitating social interactions (Fowler, 1986, p. 86).

F. Henry and K. Taylor highlight the social significance of discourse, emphasizing its role not only as a means of communication but also as a conduit for conveying historical and cultural meanings. They emphasize how discourse serves as a bridge between individual and social realms, enabling individuals to navigate and negotiate their identities within wider social frameworks (Henry & Tator, 2002, p. 25).

This discussion underscores the rich complexity of discourse as a fundamental aspect of human communication. It emphasizes the importance of considering not only the linguistic aspects of discourse but also its contextual, social, and cultural dimensions. By recognizing discourse as a dynamic and multifaceted phenomenon, we gain a deeper understanding of its role in shaping meaning, fostering social connections, and reflecting broader societal values and norms.

According to A. Kondryko, discourse is defined as a “verbalized worldview”, signifying that language and linguistic constructs reflect our perception and interpretation of the world around us. In essence, discourse encapsulates the way we articulate and communicate our understanding of reality through language (Кондрико, 2011, с. 153). This perspective emphasizes the inherent connection between language and worldview, suggesting that discourse is not merely a neutral conveyance of information but a dynamic representation of our cognitive frameworks. Through linguistic choices and constructions, we actively shape and convey our perspectives, beliefs, and interpretations of the world.



T. van Dijk's definition emphasizes the active engagement of communicative participants who exchange information, seek to influence each other, and employ a variety of communication strategies, encompassing both verbal and non-verbal modes of expression (Dijk, 1983, p. 24). This definition well characterizes the multifacetedness of the discourse, emphasizing its complexity and fluidity. In our view, this interactive exchange of information and influence is particularly salient in media discourse as media platforms disseminate certain ideas, ideologies and narratives. T. van Dijk's emphasis on the interactive nature of discourse emphasizes the importance of considering the interrelationships between participants in communication and the sociocultural contexts in which communication takes place.

N. Pavlenko suggests that each type of discourse, whether in politics, science, mass media, or culture, possesses its own unique structural model and specific linguistic and extralinguistic tools. This concept highlights the diversity of communicative practices across different spheres of life and emphasizes the influence of cultural and social contexts on discourse construction (Павленко, 2005).

According to R. Scollon, discourse types are categorized based on the social activities they are grounded in and the associated goals. This classification distinguishes between personal discourses, which revolve around individual expressions, thoughts, and interests, often reflecting personal experiences and convictions, and institutional discourses, which are tied to societal roles defined by institutions like politics, mass media, and education (Scollon, 2001):

The classification of discourse types proposed by M. Foucault provides a comprehensive framework for understanding the diverse areas and contexts in which communication occurs and texts are formed. It encompasses various forms of discourse, including media discourse, theatre discourse, literary discourse, advertising discourse, political discourse, and religious discourse. Each of these types of discourse serves distinct purposes and employs unique linguistic and rhetorical strategies to convey messages and influence audiences (Foucault, 1982).

Media discourse, which includes television, radio, and other forms of mass media, is particularly significant due to its role in mass communication. It plays a crucial role in shaping public opinion and disseminating information to a wide audience. Given its pervasive influence in contemporary society, media discourse warrants special attention in research efforts aimed at understanding communication dynamics and discourse analysis (Foucault, 1982).

In his research, T. van Dijk emphasizes the influential and sometimes manipulative nature of media discourse, highlighting the challenges it poses to the objectivity and reliability of information presented to the public. This underscores the importance of cultivating critical thinking skills among readers and viewers to analyse the information they receive from the media. Media discourse is characterized by its potential to shape public opinion, influence societal perceptions, and construct narratives. This influence extends to shaping individuals' beliefs, attitudes, and behaviours, emphasizing the significant responsibility that media outlets hold in disseminating accurate and unbiased information (Dijk, 2016).

According to scholars like T. van Dijk (Dijk, 1988) and N. Fairclough (Fairclough, 1995), media discourse is a complex form of communication that incorporates verbal, visual, and nonverbal elements. This definition underscores the importance of analysing not only the textual content but also its presentation, including visual imagery and delivery style, as they significantly influence the audience's perception and interpretation.

On the other hand, S. Hall characterizes media discourse as purposeful language use within specific contexts. He highlights that discourse encompasses a broad spectrum of ideas, images, and practices that shape how particular topics, social activities, or institutional contexts are discussed and understood. This perspective implies that media discourse holds considerable power in shaping societal perspectives and influencing conversations (Hall, 1997, p. 6).

According to I. Pecheransky, media discourse is a multifaceted phenomenon influenced by a multitude of factors, including pragmatic, sociocultural, psychological, paralinguistic, and others. It serves as both a reflection of and a

catalyst for shaping the social fabric of society, playing a pivotal role in molding public opinion and audience perspectives. Media discourse operates as a mirror, capturing current events and topics of interest while aiming to sway audience perceptions and reactions. It functions as a cognitive and pragmatic environment wherein specific viewpoints and interpretations of societal events are formulated and disseminated. Ultimately, media discourse possesses the capacity to sway public opinion, set agendas, and mold attitudes towards various phenomena and issues (Печеранський & Васкул, 2018, с. 25-28).

According to I. Pirog, media discourse distinguishes itself by not only presenting knowledge, comments, evaluations, or images, but also by constructing perceptions of how these representations are conveyed. In media discourse, the focus extends beyond simply discussing political or economic processes; it encompasses the methods of presentation and the transmission of knowledge about them. Knowledge in media discourse is shaped through the transformation of information into meanings, allowing for the amalgamation of diverse types of information and its dissemination across various domains – from economic and entertainment to cognitive and political, spanning news and advertising. This constructed knowledge holds a relative truth, with its significance contingent upon the discursive context (Пірог & Ізотова, 2018, с. 82).

According to I. Miroshnychenko, media discourse encompasses several distinct types, each representing different platforms and methods of information dissemination. These types include press discourse, radio discourse, television discourse, and internet discourse. Press discourse involves written media such as newspapers and magazines, including news articles, analytical pieces, and reports. Radio discourse, on the other hand, consists of broadcasts and programs where information is presented verbally, including news narration, interviews, and discussions. Television discourse presents information visually through various program formats like news broadcasts, documentaries, and talk shows. Internet discourse covers all aspects of media communication online, spanning websites, social media, blogs, forums, and video platforms (Мірошніченко, 2016, с. 4). Each

type of media discourse serves a unique role in shaping public perception, disseminating information, and fostering societal discourse. The diversity of these platforms allows for multifaceted engagement with media content, catering to different preferences and modes of consumption.

In today's digital age, consumers of media content not only prioritize the substance of the material but also consider factors like formatting convenience and accessibility of information when making choices. W. Brand emphasizes the importance of media linguistics in adapting analytical methods to suit the evolving landscape of media texts, particularly in contemporary information era (Brand, 1991). This assertion underscores the dynamic nature of media discourse, where the analysis goes beyond linguistic elements to encompass various multimedia aspects and their impact on audience reception. The evolving nature of media consumption habits necessitates a comprehensive understanding of how linguistic and non-linguistic elements interact within media texts to convey meaning effectively.

In conclusion, the exploration of the general characteristics of media discourse provides a foundational understanding of the dynamic interplay between language, visual elements, and audience engagement strategies within the realm of contemporary communication. Through this examination, we have identified key features that distinguish media discourse, including its multifaceted nature, adaptability to various platforms, and the significance of factors such as formatting convenience and accessibility of information.

## **1.2 Linguistic features of media texts**

Within the expansive domain of media discourse, linguistic features play a pivotal role in shaping communication, constructing meaning, and influencing audience interpretation. This section delves into the intricate fabric of linguistic features embedded within media texts, aiming to dissect the ways in which language operates as a powerful tool in conveying messages within the dynamic and ever-evolving landscape of contemporary media.

I. Mykhailyn outlines several key characteristics inherent in media texts and their significant influence on the contemporary information landscape (Михайлин, 2005, с. 4):

1) Timeliness. Media texts aim to deliver current and relevant information promptly, catering to the audience's desire for up-to-the-minute news and updates.

2) Interpretation of events. Media texts go beyond mere reporting by analyzing events, providing audiences with insights, context, and interpretations to enhance understanding.

3) Expression and formation of public opinion. Media texts play a crucial role in shaping societal discussions and debates, influencing public opinion by presenting diverse perspectives and influencing audience perceptions.

4) Relevance. Media texts prioritize relevance by aligning content with the contemporary needs and interests of the audience, ensuring engagement and resonance.

5) Practical purpose. Many media texts serve an informational or practical purpose, offering readers instructions, advice, or other utilitarian information to address their needs or concerns.

6) Oratorical style. Media texts are crafted with deliberate consideration of rhetorical techniques, using structured and persuasive language to maximize impact on the audience.

In our opinion, the features of media discourse highlighted by I. Mykhailyn emphasize the multifaceted nature of media texts and their significant role in the formation of public discourse and opinion. By paying attention to timeliness, interpretation, relevance and practicality, using persuasive language, media texts not only inform, but also influence the perception and behaviour of the audience.

O. Konovets highlights the significant role of journalism as a primary mode of communication within media discourse, emphasizing its purpose in informing the public, shaping opinions, and influencing public discourse on specific issues. Media texts are characterized by their integrity and are crafted with specific goals and objectives in mind (Коновець, 2009).

In the realm of media discourse, L. Tyshakova emphasizes the significant role played by media texts in shaping the contemporary information landscape. These texts serve a dual function, combining the conveyance of information with the exertion of influence. Not merely confined to reporting current events, media texts also wield the power to mold public opinion and stimulate discussions on pertinent contemporary issues. L. Tyshakova highlights the expansive scope of media discourse, which encompasses a broad spectrum of societal concerns ranging from political and economic matters to moral, philosophical, and cultural dimensions (Тишакова, 2007).

Linguistic features within media texts serve as vital components that cater to specific characteristics and target audience orientations (Тишакова, 2007):

1) **Economy of Language and Conciseness.** Media texts utilize concise language to effectively convey a substantial amount of information within limited space, which is essential in the context of the overwhelming volume of content in mass media. This deliberate selection of clear and succinct language ensures accessibility for diverse readerships, enhancing comprehension amidst the fast-paced nature of media consumption.

2) **Use of Sociopolitical Lexicon and Phrases.** Media texts demonstrate a heightened level of specialization through the incorporation of sociopolitical vocabulary and the reevaluation of language from various styles. This strategic use enables precise expression of societal processes and phenomena within journalistic contexts, fostering a deeper understanding of complex socio-political issues among readers.

3) **Employment of Linguistic Stereotypes, Clichés, and Imagery.** Journalistic texts leverage linguistic stereotypes, clichés, and diverse linguistic devices to infuse dynamism and expressiveness, capturing and retaining audience attention effectively. By drawing upon familiar linguistic elements, media texts create a connection with readers, facilitating engagement and resonance with the presented content.

In our opinion, L. Cherepanova's identification of these linguistic features underscores the intricate interplay between language and media communication. These features not only facilitate effective information dissemination but also contribute to audience engagement and interpretation. By understanding and utilizing these linguistic strategies, media practitioners can craft compelling narratives that resonate with diverse audiences, ultimately enhancing the impact and effectiveness of media texts.

The nature of media texts transcends the boundaries of traditional genres, allowing for a fusion of elements from different speech genres. This versatility is evident in the incorporation of both foundational genres, which act as primary forms of discourse, and peripheral genres that arise from their interaction and may encompass elements from various styles, thereby giving rise to hybrid genre forms (Типологічні особливості масових видань, 2012). In simpler terms, media texts are not limited to rigid genre classifications but rather embrace a fluidity that enables the amalgamation of diverse elements. This fluidity allows for the creation of innovative and dynamic forms of communication that cater to the evolving preferences and expectations of audiences in today's media landscape.

N. Glinka emphasizes the importance of media texts reflecting objective reality and offering a scientific analysis of societal phenomena. This serves to shape an objective perception of events and their societal impact. Media texts, according to N. Glinka, focus on significant societal issues, analyze potential solutions, maintain logical consistency, and incorporate scientific terminology. These texts are crafted for a wide audience, necessitating linguistic means that are accessible and understandable to diverse readership categories. As a result, they commonly employ everyday vocabulary and simple grammatical structures to enhance comprehension across various segments of the audience (Глінка, 2014, с. 6-7). N. Glinka's perspective underscores the dual role of media texts: informing the public about important societal issues while ensuring accessibility and comprehension for a broad audience. This approach aligns with the principle of responsible journalism, where

accuracy, objectivity, and clarity are paramount in conveying information effectively.

Linguistic features within media texts are characterized by distinct structural elements that serve specific functions in engaging audiences and effectively conveying information. These elements include headlines, introductions, main bodies, conclusions, and captions for photos or illustrations. Headlines are crafted to grab the reader's attention and succinctly encapsulate the main theme or idea of the article. Introductions provide context and aim to arouse interest, while conclusions summarize the main points of the text. Due to the limited space constraints of media texts, authors must convey information concisely, selecting key points, utilizing precise language, and avoiding unnecessary words (Типологічні особливості масових видань, 2012). In essence, the linguistic features of media texts are intricately designed to optimize audience engagement and information delivery within the confines of the medium.

N. Glinka suggests that the lexical and semantic aspects of media discourse are influenced by the specific functional and stylistic objectives the text aims to accomplish. This implies that the selection of lexical material within media texts is not arbitrary but rather strategic, tailored to serve the intended purposes of the communication (Глінка, 2014, с. 7-9). Conversely, O. Honchar argues that media discourse is characterized by the deliberate use of precise and relevant vocabulary to effectively convey messages. Additionally, concise and expressive language, coupled with a focus on factual information, examples, and other textual elements, is emphasized to achieve the communicative goals of the text (Гончар, 2013). In essence, both N. Glinka and O. Honchar highlight the strategic nature of lexical and semantic choices in media discourse. While N. Glinka emphasizes the influence of functional and stylistic considerations on lexical selection, O. Honchar underscores the importance of clarity, precision, and relevance in conveying messages within media texts.

In conclusion, the study of linguistic features in media texts illuminates the multifaceted ways in which language functions as a powerful tool for



communication in today's media landscape. The study of linguistic features emphasizes the dynamic nature of media discourse, where language serves as a universal means for conveying messages, articulating perspectives, and reflecting cultural values.

### **1.3 Means of theatricalization principle manifestation in media discourse**

In contemporary media discourse, the principle of theatricalization appears as a fundamental mechanism for attracting audience attention, enhancing engagement, and conveying complex narratives. This chapter examines the means by which the principle of dramatization is realized in media discourse, highlighting the strategies used to create compelling and engaging media texts.

E. Hoffman defined theatricalization as a form of “presentation” similar to the French term “mise-en-scene”, highlighting the symbolic aspect of communication in media discourse. Placing theatricalization in this context shifts the focus towards understanding how media messages are created and symbolically depicted, emphasizing the importance of presentation in shaping media discourse (Goffman, 1959).

The implementation of the principle of theatricalization in media discourse is manifested in various aspects of communication to impress, reassure, mystify or even frighten the audience, shaping perceptions and promoting certain narratives. This process often involves the use of methods similar to disinformation or propaganda to manipulate public opinion (Constantopoulou, 2017, p. 38)

S. Melrose, in developing the theory of postmodern theatre, emphasizes the concept of “performative behaviour” and distinguishes it from ordinary behaviour, particularly focusing on the professional acting of actors on stage (Melrose, 1994). Drawing on the ideas of E. Barba (Barba, 1985), Melrose highlights the difference between these behaviours through varying interpretations of “professional acting”. The distinction lies in the bodily behaviours of individuals, their somatic, where everyday role-playing behaviours involves minimal energy expenditure compared

to the maximum energy required in professional performance. Melrose suggests that this energy of action, rather than internal experience, is the primary influencer on the audience and a crucial component of a broader complex of performative theatricality (Melrose, 1994).

By emphasizing the role of bodily behaviours and energy expenditure in professional acting, Melrose provides a nuanced understanding of how theatricalization is implemented in media discourse. This perspective underscores the significance of physicality and performance techniques in capturing audience attention and creating immersive media experiences.

The implementation of the principle of theatricalization in media discourse has evolved in recent times due to several supplementary characteristics (Debord, 1967):

- 1) Firstly, there is a heightened significance placed on imagery in what is often termed as the “spectacle society”. This refers to a cultural shift where visual elements play a dominant role in shaping communication and societal perceptions.

- 2) Secondly, certain theoretical trends, such as behaviourism and systemic analysis in communication theory, have gained supremacy. These frameworks influence how media content is structured and presented, impacting the theatrical elements incorporated into discourse.

- 3) Thirdly, there has been a transition from Freudian to Communicational Culture, indicating a shift in how communication processes are understood and practiced. This transition has implications for the theatricalization of media discourse, as it reflects changing societal norms and values regarding communication and representation.

Overall, the discussion underscores the complexity of implementing the principle of theatricalization in media discourse and the need to consider various socio-cultural and theoretical influences in understanding its manifestations in contemporary communication.

According to C. Constantopoulou, the implementation of the principle of theatricalization in media discourse is closely intertwined with the concept of

spectacle, which is a reflection of a society where interpersonal relationships are overshadowed by the superiority of commodity relations. He emphasizes that media content, especially in the age of social media, mediates social interactions through images and representations rather than direct human connections. In addition, in the context of social media, people display their personal lives on public platforms, blurring the lines between the public and private spheres. This confluence reinforces the theatrical nature of media discourse, as people manage their online personas and create narratives that resonate with audiences, often prioritizing spectacle over real human interaction (Constantopoulou, 2017, p. 39-40)

C. Constantopoulou suggests that modern communication tends to focus more on superficial aspects like appearance and simplified messages rather than delving into deeper analyses. This emphasis on surface-level characteristics underscores the growing importance of theatricalization, where the formal presentation of content becomes crucial in capturing audience attention and shaping communication dynamics (Constantopoulou, 2017, p. 40)

I. Debenko emphasizes the role of theatricalization in media communication, emphasizing its simulative character, which contrasts with rational and logical argumentation. According to the researcher, theatricalization gives priority to emotional appeal, the formation of reality through the creation of stage images for a wider audience. This process involves a variety of strategies, such as suggestion, stereotyping, rhetorical questions, and influencers, all aimed at influencing public opinion, power-political relations, and trust in institutional structures (Дебенко, 2012).

The appearance of the virtual world, which significantly affects communication processes and the development of society, has a significant impact on the implementation of the principle of theatricalization in media discourse. Characterized by its boundless nature in time and space, the virtual world promotes greater participation, supports network structures, and transforms social relations and societal processes. The virtual world has profound implications for media discourse, influencing how theatricality is realized and experienced by audiences.

The fragmentation and dispersion of information in virtual space creates a fertile ground for theatrical elements to flourish, blurring the lines between reality and constructed narratives. This highlights the evolution of media discourse in the digital age, where the virtual realm serves as a dynamic platform for theatricalized communication strategies (Дебенко, 2012).

In recent years, there has been growing interest in exploring the role of metaphor in media discourse, as evidenced by studies conducted by scholars such as C. Hart (2017), F. Otaif (2015), Yu. Velykoroda (2019) and I. Pirog (Піпор & Ізотова, 2018). These investigations delve into the functioning of metaphor within media texts, shedding light on its significance as a communicative device in shaping narratives and conveying meaning to audiences.

Representatives of analytic philosophy have approached metaphor within the framework of coherent truth theory, which posits that expressions are considered true if they align with a system of other expressions accepted as true. Within this framework, metaphor is seen as a coherent and credible structure, contributing to the overall truthfulness of a discourse. G. Lakoff and M. Johnson have further expanded on the typology of metaphor, proposing categories such as structural metaphors, orientational metaphors, and ontological metaphors. These categories offer a framework for understanding the diverse ways in which metaphor operates within media discourse, encompassing both conceptual and linguistic dimensions (Lakoff & Johnson, 2004).

L. Prokopovich emphasizes the interpretive nature of metaphor and its profound impact on shaping perception and understanding. According to L. Prokopovich, metaphors not only embellish speech but also reflect the way reality is perceived, serving as expressions of a nation's spirit and highlighting differences in thought and feelings among various ethnic groups. While metaphorical language differs from literal language, L. Prokopovich argues that it remains practical, understandable, and conducive to knowledge development. Metaphors play an active role in advancing knowledge by introducing fresh perspectives on issues, replacing outdated categories with new ones, and presenting new facts

(Прокопович, 2019, с. 32-33). In essence, metaphors serve as potent tools for conveying complex ideas and emotions concisely and evocatively, enabling individuals to explore diverse aspects of reality and fostering creativity in discourse.

In the realm of media discourse analysis, M. Romaniukha (2013), and A. Ovsienko (2018), offer compelling insights into the pervasive role of metaphor as a vehicle for creative expression and cognitive framing across diverse discourses. Metaphor transcends mere linguistic decoration, acting as a crucial conduit for conceptual thought and audience engagement in various sectors, including politics, healthcare, education, and more. The essence of metaphor in media discourse lies in its capacity to mold audience perceptions, influence worldviews, and prompt considerations of alternative perspectives on societal issues.

M. Romaniukha's exploration reveals that while metaphors permeate all forms of discourse, their functions and implications are deeply influenced by the specific characteristics of each discourse type (Романюха, 2013, с 220).

A. Ovsienko further elucidates the significant impact of metaphors in mass media, particularly through the use of sociomorphic metaphors, which frame the world in terms of social relationships and human activities. Such metaphors leverage familiar social dynamics to contextualize complex phenomena, thereby fostering a deeper connection between the audience and the subject matter.

This utilization of metaphor in media discourse underscores its power not only as a stylistic element but as a strategic tool for narrative construction and cognitive engagement. Media narratives crafted with carefully chosen metaphors can bridge the gap between abstract concepts and the audience's lived experiences, making intricate topics more accessible and relatable (Обсієнко, 2018, с. 62).

In her research, Yu. Velykoroda introduces a classification system for metaphors within media discourse, categorizing them into anthropomorphic, zoomorphic, socio-morphic, and artifact metaphors based on the attribution of the source domain to specific categories. Anthropomorphic metaphors liken actions to those of the human body, while zoomorphic metaphors draw from living and non-living nature to represent social reality. Socio-morphic metaphors shape concepts

based on spheres of social activity, and artifact metaphors present realities as objects created by humans (Velykoroda, 2019, p. 110). For example, an anthropomorphic metaphor in media discourse might describe a computer “*thinking*” or a car “*breathing*”, attributing human-like qualities to inanimate objects. A zoomorphic metaphor could liken a powerful leader to a lion, symbolizing strength and dominance. A socio-morphic metaphor might describe a society as a “*web*” or “*network*”, highlighting interconnectedness and social structures. Lastly, an artifact metaphor could portray an organization as a “*well-oiled machine*”, emphasizing efficiency and organization.

Yu. Velykoroda’s classification offers a structured approach to understanding how metaphors contribute to the theatricalization of media discourse. By organizing metaphors into distinct types, her model provides insights into the diverse ways language is used to create vivid imagery and engage audiences within media texts.

The classification proposed by P. Newmark offers a comprehensive framework for understanding metaphors within media discourse. P. Newmark identifies six main types of metaphors, each with distinct characteristics and translation strategies. These types include dead metaphors, relevant or original metaphors, stereotyped or metaphor-clichés, adapted metaphors, recent metaphors, and stock metaphors. Each type serves a specific function in conveying meaning and emotion within media texts, ranging from conveying universal ideas to reflecting individual authorial style (Newmark, 2008, p. 150-158). For example, dead metaphors, which are related to universal ideas about space and time, no longer produce a certain action but are ingrained in language usage. An example of a dead metaphor could be “*time flies*”, where the metaphorical meaning of time passing quickly is well-established and widely understood. On the other hand, recent metaphors, such as metaphorical neologisms, are newly coined expressions that quickly enter the language but may also quickly fall out of use. An example of a recent metaphor could be “*viral video*”, which describes a video that spreads rapidly across the internet, capturing the essence of quick dissemination in modern media discourse.

In contrast to P. Newmark's model, J. Dickins introduces a metaphor typology based on its lexicalization, as proposed by J. Dickins. According to this model, metaphors are classified into two main types: lexicalized and non-lexicalized. Lexicalized metaphors are those with fixed metaphorical meanings within a language, often found in dictionaries. These metaphors have established meanings recognized across various contexts. For example, "*time is money*" is a lexicalized metaphor where "*time*" and "*money*" have well-defined meanings commonly understood by speakers. Non-lexicalized metaphors, however, are more context-dependent, with their metaphorical meanings not firmly established and subject to interpretation based on specific contexts. These metaphors necessitate readers to interpret their meanings within each particular context. For instance, "*her laughter was music to his ears*" is a non-lexicalized metaphor where the metaphorical meanings of "*laughter*" and "*music*" may vary depending on the context (Dickins, 1998, p. 185-186).

P. Newmark's theory of metaphor provides a foundation for understanding how figurative language contributes to the theatricalization of media discourse. Metaphors serve not only as a stylistic device but also as a tool for enhancing the performative and dramatic elements of communication. The use of metaphor in media texts aligns with the principles of theatricalization by transforming abstract concepts into vivid, relatable images, thereby capturing the audience's attention and evoking an emotional response. This performative function of metaphor mirrors the essence of theatricalization, where language is employed to create an immersive, dynamic experience for the audience. While metaphor is a key component in this process, it is not the only device used for theatricalization. Other techniques such as hyperbole, rhetorical questions, and syntactic parallelism also play significant roles in creating a theatrical effect in media discourse. However, metaphor is emphasized due to its unique ability to bridge cognitive and aesthetic dimensions, offering both clarity and emotional engagement (Dickins, 1998).

E. Goffman's concept of "frame" offers a crucial tool for analyzing the principle of theatricalization within media discourse. Frames act as cognitive

structures that allow individuals to interpret and engage with media content by providing a set of expectations and interpretative strategies. In the context of theatricalization, these frames help to shape how media content is presented, whether through dramatic metaphors, visual exaggeration, or emotional appeal, thereby aligning media messages with specific genre conventions or narrative archetypes (Goffman, 1959). In studying theatricalization, E. Goffman's frames will be employed to understand how media texts create these 'staged' realities, where the audience is guided through a narrative that mirrors performative and dramaturgical techniques. By analyzing how different frames (such as those of drama, spectacle, or emotion) are constructed and how they guide audience perception, we can uncover the underlying strategies of theatricalization used in modern media. These frames not only structure the content but also shape how viewers emotionally and cognitively engage with the messages, reinforcing the performative aspect of media discourse (Прокопович, 2019, с. 42-43).

In the context of theatricalization, metaphors are one of many linguistic tools used to craft engaging and persuasive media messages. However, theatricalization in media discourse extends beyond metaphorical language to encompass a broader range of techniques, particularly within advertising. Advertising discourse, as a major component of media communication, leverages not only metaphor but also visual exaggeration, emotional appeal, and dramatic presentation to captivate and persuade its audience. As O. Shevchenko points out, advertising texts are meticulously designed to attract attention, often employing polysemous vocabulary and artistic expression to ensure that the message resonates with and influences the target audience (Шевченко, 2012, с. 142). This interplay of linguistic and visual strategies makes advertising a prime example of how theatricalization operates within modern media.

Building upon this foundation, O. Kleppner asserts that the most potent linguistic means of theatricalization in advertising encompass metaphorical language, lexical repetitions, and the strategic use of rhetorical questions (Kleppner, 1986, p. 102). These linguistic devices are employed to imbue advertising messages



with dramatic flair, evoke emotional responses, and leave a lasting impact on the audience.

In advertising, metaphor serves as a powerful tool to evoke vivid imagery and associations, thereby capturing the audience's imagination. For example, in the famous Nike slogan "*Just Do It*", the metaphor of "*doing it*" extends beyond physical activity to embody determination and perseverance, appealing to consumers' aspirations and motivations.

Lexical repetitions are commonly used in advertising to reinforce key messages and create a memorable impact. For instance, in Coca-Cola's slogan "*Open Happiness*", the repetition of the word "happiness" emphasizes the emotional experience associated with consuming the product, establishing a strong brand identity.

Rhetorical questions are employed in advertising to engage audiences and prompt reflection, leading them to internalize the intended message. For example, in Apple's campaign slogan "*Think Different*", the rhetorical question challenges consumers to reconsider their perspective and embrace innovation, aligning with the brand's ethos of creativity and individuality.

D. Grey argues that the implementation of the theatricalization principle in media discourse relies on carefully selecting appropriate lexical tools to persuade and manipulate consumers effectively. These lexical means encompass various aspects, as outlined by researcher (Grey, 2008):

- 1) **Hyperbole.** Hyperbolic expressions are used to exaggerate, particularly when describing something in an exaggerated manner (Leech, 1966). For example, "*I'm so hungry I could eat a horse*" employs hyperbole to emphasize extreme hunger.

- 2) **Vague Phrases.** These words modify statements by weakening their real meaning or strength. Vague phrases propose meaning without being precise or specific. For instance, using terms like "*pretty good*" or "*kind of*" in advertising to create a sense of openness or subjectivity.

3) Repetition. Repetition is employed in media discourse to make sentences more compelling and memorable. For example, slogans like “*Just Do It*” by Nike or “*I’m Lovin’ It*” by McDonald’s use repetition to reinforce brand messaging.

4) Euphemism. Euphemisms are used to soften words or phrases that might sound harsh. They introduce connotative meanings and are often employed in advertising to make negative aspects seem positive or acceptable. For example, using “pre-loved” instead of “second-hand” in describing used items.

5) Humor. Humor in media discourse serves to entertain and engage audiences, facilitating an emotional connection. Humor can make any information more easily digestible, as it creates an emotional bond. For example, humorous commercials like those by Geico insurance or Old Spice effectively engage audiences through humor.

D. Grey also categorizes syntactic features related to linguistic means of implementing the theatricalization principles, which include (Grey, 2008):

1) Short Sentences. Short sentences are used to convey messages clearly and attract attention. For example, “*Think different*” (Apple) employs short, punchy sentences to deliver memorable messages.

2) Imperatives. Imperatives are used to prompt readers to take action, such as buying or using a product. They are often written as short sentences to facilitate quick reading. For example, “*Buy now*” or “*Act fast*” in advertising.

3) Simple and Conversational Language. The use of conversational language increases the informality of media texts. This includes using slang terms, making sentences less formal. For example, using phrases like “*Hey, you*” or “*Let’s talk*” in advertisements.

4) Syntactic Parallelism. Syntactic parallelism involves repeating words with similar structural forms to attract attention. This repetition creates a rhythm that captures readers’ attention (Leech, 1966). For example, “*Easy come, easy go*” or “*Love me, love my dog*” utilize syntactic parallelism for emphasis.

5) Associations. Media texts often positively associate a product or person with something else. This association can enhance the perceived value or desirability of the product or person. For example, associating a luxury car with a scenic landscape in an advertisement.

6) Incomplete Sentences. Using incomplete sentences helps capture the key idea of a message, even though it is in the form of an incomplete sentence. Despite its form, it effectively communicates the intended message. For example, *‘Life’s too short to...’* creates curiosity and engagement by leaving the sentence open-ended.

In our opinion, D. Grey’s breakdown provides valuable insights into the nuanced ways in which theatricalization principles are embedded within media discourse. By employing these linguistic and syntactic strategies, media practitioners craft messages that resonate with audiences, highlighting the dynamic interplay between language, persuasion, and audience engagement in modern media communication. Moreover, understanding these mechanisms deepens our critical awareness of the persuasive techniques at play in media texts, empowering audiences to engage with media content more discerningly.

In conclusion, the means of implementing the principle of theatricalization in media discourse underscore the creative and strategic efforts undertaken by media professionals to enhance the appeal and effectiveness of their content. The examination of theatricalization within media discourse reveals its significant role in shaping public perception, creating memorable experiences, and facilitating a deeper emotional and cognitive engagement with the content.

#### **1.4 Theatricalization as a style-defining principle of modern media discourse**

Theatricalization, with its roots in the dramaturgical approach, leverages the power of performance, dramatization, and spectacle to captivate the viewer, offering more than mere information transmission. In the modern media environment,

characterized by an overflow of information and a battle for audience attention, theatricalization serves as a crucial strategy for differentiation and engagement.

L. Prokopovych's insights into the pervasive influence of imagery on contemporary life point towards the emergence of a new archetype: the Telematic Man. This figure represents a paradigm shift in human cognition and perception, where thinking in images and a deep understanding of symbols across various domains dominate. This shift signifies the evolution of human consciousness into one that is increasingly mediated by the visual and symbolic, leading to the creation of new cultural formations that define our "world of images". This world, as described, exerts a profound influence over individuals, shaping their perceptions, interactions, and understanding of reality (Прокопович, 2019, с. 18)

H. Chmil further expands on this concept by illustrating how culture immerses this essence, with screens serving as "artistic mirrors". Whether through cinema, theatre, social platforms, or any cultural expression involving visuality and symbolism, the screen reflects and shapes the human experience. It acts as a conduit for theatricalization, transforming everyday experiences into spectacles and narratives that resonate on a deeply symbolic level (ЧМІЛЬ, 2012, с. 143).

In our opinion, the concept of "Telematic Man" embodies the essence of modern existence, where images and symbolism are not just forms of entertainment, but the basis of identity and understanding. This shift to a culture dominated by the visual heralds a new era of media interaction, where theatricalization is not just a method of presentation, but a fundamental aspect of how reality is constructed and perceived.

According to L. Prokopovych, the concept of theatricalization within the modern media environment involves a combination of various elements such as "ritualization", "scriptedness" (Біктор, 2018), "spectacular communication", "playful element", "performance", "interaction", and "cultural drama". This amalgamation of concepts constitutes what is known as the performative turn, which expands upon post-structuralist theories of culture by challenging old structuralist perspectives. In this view, culture is not merely perceived as a static system of signs

and symbols but rather as a dynamic process of constant renewal, particularly evident in situations where the content coincides with its manifestation (Прокопович, 2019, с. 19).

According to O. Buvalets, theatricalization extends beyond traditional theatre and literary studies, encompassing a broader cultural phenomenon known as “theatricalization of life”. This concept involves imbuing everyday phenomena with theatrical characteristics, such as elements of play, role distribution, and dramaturgy. This phenomenon not only blurs the boundaries between art and reality but also reflects broader socio-cultural shifts towards spectacle, dramatization, and the commodification of experience (Бувалець, 2013).

V. Bebik highlights the integral role of communication in shaping social dynamics and fostering connectivity within communities. By conceptualizing Social Communications as a distinct domain, it underscores the importance of understanding and analyzing communication processes within their broader social context (Бєбік, 2005, с. 35).

E. Romanenko emphasizes the intricate relationship between communication, culture, and interpretation within the modern media environment. By recognizing the multifaceted nature of communication and the role of culture in shaping societal discourse, we gain a deeper understanding of how theatricalization operates as a mechanism for engaging and influencing audiences (Роменєнко, 2012). Additionally, the emphasis on interpretation highlights the dynamic nature of media content, underscoring the importance of audience engagement and participation in constructing meaning within the modern media landscape (Прокопович, 2019, с. 23)

In discussions concerning the role of theatricalization in the contemporary media landscape, scholars like H. Chmil and N. Korablova emphasize the profound impact of media on shaping role-based interactions within today’s society. They argue that as media continuously inundates individuals with enticing and immersive information about various roles, including prestigious ones, it influences how individuals perceive and inhabit their social and role-based identities. This

integration of media into role-based reality raises complex issues, particularly regarding the influence of advanced technologies and media spaces on individuals' construction of their social roles and identities. These roles are no longer simply naturally or socially distributed interactions but are instead experienced as imagined realities of role existence, influenced by the media narratives and portrayals individuals encounter (ЧМІЛЬ & КОРАБЛЬОВА, 2013, с. 66).

Individuals' understanding of the present moment is inevitably shaped by their past experiences, whether heard, seen, or read. This not only facilitates communication with others and society but also influences how individuals interpret communication outcomes (БОГУЦЬКИЙ та ін., 2013, с. 150).

According to M. Kostelnyuk, communication distortion in the political sphere can arise from either providing incomplete information or intentionally diverting attention from one event to another. Therefore, assessing the effectiveness of political communication involves considering not only the quality of information transmission but also its alignment with specific goals and objectives (КОСТЕЛЬНЮК, 2018). R. Neuman suggests that media actively participate in this process by interpreting events, shaping narratives, and influencing public perception, effectively acting as both stages for modern political performances and platforms for political experts (Neuman et al., 2007).

Additionally, H. Chmil and N. Korablova point out that while individuals may have varying attitudes towards mass media, media constructs its own version of reality. This constructed reality influences individuals' understanding and perspectives, shaping their perceptions, attitudes, and even behaviour. Consequently, media reality becomes an integral part of human existence, impacting everyone regardless of their personal viewpoints (ЧМІЛЬ & КОРАБЛЬОВА, 2013, с. 66).

Media discourse is inherently performative, serving as a platform for presenting viewpoints and shaping public perception, regardless of the factual accuracy of the topics discussed. In this context, the production of media discourse can be viewed as a form of cultural performance, wherein individuals draw upon

their social and cultural contexts to construct narratives that influence public discourse (Jaakkola, 2017, p. 53). In addition, the concept of theatricalization plays a significant role in the formation of cultural journalism in the modern media landscape. Cultural journalism, based on criticality and institutionalized forms of criticism, serves as a platform for free thinking and opinion formation, especially in the fields of art criticism and review (Jaakkola, 2015).

In conclusion, the exploration of the role of theatricalization in the modern media environment underscores its profound impact on shaping the dynamics of communication and audience engagement. However, while theatricalization enriches media communication by adding depth and resonance, it also raises important considerations regarding credibility and authenticity.

### **Conclusions to Chapter One**

1) In Chapter One, we considered the general characteristics of media discourse, linguistic features of media texts, the means of theatricalization, and its role in the modern media environment. This analysis laid the foundation for further research on this dynamic phenomenon.

2) The study of general characteristics revealed the multifaceted nature of media discourse, highlighting its adaptability across different platforms and its significant impact on audience engagement. This insight provides a basis for deeper investigation into how linguistic features interact in media texts to convey meaning and shape audience perception.

3) The exploration of linguistic features established an understanding of how theatricalization is implemented through various linguistic strategies, emphasizing how these strategies enhance the dramatic impact of media content.

4) In addition, the examination of the means by which dramatization is employed has provided insight into the methods used by media practitioners to create engaging and compelling texts. The investigation into the role of theatricalization

has shown its substantial influence on audience engagement and the development of media communication dynamics.

In summary, Chapter One offered a solid methodological and theoretical framework, providing a comprehensive understanding of the complex interplay between theatricalization, linguistic features, and the overall characteristics of media discourse.



## CHAPTER TWO

### MEANS OF THEATRICALIZATION OF CONTEMPORARY ADVERTISING REALITY

#### 2.1. Verbal means of theatricalization

Social advertising serves as an ideal platform for examining theatricalized language due to its need to provoke emotional responses and inspire action in viewers. Unlike commercial advertising, which primarily aims to promote products, social advertising addresses urgent societal issues and seeks to influence public behaviours or attitudes. This context requires a more dramatic and impactful use of language, making it a rich source of examples for analysing the verbal means of theatricalization.

**2.1.1 Lexico-semantic means.** Lexico-semantic means play a crucial role in theatricalizing language within media discourse, particularly in advertising. These techniques involve the deliberate selection and arrangement of words to convey layered meanings, evoke emotions, and create vivid imagery that captures the audience's attention. By focusing on semantic elements like metaphor, contrast, personification, rhetorical questions, and irony, these tools create a dramatic, memorable impact, reinforcing the message and ensuring greater audience engagement.

One of the most prominent lexico-semantic means is metaphor, which helps convey abstract ideas through familiar, vivid images. Metaphors in advertising are especially effective as they allow advertisers to create memorable, emotionally charged messages by linking complex concepts with simple, relatable images.

In *Example 1* (see Appendix A), the use of the word “*Impossible*” as an independent statement functions as hyperbole, dramatically exaggerating the simplicity of the action to create a theatrical effect. The phrase emphasizes the irresistible nature of the product, implying that sharing Yakult is as “impossible” as resisting the urge to look at someone else's shopping trolley. The bold declaration of

something so ordinary as impossible injects drama into the ad, creating a memorable and exaggerated portrayal of a simple act, elevating the product's appeal.

In *Example 2* (see Appendix A), the advertisement presents a metaphorical image of an eye resembling an iceberg, which aligns with the well-known idiom “*the tip of the iceberg*”. This metaphor highlights the idea that many eye diseases are hidden below the surface, much like the vast majority of an iceberg lies unseen underwater. The ad skillfully combines this image with the phrase “*There's a lot you don't see,*” creating a dual meaning that refers both to literal vision and a lack of awareness about hidden eye health issues. The metaphor thus not only serves as a striking visual but also deepens the semantic layers of the message, making it more engaging and impactful.

*Example 25* (see Appendix A) employs a metaphor that compares teeth to dice, highlighting the risk associated with neglecting dental hygiene. The metaphor suggests that allowing cavities to form is akin to gambling with one's health—a gamble no one can afford to take. This dice metaphor immediately captures attention and introduces a dramatic tension, emphasizing the importance of dental care. Supporting this metaphor, the ad incorporates statistical evidence like “*Crest has prevented 523 million cavities since its introduction in 1955,*” further grounding the metaphor in factual credibility. The combination of metaphor with authoritative statistics enhances both the emotional and logical appeal of the ad, making the message more compelling.

*Example 26* (see Appendix A) employs another striking metaphor, equating added sugar to poison. This metaphor evokes a visceral reaction, instantly communicating the harmful effects of excessive sugar consumption. The accompanying phrase “*Kill your sugar addiction before it kills you*” reinforces this metaphor with direct and commanding language, urging immediate action. The metaphor of sugar as poison not only heightens the emotional impact but also introduces a narrative of life and death, making the health risks associated with sugar feel urgent and severe.

The ad in *Example 29* (see Appendix A) presents a surreal and exaggerated image of a person with a fish head, using hyperbole as a metaphor for the drastic and unnatural changes brought on by climate change. The accompanying slogan “*STOP CLIMATE CHANGE BEFORE IT CHANGES YOU*” further underscores the metaphor, warning that unchecked environmental damage will have direct, devastating impacts on individuals. The stark image combined with this metaphorical statement creates a powerful, urgent call to action.

In *Example 33* (see Appendix A), the advertisement for Timberland uses the metaphor “*IF YOU'RE NOT FAST YOU'RE FOOD*”, suggesting that the modern world operates on a principle of survival of the fittest, where only the quick and agile thrive. This metaphor aligns perfectly with Timberland’s branding, positioning their products as essential for those who want to stay ahead in this competitive, fast-paced environment. The direct challenge in the metaphor adds a sense of urgency and competitiveness, making the ad both dramatic and memorable.

Similarly, *Example 34* (see Appendix A) uses a metaphor to draw a parallel between ocean pollution and its impact on human health. The statement “*WHAT GOES IN THE OCEAN GOES IN YOU*” suggests that the pollutants dumped into the ocean will eventually affect humans through the food chain, creating a sense of personal responsibility. The metaphor is strengthened by the statistic that “*FISH OFF THE WEST COAST INGEST OVER 12,000 TONS OF PLASTIC A YEAR,*” which adds factual gravity to the environmental message.

In *Example 44* (see Appendix A), the metaphor of the “*CLIMATE UMBRELLA*” is used to describe the protective role forests play in regulating the Earth's climate. By personifying forests as an umbrella, the ad emphasizes their importance in shielding the planet from the harmful effects of climate change. The imperative “*PROTECT THE FORESTS*” serves as a call to action, urging immediate environmental protection measures, while the metaphor of the umbrella visually and emotionally underscores the need for urgency.

*Example 45* (see Appendix A) uses both irony and metaphor to create a theatrical effect. The phrase “*NOW HIRING*” juxtaposed with “*Join the most*

*stressful work environment*” presents an ironic contrast, challenging the conventional positive associations with job opportunities. The metaphorical use of “*stressful work environment*” highlights the challenges and pressure of the job, creating a dramatic tension that engages the viewer.

Finally, *Example 48* (see Appendix A) employs the metaphor “*For every drunk driver there is one final destination,*” equating the consequences of drunk driving with death. The use of “R.I.P.” on tombstones marked “*3rd Drink,*” “*2nd Drink,*” and “*1st Drink*” reinforces this metaphor, starkly portraying the progression from indulgence to fatal consequences. The metaphor, combined with the visual symbolism of tombstones, creates a powerful and sobering reminder of the dangers of drunk driving, making the message more impactful and memorable.

Contrast is another vital tool in advertising. It allows advertisers to create dramatic tension by placing opposing elements side by side, thereby sharpening the message and making it more memorable. In *Example 4* (see Appendix A), the ad juxtaposes the glamorous question “*Who are you wearing?*” (a common phrase in the fashion industry) with the provocative phrase “*BLOOD FASHION*”. This stark contrast links the world of fashion to violence and exploitation, dramatically shifting the viewer’s perspective. The glamorous image typically associated with high fashion is instantly disrupted by the harsh realities behind the industry, making the ad both shocking and thought-provoking. The emotional impact of this contrast forces the audience to reconsider the hidden costs of fashion, such as unethical labor practices.

In *Example 5* (see Appendix A), the advertisement contrasts a list of well-known beauty and personal care brands with the accusatory phrase “*Boycott slavery and murder,*” implying that these brands are complicit in severe ethical violations. The familiar, often positive association with these brands is suddenly cast in a negative light, creating a strong emotional response. This contrast not only sharpens the audience's perception but also furthers the dramatic effect by suggesting that something as seemingly innocent as personal care products may be tied to grave injustices. The ad’s strategy of juxtaposing everyday products with such extreme

accusations pushes the viewer to question the ethical implications of their purchasing decisions.

*Example 7* (see Appendix A) employs a powerful juxtaposition between the phrase “*Arrive Alive*” and the implied consequence of talking while driving. The contrast here lies between the hopeful, positive image of arriving safely and the dangerous, unstated alternative of not arriving at all, evoking a strong emotional response. The vivid imagery of “*Arrive Alive*” creates an immediate connection with safety and survival, while the absence of the negative outcome heightens the emotional tension. The audience is left to imagine the fatal consequence, reinforcing the message's seriousness.

In *Example 18* (see Appendix A), the stark contrast between “*SOCIAL MEDIA STATUS: AMAZING*” and “*REAL LIFE STATUS: SUICIDAL*” highlights the discrepancy between how individuals present themselves online and the hidden struggles they may face in reality. This contrast is made even more impactful through the use of irony, drawing attention to the false facade often presented on social media. By juxtaposing the idealized online image with the deeply troubling reality, the ad powerfully underscores the theme of mental health awareness and the often-overlooked struggles people face despite outward appearances. This irony drives home the message that what we see online is not always a true reflection of reality, adding layers of depth to the ad's narrative.

*Example 19* (see Appendix A) uses contrast and hyperbole to create a theatrical effect. The visual juxtaposition of a seemingly harmless snack like popcorn with the stark warning “*50% TASTY 50% DEADLY*” immediately grabs attention. The exaggerated statement implies that something as benign as popcorn can be dangerous, underscoring the unpredictability of accidents and the importance of first aid training. The contrast between “*TASTY*” and “*DEADLY*” is further accentuated by the symmetrical placement of the words, which visually balances the opposing ideas while simultaneously amplifying the tension between them. The follow-up statement “*Apparently harmless things can kill in seconds*” reinforces the contrast by explicitly stating the unexpected danger. This combination of semantic

contrast and hyperbole enhances the dramatic effect, making the message more memorable and urgent.

In *Example 23* (see Appendix A), the advertisement uses contrast and parallelism to deliver a dramatic and impactful message. The phrases “*DRIVE WISE*” and “*NOBODY DIES*” establish a clear cause-and-effect relationship, emphasizing the crucial role safe driving plays in preventing fatalities. The semantic contrast between the positive action of driving wisely and the negative consequence of death highlights the seriousness of the issue. The use of parallel structures further reinforces the clarity and urgency of the message, ensuring that it resonates with the viewer on an emotional level.

*Example 37* (see Appendix A) leverages contrast, empathy, and rhetorical questions to create a strong theatrical effect. The phrases “*TO YOU IT'S THE EASY WAY*” and “*TO HIM IT'S THE ONLY WAY*” draw attention to the significant differences in perspective and challenges faced by individuals with disabilities. This semantic contrast underscores the disparity in accessibility, emphasizing the importance of empathy and awareness. The rhetorical question that follows encourages viewers to reflect on their own experiences and consider the daily struggles that people with disabilities face, thus deepening the ad’s emotional impact.

*Example 46* (see Appendix A) employs contrast, direct address, and a slogan to create a persuasive and dramatic effect. The statement “*Unofficial service can be dangerous*” uses fear appeal and contrast to highlight the risks of using unauthorized or non-genuine service providers for Mercedes-Benz vehicles. The sense of urgency created by the potential danger is contrasted with the practical incentive offered by the ad: a “*15% discount on spare parts and free vehicle diagnosis.*” This contrast between fear and reward appeals to both rational and emotional aspects of consumer decision-making, encouraging them to prioritize safety. The direct address in the slogan “*Mercedes-Benz. The best or nothing*” reinforces the brand's commitment to excellence, appealing to consumers' desire for quality and reliability.

These examples illustrate how contrast is used in advertising to sharpen the message, provoke thought, and elicit strong emotional responses. By juxtaposing opposing elements—whether they be ethical dilemmas, life-or-death situations, or conflicting perceptions—advertisers create compelling, memorable narratives that not only grab attention but also leave a lasting impression.

Rhetorical questions are employed to provoke thought and reinforce the message's impact, effectively drawing the viewer into a dialogue and prompting reflection. In *Example 21* (see Appendix A), the question “*WOULD YOU DRINK THIS WATER?*” directly engages the viewer by confronting them with a stark and uncomfortable choice, forcing them to contemplate the disparity in access to clean water. The rhetorical nature of the question, posed against the backdrop of a stark image, creates an emotional and reflective pause, urging the audience to consider their own privilege and the global inequities in water quality. This device doesn't just ask a question but also subtly demands moral responsibility, amplifying the urgency of the issue and challenging the viewer to empathize with those without access to clean water.

Similarly, in *Example 30* (see Appendix A), rhetorical questions like “*Most victims of child sexual abuse can't ask for help. You can*” serve a dual function. They highlight the helplessness of the victims, contrasting it with the potential agency of the viewer, fostering both empathy and a sense of obligation. The juxtaposition between the victims' silence and the viewer's ability to act compels the audience to confront their role in addressing such critical issues. This type of rhetorical question doesn't merely provide information but actively challenges the audience to take responsibility, transforming the viewer from a passive observer into a potential participant in the solution.

In *Example 19* (see Appendix A), the rhetorical question “*WOULD YOU DRINK THIS WATER?*” once again creates a powerful and immediate connection between the audience and the subject matter. By posing such a direct and personal question, the ad forces viewers to internalize the issue, imagining themselves in the situation of those who face water scarcity or pollution. The accompanying image

further intensifies this effect, making the question more than hypothetical—it becomes a personal challenge to the viewer's values and priorities. The rhetorical device here creates a sense of urgency and moral responsibility, urging the viewer not just to reflect but also to act.

*Example 37* (see Appendix A) employs a similar strategy with the rhetorical question “*Often, we do not realize that persons with disabilities lack alternative routes to get around.*” This question is designed to prompt reflection, encouraging the audience to reconsider their assumptions about daily accessibility challenges. The ad uses this rhetorical device to emphasize the need for empathy and understanding, drawing attention to the often-overlooked struggles faced by individuals with disabilities. By making the viewer aware of these challenges, the ad fosters a greater sense of social responsibility and urges the audience to support efforts for increased accessibility.

The rhetorical question “*HARD BREAKFAST? SOFT BREAKFAST? NO BREAKFAST?*” plays on different breakfast preferences, suggesting diversity and choice (Example 42) (see Appendix A). The statement “*MARMITE YEAST EXTRACT – RICH IN & VITAMINS SPREA VEGAN*” combines factual information with a playful twist. The phrase “*Dividing the nation since 1902*” adds historical context and humor, implying that Marmite's distinctive taste has sparked debate and divided opinions for over a century.

Through these examples, rhetorical questions are shown to be a powerful tool in media discourse, not only engaging viewers on a deeper emotional level but also prompting reflection and, often, action. The contrast between the simplicity of the question and the weight of the issue it addresses creates a dramatic tension that heightens the ad's effectiveness, making the message resonate more deeply with the audience.

Irony also plays a central role in creating theatrical effects, using contradiction and exaggeration to highlight discrepancies between perception and reality. For instance, the stark contrast between “*SOCIAL MEDIA STATUS: AMAZING*” and “*REAL LIFE STATUS: SUICIDAL*” in *Example 18* (see Appendix A) draws



attention to the facade people often present online versus their actual inner struggles. The ironic juxtaposition critiques the dissonance between appearances and reality, highlighting the false positivity that dominates social media platforms. The ad uses this irony to underscore the pressure to maintain a perfect online persona, while silently suffering in real life. The exaggeration of the emotional extremes—*"AMAZING"* versus *"SUICIDAL"*—deepens the emotional impact, making the viewer reflect on the hidden struggles that people face despite their outward presentation.

In *Example 39* (see Appendix A), the humorous exaggeration *"To beat Chuck Norris. Impossible"* taps into pop culture, using irony to enhance the appeal of Yakult by aligning it with an almost mythical challenge. Chuck Norris, a figure famously associated with impossible feats, becomes a symbol for something so unattainable that even comparing Yakult's irresistibility to sharing is seen as a humorous exaggeration. This use of irony plays on the viewer's knowledge of Norris's legendary status, making the statement *"Impossible"* more entertaining and memorable. The ad smartly combines humor and irony to create a light-hearted yet powerful endorsement of the product.

*Example 32* (see Appendix A) employs vivid imagery, irony, and syntactic complexity to create a dramatic and theatrical effect. The opening line, *"ANIMALS ARE NOT CLOWNS"*, immediately sets the stage for a critical view of animal circuses. This statement is followed by an ironic turn, where the ad mimics the style of a circus announcer: *"Roll up, roll up, ladies and gentlemen, boys and girls for the cracked the whip against the animal's singing wounds."* The ironic tone here highlights the cruelty and abuse hidden behind the spectacle of entertainment. By framing the animal's suffering with cheerful, circus-like language, the ad starkly contrasts the glamorous illusion of circuses with the grim reality of how animals are treated. This juxtaposition between the joyous tone of a traditional circus announcement and the grim description of *"singing wounds"* exposes the brutality behind the spectacle, making the message more emotionally charged and effective.

Moreover, the ironic tone in *Example 32* creates a sense of betrayal by revealing the darkness lurking behind what is marketed as fun and family-friendly entertainment. The phrase “*cracked the whip*” emphasizes the harshness of training methods, while “*singing wounds*” vividly captures the emotional and physical toll on the animals. The irony in this advertisement is not just a literary device but a tool to provoke empathy and outrage, deepening the viewer's emotional engagement and strengthening the call for an end to animal cruelty in circuses.

Through these examples, it becomes clear that irony in advertisements serves not just to entertain, but to challenge perceptions, highlight hidden truths, and evoke emotional responses. By contrasting appearance with reality, or humor with serious underlying issues, irony adds a layer of depth to the message, making it more memorable and impactful.

Another significant technique is personification, which attributes human characteristics to non-human elements, making the message more relatable and emotionally engaging. This rhetorical device is particularly effective in advertising because it allows the audience to connect on a deeper emotional level, often fostering empathy or a sense of moral responsibility. In *Example 24* (see Appendix A), the ad uses personification by referring to animals as “*MOTHERS*” rather than “*things*,” emphasizing the sentient and familial aspects of animals rather than viewing them as mere objects. This shift in perspective evokes empathy, urging the viewer to reconsider their attitudes towards animal rights and highlighting the cruelty of the fur industry. By framing animals as “*MOTHERS*,” the ad taps into the powerful emotional associations with motherhood, making the message more poignant and difficult to ignore. The audience is thus encouraged to reflect on the ethical implications of wearing fur, resulting in a stronger emotional impact.

In *Example 11* (see Appendix A), personification is combined with wordplay to create a theatrical and memorable effect. The image of a pig holding a plate immediately grabs attention due to its absurdity and unexpectedness, drawing the viewer into the ad. The slogan “*SEPARATE THEM*” plays on the dual meaning of the phrase—referring both to separating the dirt from the dishes and, metaphorically,

to distancing ourselves from animal exploitation. This clever use of personification not only makes the message more engaging but also reinforces the effectiveness of the dishwashing liquid by creating a humorous and visually striking representation of its cleaning power.

*Example 14* (see Appendix A) uses a more subtle form of personification through the simplicity of its message. Although not overtly anthropomorphizing an object, the imperative command “*Use It*” is directed at the viewer in a way that humanizes the interaction with the product. The ad’s directness and the use of the verb “*Wash*” create an immediate connection between the viewer and the act of maintaining hygiene, emphasizing personal responsibility. By addressing the audience in this way, the ad personifies the act of handwashing, making it feel like a crucial, almost moral obligation. The word “*frequently*” underscores the importance of regular handwashing, reinforcing the behavioral change the advertisement seeks to promote.

*Example 17* (see Appendix A) provides a particularly striking instance of personification with the phrase “*If I die, We all die,*” giving a bee human characteristics by allowing it to speak directly to the audience. This statement personifies the bee, assigning it a voice to convey its critical role in the ecosystem. The personification makes the message more relatable and impactful, as it frames the issue in terms that directly address the viewer. By giving the bee a voice, the ad personalizes the issue, making it more emotionally resonant. The audience is encouraged to view the bee not just as an insect but as an essential part of a larger environmental narrative, thereby deepening their emotional connection to the cause.

Furthermore, the use of hyperbole in the phrase “*We all die*” exaggerates the consequences of bee extinction, yet it effectively underscores the vital importance of bees to human survival. While the statement is clearly an exaggeration, it emphasizes the catastrophic potential of bee extinction, making the audience acutely aware of the broader environmental implications. This use of hyperbole in conjunction with personification heightens the drama of the message, ensuring that

the audience not only understands the importance of bees but also feels a sense of urgency in addressing their potential decline.

These examples illustrate how personification in advertising adds emotional depth and relatability to the message. By attributing human qualities to animals, objects, or even abstract concepts, advertisers are able to craft narratives that resonate more deeply with their audiences, creating stronger connections and a more lasting impact.

Parallelism and repetition further contribute to the theatricality of ads by creating rhythmic and memorable messages. In *Example 12* (see Appendix A), the contrasting phrases “*NO TO CHILD LABOUR*” and “*YES TO EDUCATION*” are enhanced by parallelism, where the repeated structure emphasizes the urgency of the issue. This is mirrored in *Example 15* (see Appendix A), where the repetition of the imperative “*TURN OFF*” directs the audience to act, reinforcing both the environmental message and the sense of personal responsibility.

Wordplay also adds a theatrical dimension, creating an engaging and memorable experience for the audience. In *Example 13* (see Appendix A), the phrase “*Mum, I (h)ate fish!*” cleverly transforms the word “*hate*” into “*ate*” by smearing the letter 'h' with ketchup, humorously playing on the idea that the product can turn something unpleasant into something enjoyable. This playful manipulation of language immediately draws the viewer’s attention and emphasizes the transformative power of the product. By using the visual element of ketchup to alter the word’s meaning, the ad highlights its appeal to children, suggesting that even disliked foods can become enjoyable with the addition of the product. The wordplay here is both fun and functional, making the ad more relatable and memorable for parents and children alike.

In *Example 5* (see Appendix A), the advertisement plays on the multiple meanings of the words “*filter*” and “*burning*.” The phrase “*Filter Your Life*” serves a double purpose, referring both to cigarette filters and to the idea of being more selective or careful in one's choices. This dual meaning adds depth to the ad, as it encourages the audience to think about their decisions, both in terms of smoking and

broader lifestyle habits. Similarly, the phrase “*STOP BURNING OUR LIFE*” creates a powerful and vivid image, metaphorically linking the destructive effects of smoking to the consumption of life itself. The capitalization of the second phrase adds visual emphasis, creating a sense of urgency and making the message feel like a command. This wordplay uses the literal and figurative meanings of key terms to convey a strong, impactful message that resonates with the audience on multiple levels.

In *Example 28* (see Appendix A), the slogan “*THE SHOW MUSTN'T GO ON*” is a clever inversion of the well-known phrase “*The show must go on,*” creating a jarring effect that captures the viewer’s attention. This reversal of expectation not only plays with the familiar phrase but also serves to underscore the ad’s message about ending the exploitation of animals for entertainment. The wordplay here is particularly effective because it subverts a culturally recognized idiom to deliver a message about ethical responsibility. The imperative “*SUPPORT ANIMAL-FREE CIRCUSES*” that follows further reinforces the call to action, using wordplay to advocate for change while maintaining a clear and direct message.

In *Example 31* (see Appendix A), the phrase “*WOMEN SHOULDN'T BE TREATED LIKE ONE!*” plays on the ambiguity of the word “*one.*” On one level, the phrase suggests that women shouldn't be treated as mere objects or second-class citizens. On another level, it implies that each woman should be treated as a unique individual, not generalized or stereotyped. This double meaning creates a nuanced message about the individuality and value of women, challenging societal norms while making the audience reflect on the different layers of meaning within the phrase. The wordplay here is subtle but powerful, using ambiguity to add depth to the message about gender equality and respect.

In *Example 40* (see Appendix A), the advertisement blends wordplay with cultural reference by using the term “*L'ORÉALITY,*” which combines the brand name “*L'Oréal*” with the word “*reality.*” This play on words suggests that the brand represents a new reality or truth, particularly regarding ethical practices. The ad’s message, “*Stop testing cosmetics on animals,*” is direct and emotionally charged,

using wordplay to enhance its appeal to consumers who are concerned about ethical issues in the beauty industry. The term “*L'ORÉALITY*” plays on the idea of reality versus perception, implying that ethical practices should become the new standard in the beauty world. This wordplay adds a layer of sophistication to the message, aligning the brand with ethical responsibility while using a familiar brand name to engage the audience.

Through these examples, wordplay proves to be a highly effective tool in advertisements, adding both creativity and depth to the messages. By playing with multiple meanings, familiar phrases, and cultural references, advertisers are able to engage the audience in a more dynamic way, making the messages more memorable and impactful. Whether through humor, subversion of expectations, or the blending of concepts, wordplay not only grabs attention but also reinforces the core message, ensuring it resonates more strongly with the viewer.

Lastly, semantic ambiguity and emotive language play significant roles in deepening the audience’s engagement. Example 16 (see Appendix A) uses irony with the slogan “DON'T ATTACK THE PLANET,” associating environmental harm with aggressive, warlike behavior, making the viewer feel the urgency to change their actions. Emotive language, such as “protect your loved ones” in Example 6 (see Appendix A), evokes a sense of care and moral responsibility, creating an emotional connection with the audience.

In *Example 3* (see Appendix A), the ad employs a misspelling of “*until*” as “*untill*”. Although this error is likely unintentional, it has the potential to distract from the message's impact. In advertising, even minor mistakes can affect audience perception, detracting from the intended clarity and seriousness of the message. In this case, the misspelling could undermine the ad's professionalism and lessen the overall persuasiveness, illustrating how important even the smallest details are in effective communication.

*Example 6* (see Appendix A) uses emotive language like “*protect your loved ones*” and “*priceless peace of mind*” to create a strong emotional appeal. The phrase “*If you love them, protect them*” implies a moral imperative, urging the audience to

take immediate action to safeguard those they care about. This creates a sense of urgency and personal responsibility, making the message not just about a product but about the moral duty to protect one's family. The ad employs a mix of short, impactful sentences like "*NOW THERE'S A BETTER WAY*" to create immediacy, while longer, explanatory ones detail the product's benefits, offering a balanced emotional and logical appeal. This combination of rhetorical devices, including an implied comparison "*It's like having a direct line...*" and lists such as "*from children who are growing up fast, to independent elderly relatives or people with health concerns*", builds a comprehensive picture of the service's value, making it relatable to a wide audience.

In *Example 8* (see Appendix A), the phrase "*Join the Drive to Fight Breast Cancer*" cleverly combines the concept of "*drive*" in both its literal and figurative senses—referring both to test driving a car and to participating in a campaign effort. The use of this dual meaning creates a sense of community action and urgency, making the audience feel like they are part of a collective movement. The word "*drive*" conveys energy and momentum, encouraging viewers to take action, while the ad's imperative structure makes the call to action both immediate and engaging.

In *Example 9* (see Appendix A), the ad further develops the concept of "*drive*" with similar dual meanings (in both the literal sense of driving a car and the figurative sense of pushing forward a campaign). The semantic layering here adds depth to the ad's message, making it more engaging and memorable. The ad uses a mix of informative and persuasive sentences: the opening imperative "*Join the Drive*" immediately grabs the reader's attention, while the following sentence is more complex, providing additional campaign details. The final sentence, "*Join the Drive*" in an imperative form again, reinforces the urgency and immediacy, urging action.

In *Example 20* (see Appendix A), the semantic element of irony is reinforced by the phrase "*IT CAN WAIT. UPDATE LATER*". This imperative sentence directly addresses the viewer, emphasizing that social media updates are not worth the risk of an accident. The short, forceful commands "*IT CAN WAIT*" and "*UPDATE*

*LATER*” create a clear, urgent message, prioritizing safety over the triviality of social media engagement. This simplicity and directness in the language make the ad’s message immediately impactful, using irony to drive home the importance of focusing on the road rather than one’s phone.

In *Example 27* (see Appendix A), the advertisement uses linguistic elements to evoke empathy and a call to action. The phrase “*LITTLE NEEDS*” serves as a poignant reminder that even small donations can make a significant difference. The capitalization of the phrase emphasizes its importance, making it stand out and resonate with the audience. This ad combines semantic and syntactic devices—using simplicity to convey a deep, emotive message, and reinforcing the importance of the cause through clear, direct language. The sentence “*Material donation can make a difference*” is straightforward, and the imperative command “*Contact us on 011-26972351 or visit [www.goonj.org](http://www.goonj.org)*” provides explicit instructions on how to contribute, making it easy for the audience to take action.

In *Example 38* (see Appendix A), the ad uses parallel structure in the phrases “*Save time THIS WEEKEND, Save cost*”, emphasizing the dual benefits of hiring professional freelancers through Ubuyng. This syntactic device makes the message clear and memorable, highlighting the immediate advantages of the service. The imperative sentence “*Hire professional freelancers on Ubuyng*” directly commands action, making the ad more effective by encouraging an immediate response. The simplicity and clarity of the message contribute to its overall impact, ensuring that it resonates with the audience’s desire for efficiency and practicality.

In *Example 43* (see Appendix A), hyperbole and cultural reference are used to create a humorous and dramatic effect. The statement “*To beat Chuck Norris. Impossible*” humorously exaggerates the difficulty of surpassing Chuck Norris, a pop culture icon known for his invincibility. The comparison with Yakult elevates the probiotic drink to an almost mythical status, humorously suggesting that sharing Yakult is as rare and challenging as defeating Chuck Norris. This playful hyperbole makes the ad entertaining while also emphasizing the product’s appeal, using humor to enhance memorability.



In *Example 47* (see Appendix A), the phrase “*There is not much left!*” typically suggests scarcity in the context of limited-time offers or dwindling resources. However, in this advertisement, it humorously applies to the depiction of a head with sparse trees as hair, using irony and visual metaphor to convey a message about environmental depletion. The ad effectively uses humor and subtle irony to draw attention to the issue of deforestation and the urgency of taking action before it’s too late.

In the final ad, *Example 49* (see Appendix A), the ad employs rhetorical questions, celebrity endorsement, and imperative language to create a theatrical effect aimed at promoting veganism and animal rights. The statement “*WE ARE ALL ANIMALS*” serves as a rhetorical question that challenges viewers to reconsider their relationship with animals and how society treats them. The rhetorical device here engages the audience by provoking thought and encouraging empathy toward animals. The ad also utilizes the celebrity endorsement of Joaquin Phoenix to lend credibility and authority to the message, appealing to his fan base and enhancing the advertisement’s persuasive power.

These examples show how advertisers use a wide variety of lexico-semantic means to create theatrical, engaging, and persuasive messages. Techniques such as metaphors, contrasts, rhetorical questions, irony, personification, and wordplay enrich the textual and emotional layers of the advertisements, making them more impactful and memorable.

In this analysis of the verbal means of theatricalization in advertising, we have uncovered how strategically crafted language significantly enhances the effectiveness and memorability of advertisements. The verbal strategies used in these ads include a wide range of techniques that contribute to the theatrical quality of the message, making it more engaging and impactful.

Semantically, metaphors and contrast are particularly effective, comprising 23% and 20% of the techniques respectively, demonstrating their power in vividly conveying messages and sharpening comparisons to highlight core advertising

themes. These techniques creatively engage the viewer's imagination and emphasize key differences that underscore the ad's message.

Irony and rhetorical questions, making up 10% and 8% respectively, engage viewers by challenging their expectations and encouraging active engagement with the content, which deepens the impact of the message (see Fig. 2.1).

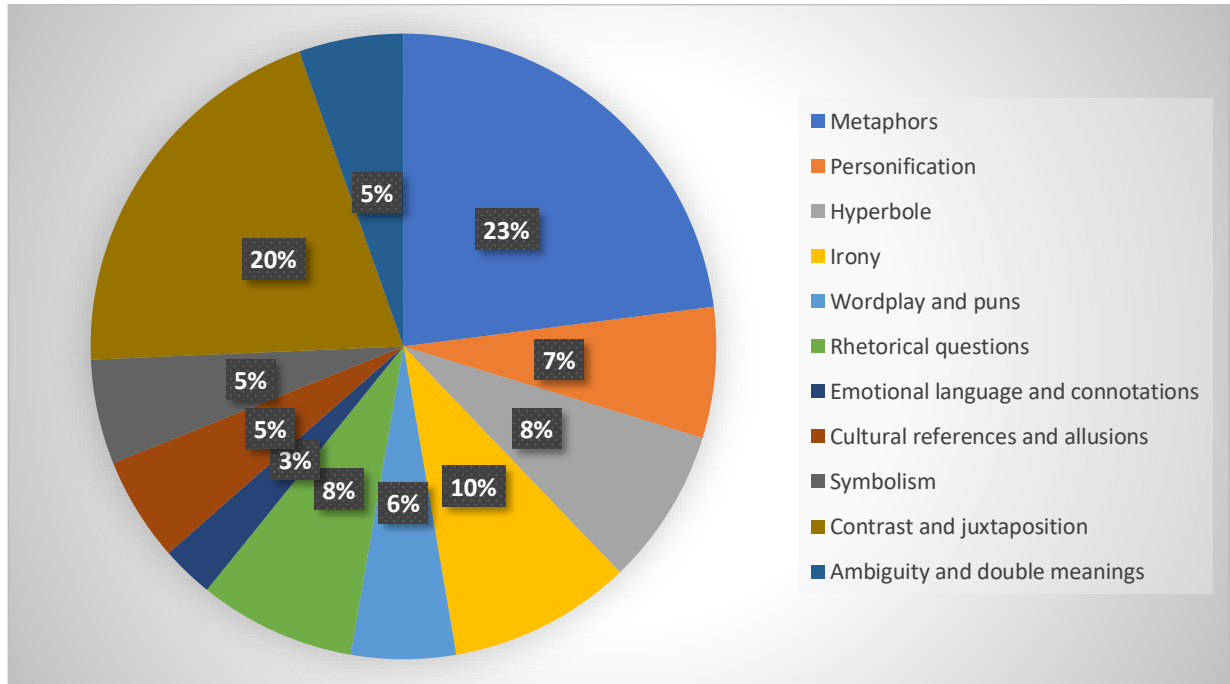


Figure 2.1 Semantic means of theatricalization in media discourse

The various lexico-semantic means (such as metaphors, contrast, rhetorical questions, and personification) demonstrate the intricate and deliberate use of language in advertising. These stylistic devices serve not only to enhance the emotional and persuasive power of the message but also play a crucial role in shaping social attitudes and behaviors. Through the theatricalization of media discourse, these devices create impactful, emotionally charged narratives that resonate with audiences on a deeper level, ensuring that the message remains memorable and influential beyond the immediate advertisement.

**2.1.2 Syntactic means.** Syntactic means play a pivotal role in the theatricalization of media discourse, contributing to the impact, memorability, and emotional engagement of advertisements. In media texts, sentence structure, punctuation, and clause arrangement not only convey meaning but also heighten dramatic effects. Various syntactic techniques such as imperatives, rhetorical

questions, short declarative sentences, and parallel structures are employed to create urgency, direct attention, and reinforce key messages. Below, we group and analyze the syntactic devices used in advertisements, demonstrating how they contribute to the theatricalization of media reality.

Imperative sentences are frequently used in advertisements to command action and create a sense of urgency. In *Example 19* (see Appendix A), the phrase “*Get a first aid training*” is a direct command that urges the audience to take immediate steps to be prepared for emergencies. Similarly, “*Don't wait until you LOSE all*” in *Example 3* (see Appendix A) uses imperative syntax to push for immediate action. The capitalized word “LOSE” visually dramatizes the message, adding an urgent, theatrical quality. In *Example 5* (see Appendix A), the environmental campaign uses “*STOP BURNING OUR LIFE*” to deliver a forceful, collective call to action, creating a shared sense of responsibility through the pronoun “OUR.”

The simplicity of “*SEPARATE THEM*” in *Example 1* (see Appendix A) illustrates how imperatives can be concise yet impactful, urging the audience to take direct action. The clear and commanding structure of these imperative sentences plays a vital role in engaging the audience and compelling them to respond.

Short, impactful declarative sentences are also a key feature in media discourse. In *Example 2* (see Appendix A), the phrase “*Eye disease*” uses a straightforward structure to emphasize the severity of the issue, followed by “*There's a lot you don't see,*” a declarative sentence that underscores the hidden dangers of eye disease. This brevity enhances the dramatic effect, ensuring that the message is easily understood and memorable.

The declarative sentence “*CHILD LABOUR IS CHILD ABUSE*” in *Example 4* (see Appendix A) similarly combines simplicity with emotional impact, complemented by powerful visuals to create a lasting impression. In *Example 30* (see Appendix A), the declarative “*Most victims of child sexual abuse can't ask for help*” is paired with the imperative “*You can,*” a juxtaposition that both informs and empowers the audience, urging them to act.

Parallelism and repetition are syntactic devices that reinforce key messages through rhythmic structure. In *Example 15* (see Appendix A), the repetition of the imperative “*Turn off*” creates a rhythmic urgency, highlighting the importance of energy conservation. Each command is short and direct, but the repetition builds a sense of insistence and responsibility.

In *Example 12* (see Appendix A), the parallel structure “*NO TO CHILD LABOUR, YES TO EDUCATION*” emphasizes contrast through a repeated sentence pattern, making the message both clear and persuasive. Parallelism effectively enhances the impact of contrasting ideas by reinforcing them through symmetry in structure.

Rhetorical questions engage the audience by inviting reflection and adding a layer of emotional involvement. In *Example 22* (see Appendix A), the rhetorical question “*Would you drink this water?*” forces the audience to consider their own privilege compared to those with limited access to clean water. The simple structure makes the question accessible, while its rhetorical nature compels deeper contemplation of global inequities.

Similarly, in *Example 30* (see Appendix A), rhetorical questions like “*Most victims of child sexual abuse can't ask for help. You can*” contrast helplessness with the viewer’s potential ability to act, prompting empathy and moral responsibility.

Exclamatory sentences add emotional intensity and theatricality to advertisements. In *Example 13* (see Appendix A), the phrase “*Mum, I (h)ate fish!*” uses an exclamation point to enhance the emotional weight and excitement of the message. The informal, conversational tone mimics real-life speech, drawing the audience in by making the situation relatable and vivid.

Ellipsis and fragmented sentences are effective for creating suspense and leaving space for the audience to interpret the message. In *Example 8* (see Appendix A), the ellipsis in “*Arrive Alive...*” suggests an incomplete thought, prompting the viewer to fill in the gap and consider the consequences of not driving safely. This fragmented structure heightens the sense of dramatic tension, encouraging deeper reflection on the dangers of distracted driving.

Capitalization is often used in media texts to emphasize key words and phrases, adding a visual layer of theatricality. In *Example 18* (see Appendix A), the phrase “*Talk about suicide*” uses a simple imperative structure, while the capitalized hashtag “*#bravetoce*” visually draws attention to the importance of speaking out about suicide. This combination of imperative syntax and visual emphasis creates a powerful, memorable message.

In *Example 3* (see Appendix A), the word “*LOSE*” is capitalized to dramatize the potential loss, reinforcing the sense of urgency created by the imperative structure.

In contrast to shorter, punchier sentences, complex sentence structures are used to deliver detailed information, often in conjunction with more straightforward headlines. For example, in *Example 9* (see Appendix A), the short imperative “*Join the Drive*” grabs attention, while the following sentence provides more context about the breast cancer awareness campaign. This variation in sentence length keeps the audience engaged while delivering key information.

The juxtaposition of declarative and imperative sentences creates a strong emotional impact. In *Example 30* (see Appendix A), the declarative “*Most victims of child sexual abuse can't ask for help*” is followed by the imperative “*You can.*” This transition from factual statement to direct command encourages the audience to take action, enhancing the emotional and theatrical power of the message.

In conclusion, the syntactic means of theatricalization in contemporary media reality are varied and highly effective in creating emotionally charged, impactful advertisements. The strategic use of imperative sentences, short, declarative phrases, parallel structures, rhetorical questions, and ellipsis allows advertisers to craft messages that are both engaging and persuasive. These syntactic techniques work in tandem with visual elements and semantic content to produce advertisements that capture attention, evoke emotions, and inspire action. Through these syntactic devices, media discourse becomes a platform for theatrical performance, where language is manipulated to create memorable and compelling narratives.

In conclusion, syntactic means are vital in theatricalizing contemporary media discourse, playing a crucial role in shaping the emotional engagement, impact, and memorability of advertisements. The strategic use of syntactic devices – such as imperative sentences, short declarative phrases, parallel structures, rhetorical questions, and ellipsis – serves to not only convey the message clearly but also heighten its dramatic effect. These techniques allow advertisers to craft messages that effectively capture attention, evoke emotions, and encourage action from the audience.

Imperative sentences dominate the syntactic strategies in advertising, reinforcing the primary goal of media messages as calls to action. The directness and clarity of these commands compel viewers to respond, thus enhancing the persuasive power of the ads. In combination with other syntactic tools, such as parallelism and repetition, these imperatives create a rhythm that makes the messages more memorable and impactful.

Furthermore, the variation in sentence structure – ranging from short, punchy statements to more complex sentences – keeps the audience engaged and ensures that the key points stand out. This dynamic approach to syntax, along with the strategic use of punctuation like exclamations and ellipses, adds layers of theatricality to the text, turning advertisements into performative narratives. The balance of simplicity and complexity in sentence structures allows the ads to convey both emotional depth and factual information in a compelling way (see Fig. 2.2).

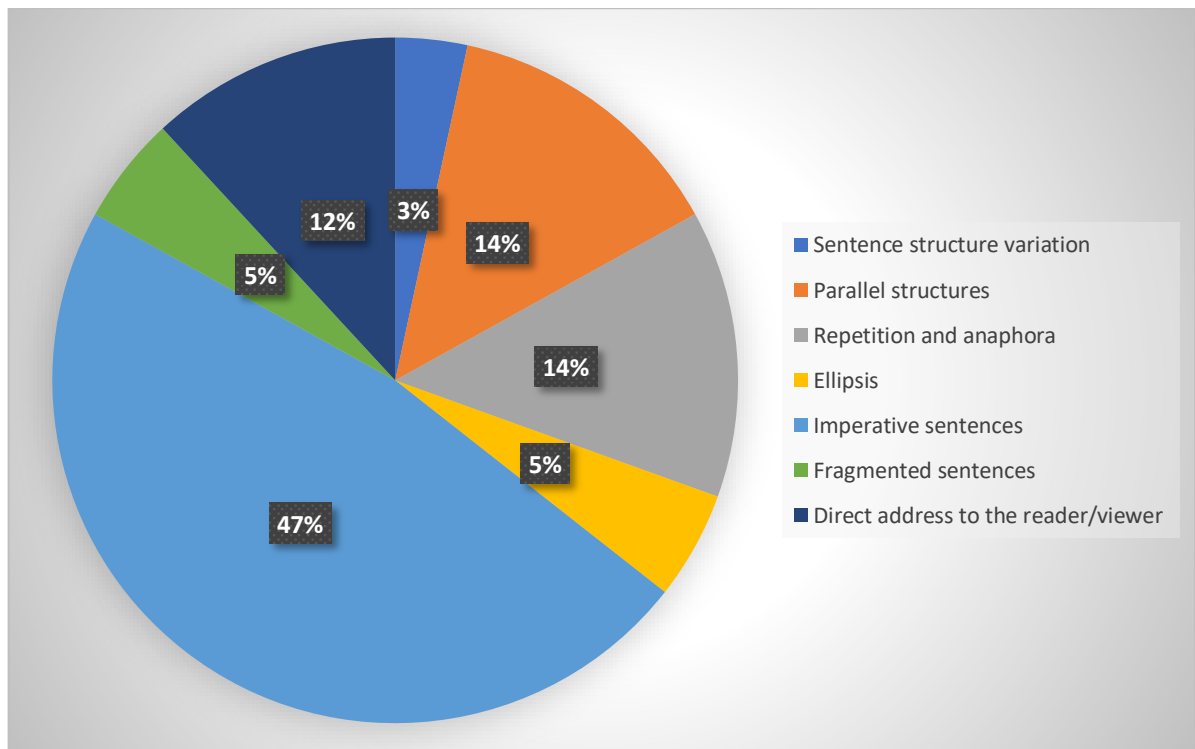


Figure 2.2 Syntactic means of theatricalization in media discourse

In essence, syntactic means in advertising are not merely a tool for delivering content but are integral to creating a performative space that dramatizes the message. By employing these syntactic devices, advertisers can transform their content into compelling, theatrical experiences that resonate with audiences, driving awareness, behavioural change, and action. Through the manipulation of sentence structure and punctuation, media discourse becomes more than just a transmission of information – it becomes a crafted narrative that engages and moves its viewers.

**2.1.3 Stylistic means.** Stylistic means play a pivotal role in enhancing the theatrical nature of media texts, particularly in advertising. The deliberate use of special vocabulary, idiomatic expressions, and other stylistic devices captivates audiences, evokes emotions, and conveys complex messages in a clear, impactful way. These choices shape how advertisements resonate with viewers, making the content more relatable, memorable, and persuasive.

Stylistic devices can be broadly grouped into several categories: phraseology, specialized vocabulary, metaphors and similes, irony and humor, wordplay and puns, symbolism and imagery, repetition and parallelism, and direct address and

imperatives. Below, we explore each category and illustrate how they contribute to the theatricalization of media discourse.

Phraseology, or the use of idiomatic expressions and set phrases, is a key component of advertising that establishes an emotional connection with the audience. Familiar phrases are easy to remember and carry significant connotations, making it easier for advertisers to communicate their messages efficiently.

In *Example 36* (see Appendix A), the phrase “*To ring her bell*” is a colloquial expression meaning to sexually satisfy a woman. This euphemism is used to create a casual, approachable tone in the advertisement, tapping into the audience's understanding of intimate relationships and desire. Similarly, in *Example 25* (see Appendix A), the phrase “*Put the odds in your favor*” from a Crest toothpaste ad plays on the universal desire for favorable outcomes, using a familiar gambling metaphor to make the benefits of the product more relatable.

In the Surfrider Foundation ad (*Example 34*, see Appendix A), the phrase “*Turn the tide*” is used metaphorically to suggest reversing the course of environmental damage. The phrase conjures images of powerful natural forces, reinforcing the campaign's message about the possibility of change.

In *Example 33* (see Appendix A), the phrase “*If you're not fast, you're food*” taps into the survival of the fittest metaphor, creating a sense of urgency. This phrase is used in a context where the audience is encouraged to embrace challenges and stay ahead in a competitive world, aligning with the rugged, adventurous image of Timberland.

The use of specialized vocabulary adds credibility and depth to advertisements by incorporating terms specific to certain fields or industries. This strategy helps to target specific audiences by addressing their unique concerns in language that speaks directly to their experiences.

For instance, medical terms like “*optometrist*” and “*eye disease*” in *Example 2* (see Appendix A) are used in health-related advertisements to establish authority and trust. Similarly, in automotive advertisements such as *Example 46* (see



Appendix A), terms like “*vehicle diagnosis*” emphasize advanced technology and reliability, targeting a tech-savvy audience.

In social issue campaigns, specialized vocabulary frames serious societal concerns. For example, terms like “*child labour*” and “*child abuse*” in *Example 4* (see Appendix A) highlight significant global issues, evoking emotional responses and emphasizing the importance of action. The phrase “*NO TO CHILD LABOUR, YES TO EDUCATION*” in *Example 12* (see Appendix A) uses specialized vocabulary to succinctly convey a powerful message about the importance of education over exploitation.

Metaphors and similes are essential in creating a theatrical effect, as they draw comparisons between seemingly unrelated concepts to make abstract ideas more concrete and relatable. This makes the message more vivid and impactful.

In *Example 33* (see Appendix A), the Timberland ad uses the metaphor “*If you're not fast, you're food*” to liken slow individuals to prey in the animal kingdom, highlighting the importance of agility and competitiveness. This metaphor appeals to the audience’s survival instincts and aligns with the brand’s adventurous image.

Similarly, the environmental campaign slogan “*What goes in the ocean goes in you*” in *Example 34* (see Appendix A) employs a metaphor to demonstrate the interconnectedness of human actions and environmental consequences. The phrase personalizes the issue of plastic pollution by suggesting that environmental damage directly affects human health.

In *Example 48* (see Appendix A), the phrase “*For every drunk driver there is one final destination*” metaphorically links drunk driving with death, using imagery of tombstones marked “*R.I.P.*” to emphasize the fatal consequences of this dangerous behavior.

Irony and humor are commonly used to engage audiences, making advertisements more memorable and approachable. These techniques often subvert expectations, adding a layer of wit or emotional contrast to the message.

In *Example 36* (see Appendix A), the phrase “*To ring her bell*” in the Viagra advertisement is a playful euphemism for sexual satisfaction. The light-hearted tone adds humor, making the advertisement more approachable and memorable.

In *Example 32* (see Appendix A), the phrase “*Roll up, roll up*” is traditionally used by circus barkers to attract attention. In the animal circus ad, however, this phrase is used ironically to emphasize the cruelty behind circus performances, creating a powerful contrast between the cheerful tone and the harsh reality.

Wordplay and puns add wit and cleverness to advertisements, making them catchy and memorable. By playing with the meanings and sounds of words, advertisers create slogans that stand out.

In *Example 13* (see Appendix A), the ketchup advertisement cleverly plays on the word “*hate*” by transforming it into “*ate*” through the use of ketchup, emphasizing the product’s ability to make even disliked foods enjoyable.

In *Example 28* (see Appendix A), the slogan “*The show mustn't go on*” is a clever inversion of the well-known phrase “*The show must go on*”. This reversal creates a jarring effect that captures the viewer’s attention and highlights the ethical issues surrounding animal circuses.

In *Example 31* (see Appendix A), the phrase “*WOMEN SHOULDN'T BE TREATED LIKE ONE!*” plays on the ambiguity of the word “*one*.” On one level, it suggests women shouldn't be treated as second-class citizens, while on another, it implies that each woman should be treated as a unique individual.

Symbolism and imagery are powerful tools that convey complex ideas through visual and linguistic representations, creating strong associations and emotional responses.

In *Example 28* (see Appendix A), the phrase “*The show mustn't go on*” is paired with imagery of distressed animals, symbolizing the cruelty behind animal circuses. The phrase and imagery together create a powerful statement that resonates with viewers.

In the anti-smoking campaign in *Example 10* (see Appendix A), the phrase “*Filter your life*” uses the symbolism of a cigarette filter to suggest making healthier life choices. This simple yet effective imagery reinforces the message.

Repetition and parallelism enhance the theatricality of advertisements by creating rhythm and emphasis. These devices reinforce key messages and make them more memorable.

In *Example 12* (see Appendix A), the anti-child labor campaign uses the phrase “*NO TO CHILD LABOUR, YES TO EDUCATION*” with parallel structure and repetition, making the message clearer and more impactful. Similarly, in *Example 15* (see Appendix A), the repetition of “*Turn off*” creates a rhythmic urgency, reinforcing the importance of energy conservation.

Direct address and imperatives create immediacy and engage the audience by encouraging immediate action. By addressing the viewer directly, advertisers make their messages more personal and urgent.

In *Example 20* (see Appendix A), the anti-texting while driving campaign uses the phrase “*It can wait*” as a direct command, urging the audience to prioritize safety over distractions. The use of imperatives is clear, concise, and effective in reinforcing the campaign’s message.

In *Example 30* (see Appendix A), the rhetorical question “*Most victims of child sexual abuse can't ask for help. You can*” directly addresses the audience, creating a personal responsibility for action. This directness makes the ad more emotionally engaging.

Thus, the use of stylistic means in media texts plays a crucial role in creating a theatrical effect and enhancing the overall effectiveness of advertisements. By strategically selecting stylistic devices such as special vocabulary, idiomatic expressions, and culturally resonant phraseology, advertisers can craft messages that are not only engaging but also memorable and impactful.

Stylistic devices, particularly in the form of phraseology, allow advertisers to tap into familiar expressions and cultural references, thereby establishing a deeper emotional connection with the audience. This use of everyday language and set

expressions makes advertisements more relatable and emotionally compelling. Moreover, specialized vocabulary contributes to the credibility and precision of the message, allowing advertisers to target specific audiences and address their particular interests and concerns with greater accuracy.

In conclusion, the careful deployment of stylistic means is essential for creating compelling, theatrical media texts that capture attention and inspire action. By mastering these stylistic techniques, advertisers can greatly enhance the persuasive power of their messages, successfully promoting products, ideas, or social causes while efficiently achieving their communication goals.

## **2.2 Visual means of theatricalization**

In contemporary media discourse, visual elements play a fundamental role in creating a theatrical effect, enhancing emotional resonance, and reinforcing the overall message of advertisements. Theatricalization through visuals often involves metaphor, symbolism, irony, and striking juxtapositions. These visual strategies complement linguistic elements to ensure the message is both impactful and memorable. This section will explore how visual techniques engage and influence the audience, highlighting their function in relation to verbal components and supporting the narrative of advertisements.

One of the most powerful visual means of theatricalization is metaphor, which enables complex ideas to be conveyed through vivid imagery. In *Example 2* (see Appendix A), the advertisement of an iceberg-like eye uses a visual metaphor to represent hidden eye diseases, playing on the familiar idiom “*tip of the iceberg.*” The metaphor illustrates that the visible symptoms of eye disease are only a fraction of the underlying problem, with more serious issues lurking beneath the surface. The accompanying phrase “*There’s a lot you don’t see*” deepens the metaphor by emphasizing both literal and figurative blindness to these health issues. This dual meaning, achieved through the interaction of visual and verbal elements, adds a layer of complexity to the message, making the ad more thought-provoking and theatrical.

Another notable example is the juxtaposition seen in *Example 4* (see Appendix A), where the familiar fashion industry question “*Who are you wearing?*” is paired with the stark, provocative phrase “*BLOOD FASHION.*” This shocking contrast between glamour and exploitation forces the viewer to confront the darker side of the fashion industry, suggesting unethical practices in the production of luxury clothing. The capitalized “*BLOOD FASHION*” emphasizes violence and draws the audience’s attention to the exploitation behind the industry’s glossy facade. This juxtaposition effectively theatricalizes the ad, compelling the viewer to reconsider their assumptions about fashion, turning a seemingly trivial question into a powerful ethical challenge.

Absurdity and personification also contribute to theatrical effects in advertisements. In *Example 1* (see Appendix A), the visual of a pig holding a plate disrupts expectations, using absurdity to highlight the effectiveness of the dishwashing product. Pigs are traditionally associated with mess and dirt, but here, the animal is portrayed as clean and orderly, visually emphasizing the transformation the product promises. The slogan “*SEPARATE THEM*” reinforces this playful theatricality by combining linguistic and visual elements to convey the message. The humor inherent in this absurd image makes the ad more engaging and memorable.

Visual irony plays a crucial role in heightening the theatrical effect. In *Example 16* (see Appendix A), an environmental campaign portrays a bomb constructed from Coca-Cola cans, equating consumer products with destruction. The visual metaphor is ironic, suggesting that everyday items can cause significant harm to the environment. The slogan “*DON’T ATTACK THE PLANET*” adds another layer of irony by framing environmental damage as an act of violence, calling on the audience to rethink their consumption habits. This combination of irony and visual metaphor shocks the viewer and drives home the message in a theatrical and impactful way.

Emotional appeal through visual storytelling is another effective strategy for theatricalization. In *Example 4* (see Appendix A), an advertisement for a child labor awareness campaign uses the reflection of a child in a puddle to symbolize the loss

of childhood. The child's reflection shows them as an adult, encapsulating the message that child labor forces children to grow up too quickly. The accompanying phrase "*CHILD LABOUR IS CHILD ABUSE*" reinforces the visual, combining a compelling metaphor with direct language to create a powerful emotional and theatrical narrative.

Similarly, visual exaggeration and hyperbole are frequently used to enhance emotional engagement. In *Example 29* (see Appendix A), a ketchup advertisement features the phrase "*Mum, I (h)ate fish!*" with the letter "h" smeared in ketchup, transforming the word "*hate*" into "*ate*." This visual pun humorously suggests that the product can turn disliked food into something enjoyable, enhancing the ad's theatrical effect by combining wordplay and a relatable emotional appeal. The exaggerated frustration of the child is visually and emotionally amplified, making the ad more engaging and memorable.

Shocking visuals are often employed to draw attention to pressing social issues. In *Example 20* (see Appendix A), an anti-texting and driving campaign shows a car crash alongside an unfinished social media message: "*It's going to be a bla...*" The incomplete message, cut off abruptly, metaphorically represents a life cut short by distracted driving. This visual metaphor, combined with the shocking image of the crash, creates a theatrical moment of realization for the viewer, forcing them to confront the potential consequences of their actions. The interplay between the visual and the incomplete sentence creates an emotional punch that lingers long after viewing.

Contrast is used to great effect in visual media. In *Example 22* (see Appendix A), an advertisement contrasts a dirty toilet with a tap to symbolize the lack of access to clean water. The stark visual of the unhygienic setting provokes disgust and concern, while the accompanying question "*WOULD YOU DRINK THIS WATER?*" prompts the viewer to reflect on their own privilege and the global issue of water scarcity. The combination of shocking imagery and direct questioning compels the audience to consider their role in addressing this pressing issue, theatricalizing the ad's message through a visual and emotional confrontation.

Visual symbolism can be highly effective in conveying deeper meanings. In *Example 45* (see Appendix A), an advertisement depicts a necktie fashioned into a noose, symbolizing the deadly pressure of corporate life. This unsettling image transforms a symbol of professionalism into one of danger, highlighting the harmful effects of workplace stress. The powerful visual metaphor creates a dramatic, theatrical narrative that forces the viewer to reflect on the consequences of modern work culture, making the ad memorable and thought-provoking.

Playful visuals can also create a theatrical effect while delivering important messages. In *Example 47* (see Appendix A), an advertisement for environmental conservation depicts a head with sparse trees in place of hair, humorously suggesting that the earth is “balding” due to deforestation. The tagline “*There is not much left!*” plays on the double meaning of environmental depletion and hair loss. This visual pun makes the message about environmental degradation more accessible and engaging, while still conveying a serious issue. The humorous yet impactful imagery ensures that the ad sticks in the viewer’s mind.

Visual metaphors for social issues are also used to powerful effect in advertisements advocating for change. In *Example 27* (see Appendix A), an advertisement features a noose-like necktie and a tiger controlled by strings as a puppet, both of which symbolize oppression and exploitation. These metaphors convey the loss of autonomy experienced by both workers in corporate environments and animals in circuses, transforming the ads into dramatic pleas for social and animal rights. The emotionally charged visuals, combined with direct messaging, make these advertisements both persuasive and memorable.

Thus, visual means of theatricalization are integral to shaping contemporary media discourse, particularly in advertising. By employing metaphor, symbolism, irony, juxtaposition, and emotional appeal, advertisers craft visually compelling narratives that resonate deeply with their audiences. These techniques not only enhance the message being communicated but also ensure that it is memorable and persuasive. The strategic integration of visual and verbal elements transforms advertisements into powerful tools for storytelling, advocacy, and social influence.

## **Conclusions to Chapter Two**

1) In exploring the semantics and syntax of theatricalization in media discourse, particularly within advertising, we have uncovered the pivotal role these linguistic strategies play in enhancing the impact and engagement of advertisements. Through the analysis, it became evident that the choice of semantic elements, such as metaphors, hyperbole, and irony, intensifies the emotional gravity of the messages.

2) Syntactically, the structure of language in these advertisements is meticulously crafted to maximize impact. The use of imperative sentences across various ads serves to command attention and prompt immediate action, aligning perfectly with the advertisements' objectives to instigate change or promote awareness. The strategic use of short, impactful sentences, as observed in many of the analysed examples, works to deliver the core messages succinctly, enhancing comprehension and retention among audiences.

3) Moreover, the integration of these semantic and syntactic methods effectively theatricalizes the content, transforming straightforward advertisements into compelling media pieces that resonate deeply with viewers. This theatricalization not only garners attention but also fosters a deeper engagement with the content, prompting viewers to reflect on the societal issues presented and to consider their roles in effecting change.

4) Use of special vocabulary and phraseology in media texts are pivotal in enhancing the theatrical nature of advertisements. By incorporating culturally resonant phrases and specialized terminology, advertisers are able to create messages that are not only informative but also emotionally engaging and memorable.

5) The strategic use of phraseology allows advertisements to tap into familiar expressions that carry significant cultural and emotional weight. Specialized vocabulary, on the other hand, adds a layer of credibility and specificity to advertisements.

6) The use of language to create a theatrical effect in media texts is a sophisticated and dynamic strategy that significantly enhances the impact of advertisements. Through carefully selected linguistic techniques such as emotional



appeal, metaphors, irony, humor, wordplay, symbolism, repetition, direct address, juxtaposition, and cultural references, advertisers craft messages that resonate deeply with audiences.

These language means serve multiple purposes: they evoke strong emotions, make complex ideas more relatable, capture and maintain attention, and ultimately persuade the audience to take action.

## CONCLUSIONS

Initially, this research provided a foundation for understanding media discourse, advertising discourse, and the concept of theatricalization. Media discourse, as explored, functions as a multimodal form of communication that blends language and visual elements to engage, inform, and influence audiences. It is characterized by its persuasive nature, strategic structuring, and use of diverse semiotic resources, aimed at maximizing audience impact and retention.

Advertising discourse, a subset of media discourse, utilizes theatricalization as a key technique to captivate attention and influence emotions and behavior. Theatricalization refers to the strategic use of dramatic effects (both linguistic and visual) to amplify messages, evoke emotions, and prompt a response. The primary goal of theatricalization in advertising is to enhance the memorability of the message and increase its persuasive power.

In terms of linguistic features, media texts are characterized by their use of specialized vocabulary, phraseology, and rhetorical devices such as metaphors, similes, puns, and idiomatic expressions. These linguistic features serve to strengthen the emotional connection between the audience and the message, making media texts more engaging and impactful.

The examination of advertising discourse highlighted several key techniques of theatricalization. Emotional appeal, vivid imagery, and dramatic content are central to the effectiveness of advertisements, as they create a sense of immediacy and urgency. Through the strategic use of language, advertisements are designed to evoke strong emotional reactions and encourage desired behaviors.

The semantic and syntactic structures employed in advertising were also thoroughly analyzed in this study. Semantically, advertisements often rely on metaphors, hyperbole, personification, and emotionally charged language to create a theatrical effect. These techniques transform abstract ideas into relatable visuals, intensify the narrative, and forge emotional connections with the audience. The emotional weight of the language used in advertisements plays a crucial role in shaping audience perception and response.

From a syntactic perspective, advertising discourse is carefully structured to maximize clarity, impact, and memorability. The frequent use of imperative sentences serves as direct calls to action, while parallel structures and repetition reinforce key messages, ensuring that they resonate with the audience. Additionally, the use of ellipses and fragmented sentences adds suspense and emphasis, contributing to the overall theatrical effect of the message.

The research also delved into the lexical means employed to create theatricalization in media texts. Specialized vocabulary, emotionally charged language, and culturally resonant phrases were found to be critical in conveying the intended message. These lexical choices help evoke specific emotions and enhance the memorability of the content. The strategic use of culturally significant and emotionally potent expressions allows media texts to resonate deeply with their intended audiences.

In addition, the study explored stylistic means of theatricalization, examining the use of specialized vocabulary, idiomatic expressions, and culturally resonant phrases. These stylistic devices enhance the emotional connection with the audience, contributing to the overall theatrical quality of media texts. By employing familiar expressions and cultural references, advertisers are able to engage their audiences more effectively, ensuring that their messages are both relatable and impactful.

Finally, visual means of theatricalization were investigated, with a focus on how visual elements complement linguistic features to create a multi-layered narrative. Visual strategies such as juxtaposition, metaphor, symbolism, and irony play a crucial role in enhancing the theatrical effect of advertisements. For instance, visual metaphors and juxtapositions help convey complex ideas in a way that is both intellectually and emotionally engaging. The integration of striking visuals with well-crafted language allows media texts to capture and maintain audience attention, ensuring that the message is memorable and persuasive.

The findings of this research reveal that the principle of theatricalization is a multifaceted phenomenon in contemporary media discourse. Through the use of diverse linguistic and visual techniques, advertisers are able to enhance audience

engagement and influence perception effectively. The key linguistic tools of theatricalization include metaphors, idiomatic expressions, hyperbole, and imperative structures, which collectively serve to evoke strong emotional responses and prompt desired behaviors.

Furthermore, the visual means of theatricalization—such as metaphorical imagery, visual irony, and striking contrasts—are crucial in reinforcing and amplifying the impact of verbal elements. The interplay between visual and verbal components creates a cohesive and compelling narrative that engages audiences on multiple levels.

In conclusion, the theatricalization of media discourse, particularly in advertising, is achieved through a complex interplay of linguistic, stylistic, and visual means. By leveraging these tools effectively, media professionals can craft persuasive and memorable content that resonates with their target audience and fulfills communication goals. This research underscores the importance of understanding the dynamic nature of media discourse and the pivotal role that theatricalization plays in shaping modern communication landscapes.

## РЕЗІЮМЕ

Кваліфікаційна робота присвячена вивченню засобів реалізації принципу театралізації в сучасному англійськомовному медіадискурсі. Дослідження виконано на матеріалі англійськомовного рекламного дискурсу онлайн-платформи Pinterest.

Театралізації сучасного медіадискурсу передбачає використання елементів театрального мистецтва, зокрема підсиленої драматизації, акцентованої емоційності, образності, символізму і різноманітних сценічних технік, які спрямовні на привернення уваги адресата та створення емоційно-інтелектуального впливу на нього.

З'ясовано, що принцип театралізації у досліджуваному корпусі матеріалу втілено вербальними та візуальними засобами. У вербальній площині театралізація рекламної реальності здійснюється за допомогою лексико-семантичних, синтаксичних і мовностилістичних засобів. У візуальній площині рекламного дискурсу ефект театралізації досягається завдяки візуальній образності.

Театралізація є важливим дискурсо- і стилетвірним чинником сучасної англійськомовної реклами. В такому типі дискурсу театралізація виконує функції привернення уваги адресата, підсилення емоційного впливу на нього, формування громадської думки, маніпуляції суспільною свідомістю та створення контенту, що запам'ятовується.

**Ключові слова:** медіадискурс, театралізація, лінгвальні засоби, візуальні засоби, рекламний дискурс.

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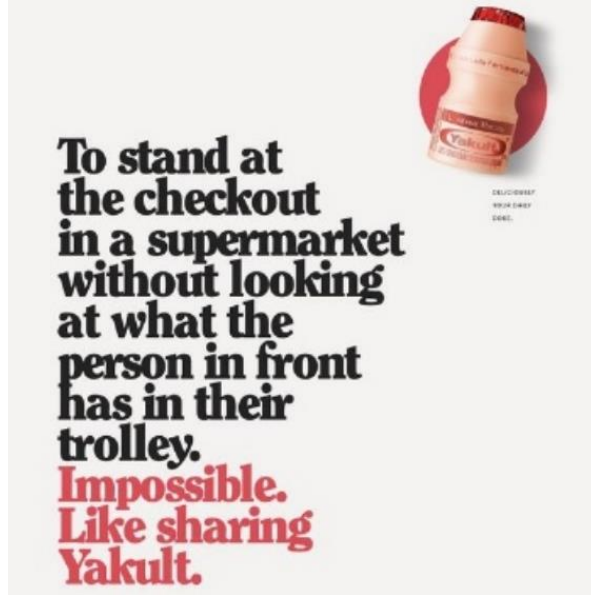
#### **LIST OF ILLUSTRATIVE MATERIAL**

55. *Pinterest*. (б. д.). <https://www.pinterest.com>

APPENDICES

APPENDIX A

*Examples of advertisements used in Chapter 2*



Example 1



Example 2



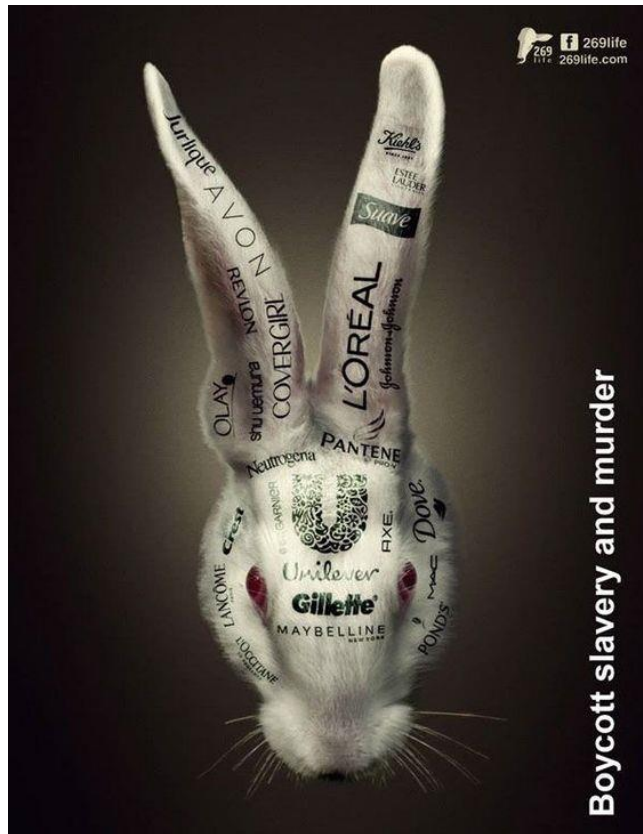
Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



Example 9



Example 10

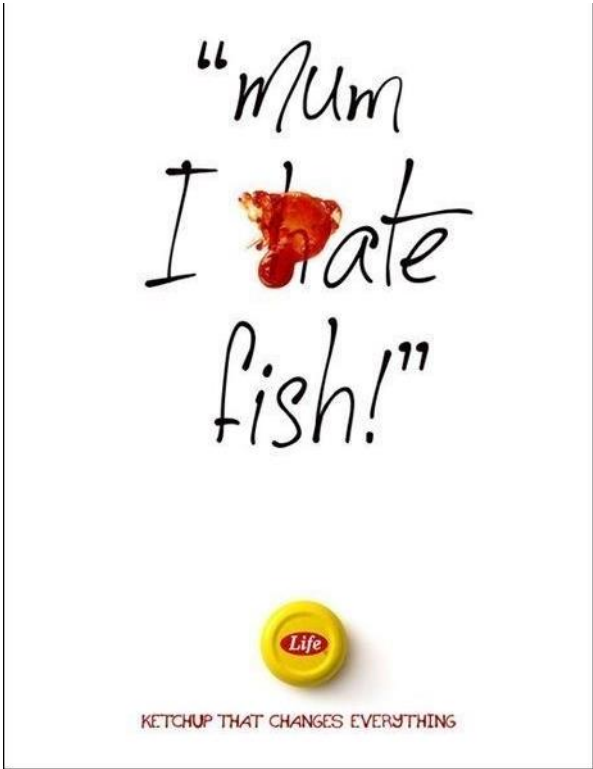


Example 11



Example 12

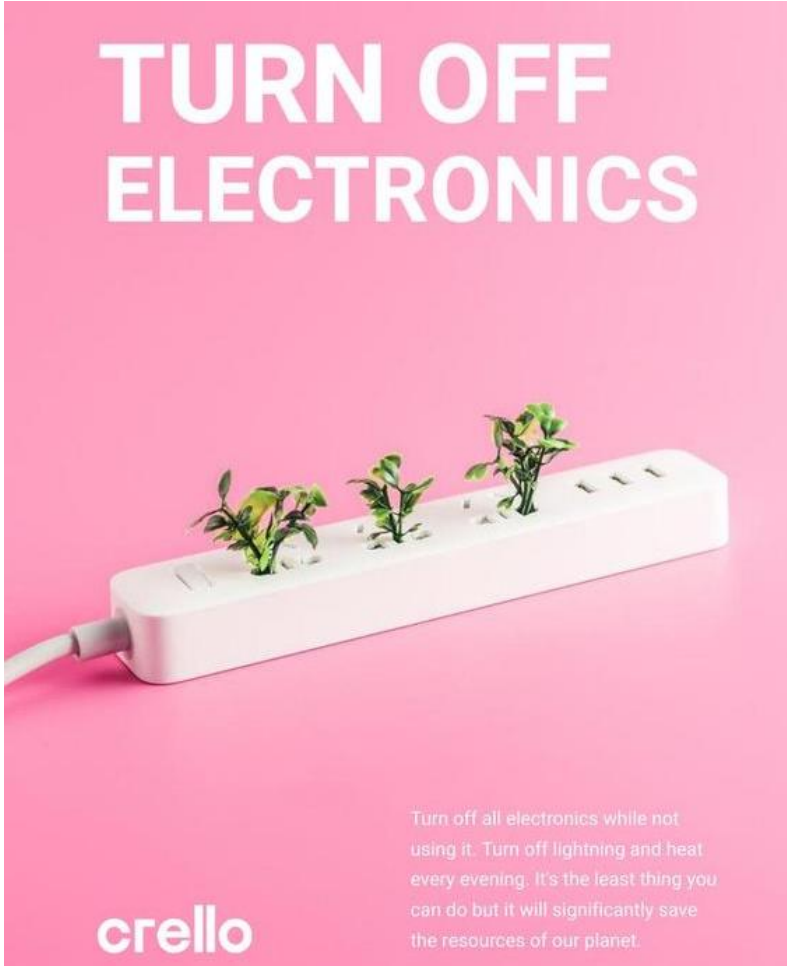




Example 13



Example 14



Example 15



Example 16



Example 17



Example 18



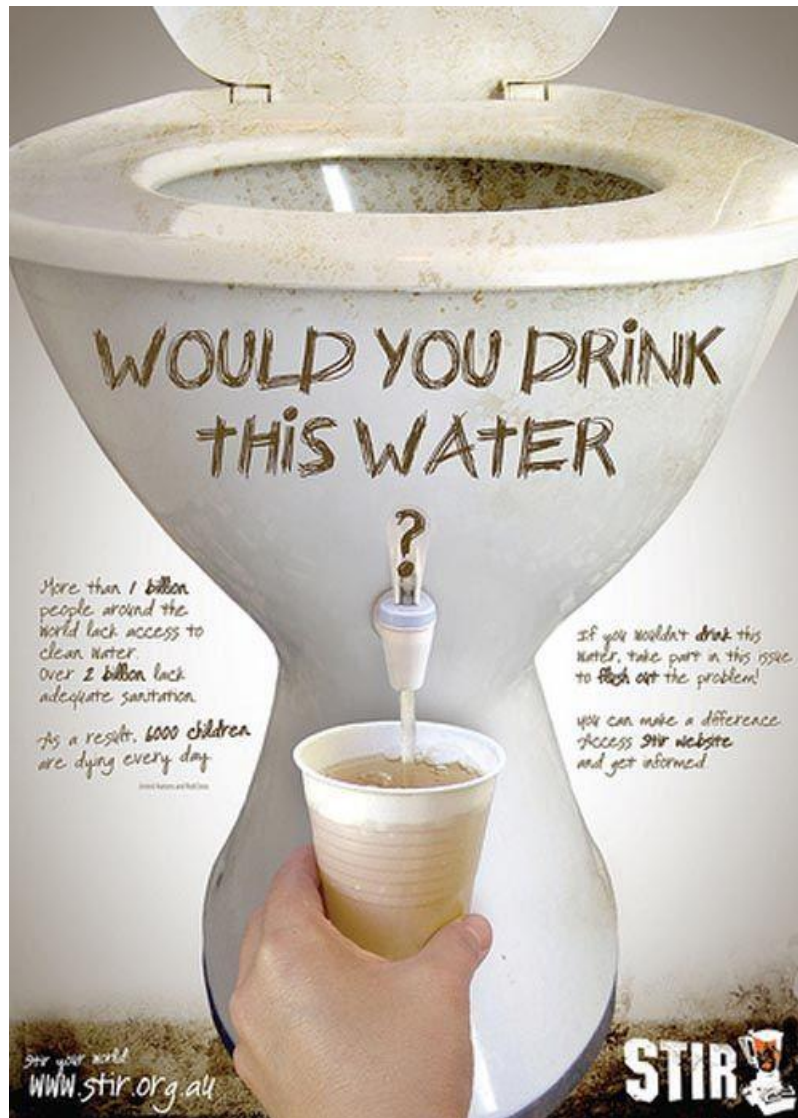
Example 19



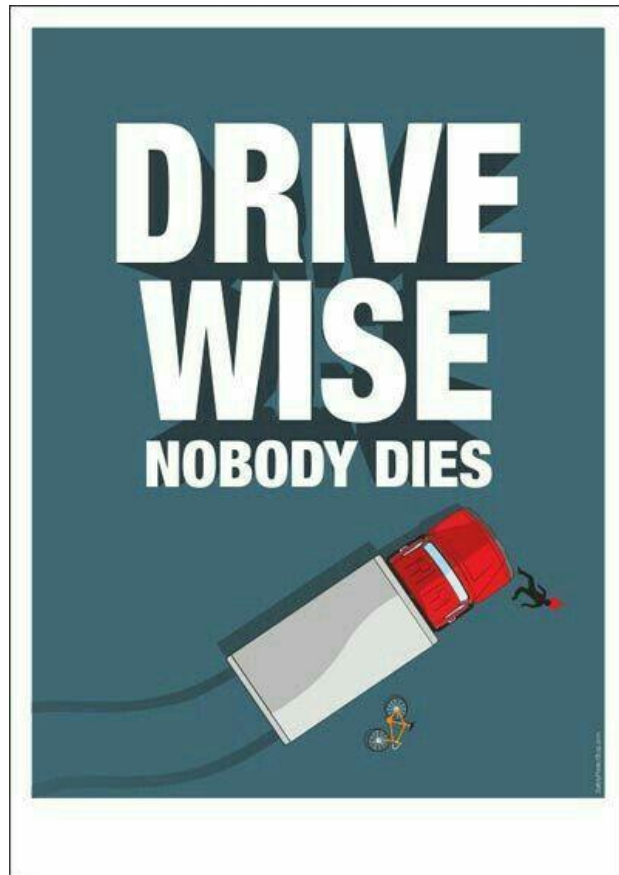
Example 20



Example 21



Example 22



Example 23



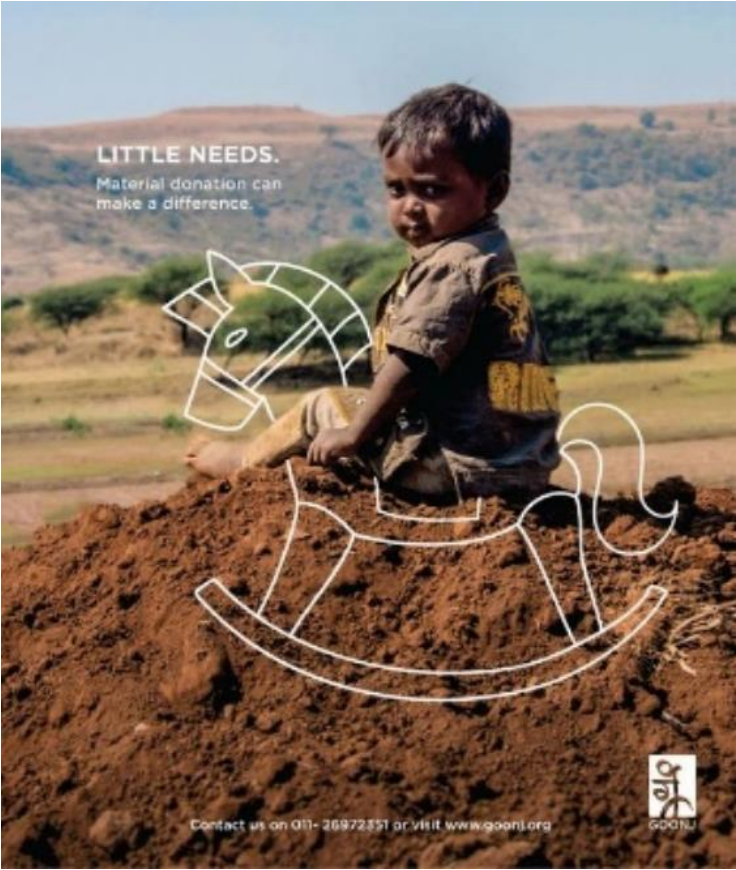
Example 24



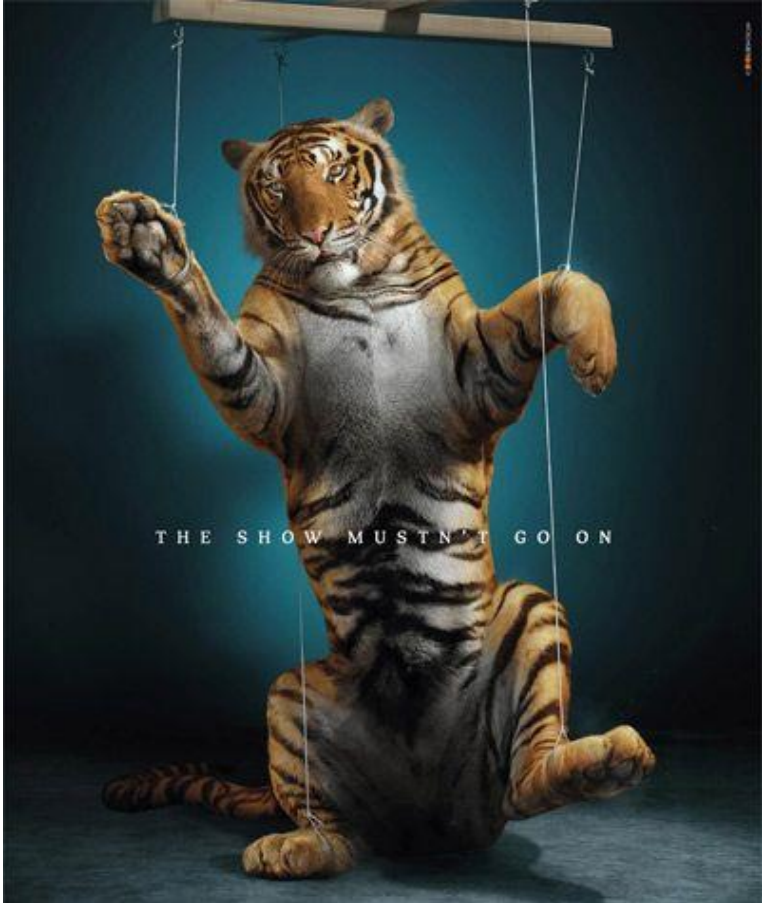
Example 25



Example 26



Example 27





Example 28



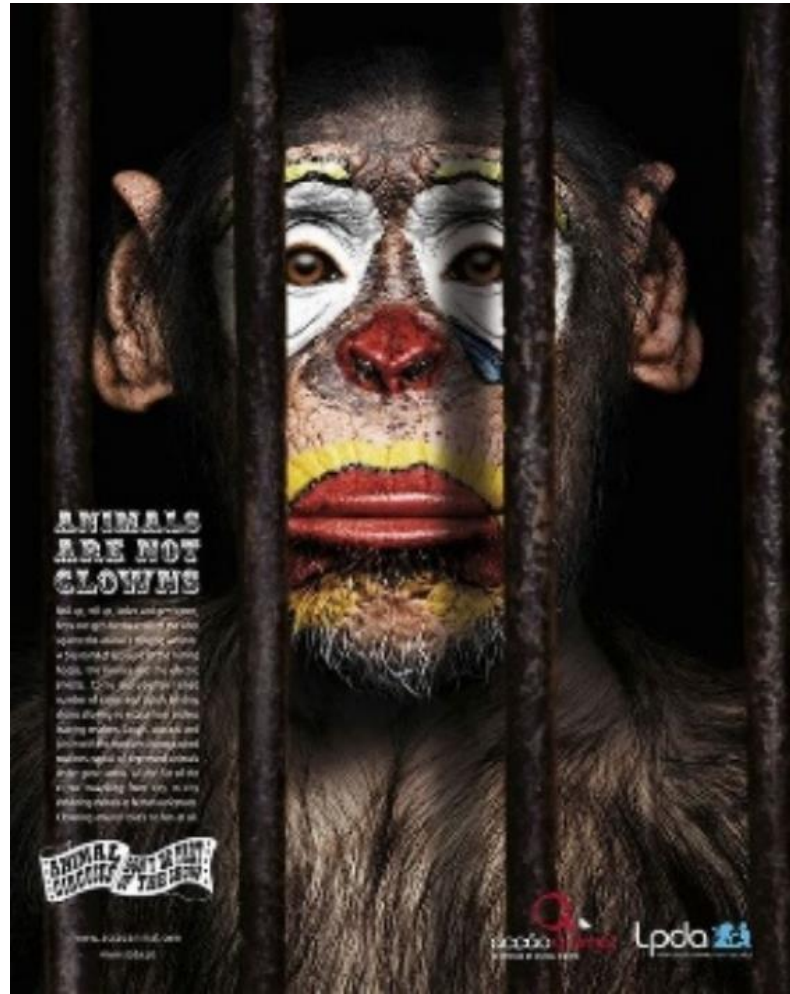
Example 29



Example 30



Example 31



Example 32



Example 33



**WHAT GOES  
IN THE OCEAN  
GOES IN YOU.**

RECENT STUDIES ESTIMATE THAT FISH OFF THE WEST COAST INGEST  
OVER 12,000 TONS OF PLASTIC A YEAR. FIND OUT HOW YOU CAN HELP  
TURN THE TIDE ON PLASTIC POLLUTION AT [WWW.SURFRIDER.ORG/RAP](http://WWW.SURFRIDER.ORG/RAP)

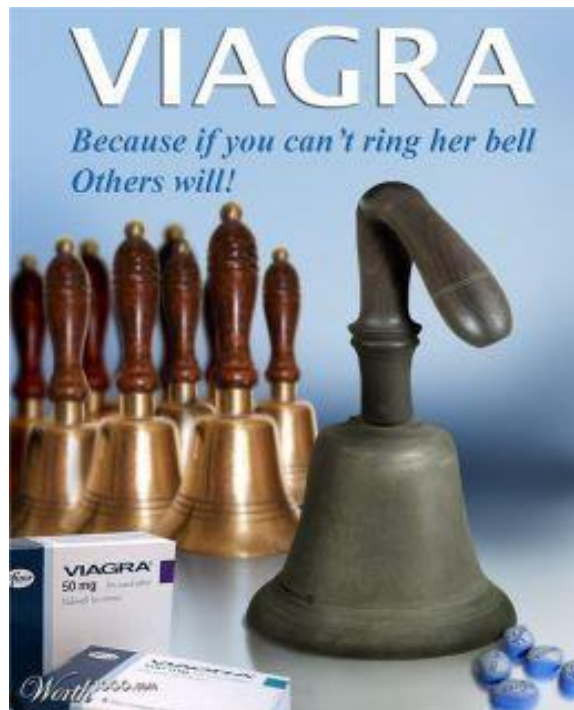
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Example 34



Example 35



Example 36

# TO YOU IT'S THE EASY WAY. TO HIM IT'S THE ONLY WAY.

Often, we do not realise that persons with disabilities lack alternative routes to get around. To enable them to go about their daily lives, we just need to observe these simple rules. Avoid using elevators, seats and toilets designated for persons with disabilities. Also, do not park in front of ramps and in parking lots meant for them. Remember, their biggest disability is our apathy.


**DISABLED PEOPLE'S ASSOCIATION**  
 Voice of Persons with Disabilities  
 6500 9999

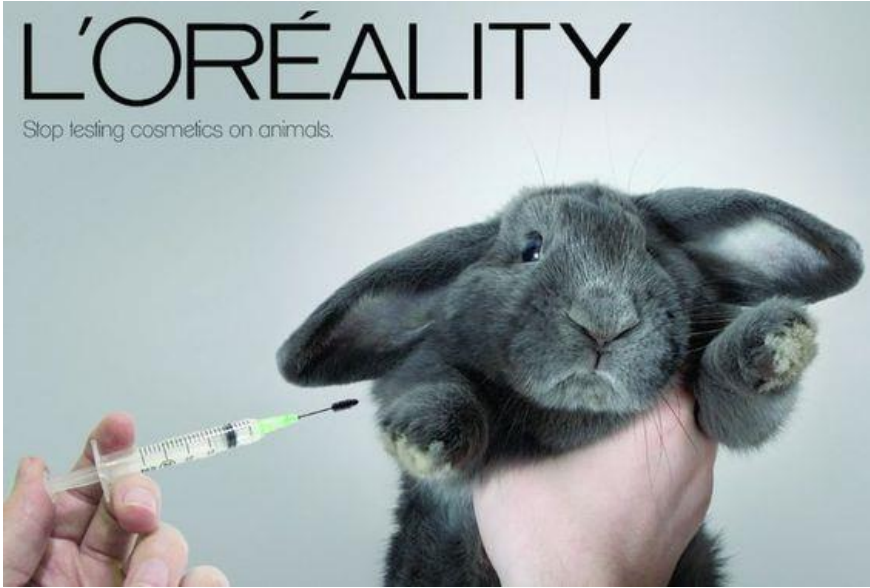
Example 37



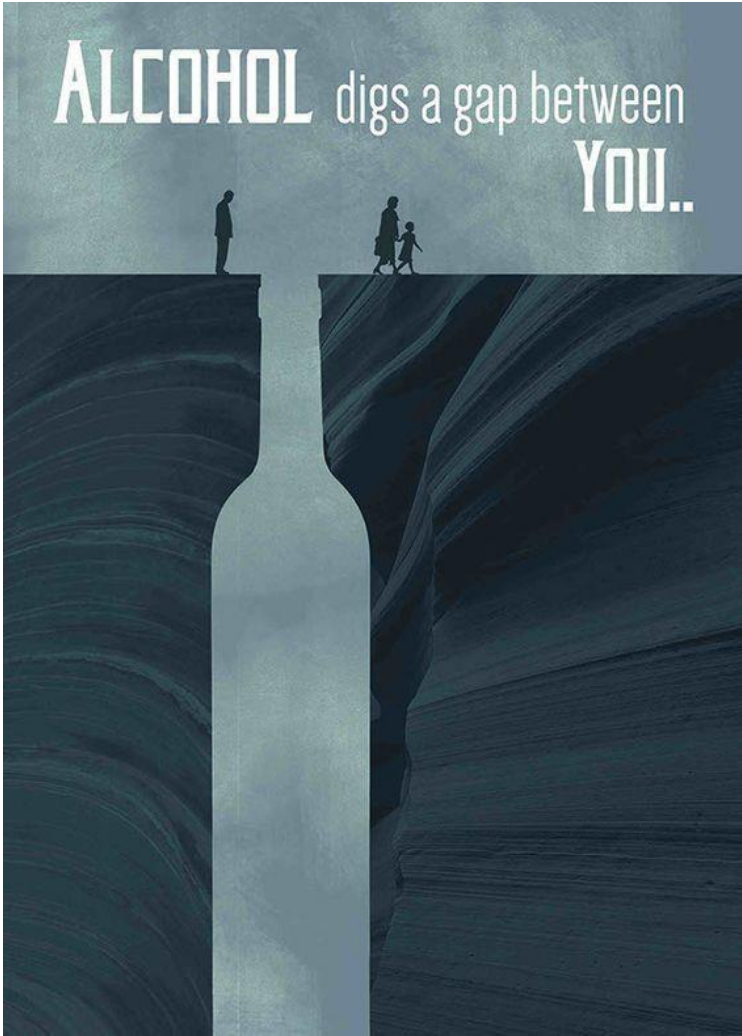
Example 38



Example 39



Example 40



Example 41

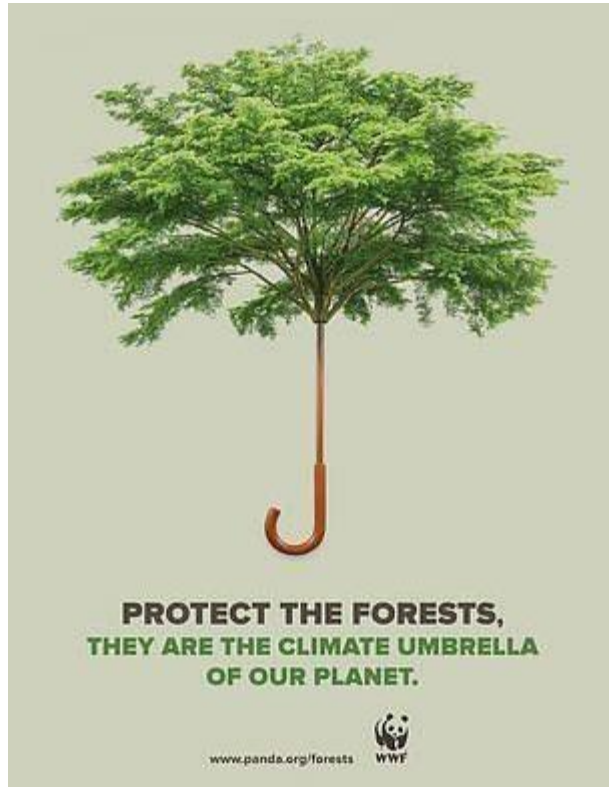




Example 42



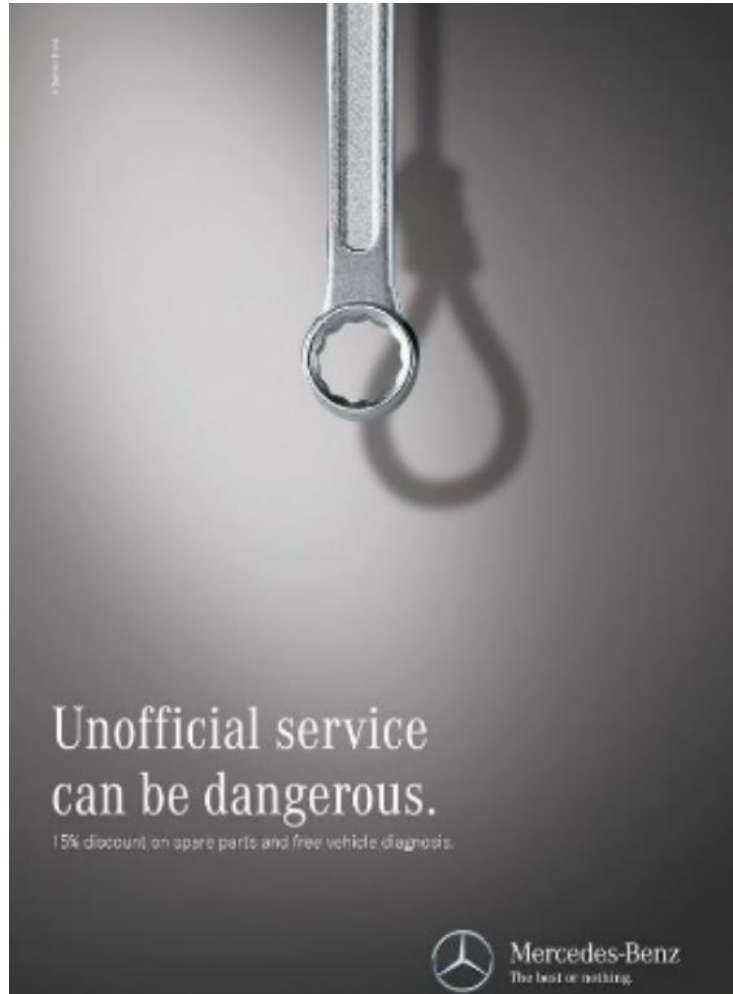
Example 43



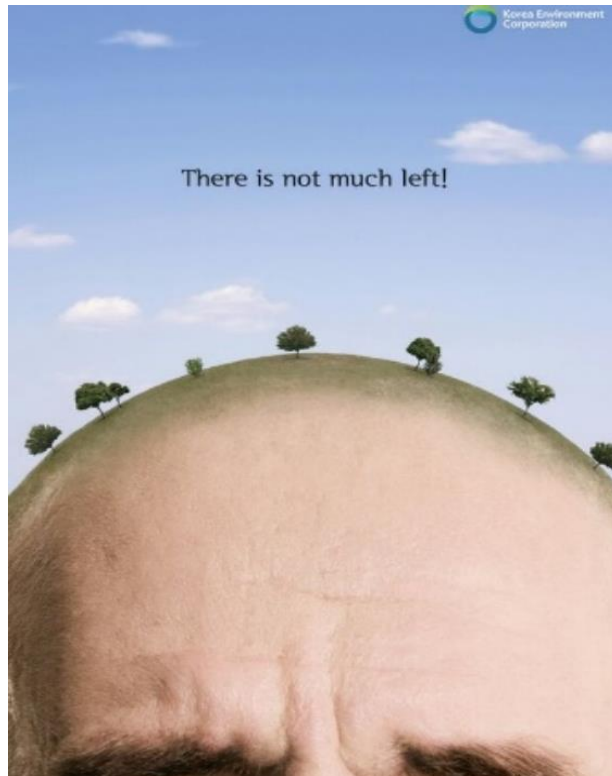
Example 44



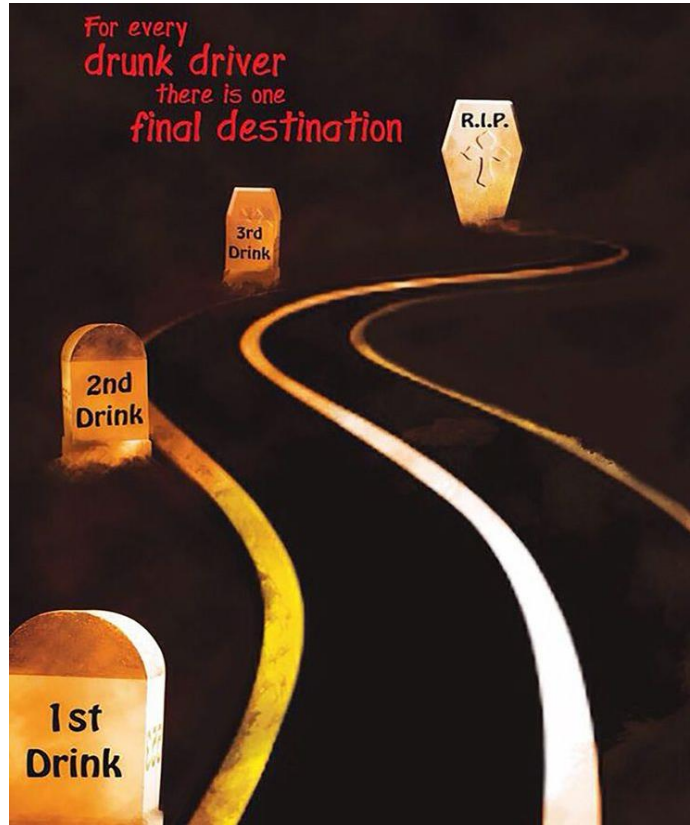
Example 45



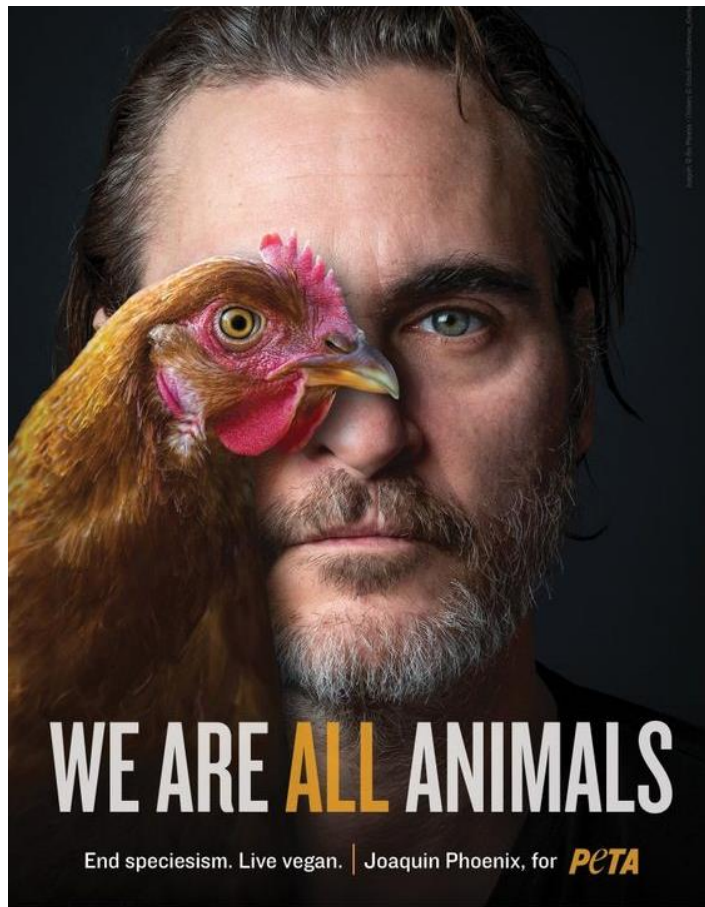
Example 46



Example 47



Example 48



Example 49