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THE MECHANISM OF IMAGE FORMATION
IN ENGLISH MEDIA DISCOURSE TEXTS

The article is devoted to the mechanisms of creating images in English-language texts of media discourse. In the course of the work, the main positions of linguists on the allocation of media discourse in the paradigm of discourse research are highlighted, the concept of image in media discourse is defined, and the main lexical, phraseological, syntactic and stylistic means of forming media images of political leaders, show business stars and advertising goods (services) in English-language texts of media discourse are highlighted based on analyzed newspaper articles and advertising videos.

Media discourse as a multidisciplinary sphere of research has always attracted attention of various scholars. Much attention has been paid to the analysis of media discourse within three approaches: structural, functional and thematic that is connected with media discourse formation, functioning and perception. Within these approaches media discourse is defined as a functionally predetermined type of discourse that combines processes and products of communication in mass media field.

The main properties of media discourse include media content, mass orientation, integrity, polycode nature and openness. Media discourse can be classified according to the communicative functions into publicistic, advertising and PR-discourses. According to the channels of media discourse actualization, the latter is divided into the texts of tele, radio- and computer discourses. The functions of media texts include informative, regulating, educational, function of entertainment, phatic and function of advertising. Media discourse in foreign linguistic studies is analyzed within the context of specification of its topics and themes, as well as determining effective strategies of certain media discourse functioning. The issue of media discourse analysis is of great interest to many foreign researchers.

Media discourse is characterized by a large majority of images that are used to attract the attention of the audience, form certain attitude to people or things and to make such images memorable. In the context of the study, such images as an image of a political leader, an image of a show-business celebrity and an image of an advertised product (service) are considered to the most relevant. These three types of images are excessively employed in media discourse and can be characterized with account of language means used for their formation.

The research based on examination of lexical, syntactical and stylistic means used for image foregrounding in media discourse have shown that in order to create an image of a politician such means as neologisms, colloquial words, phraseological units and clichŭs, metaphors and detachments are employed. The images of British celebrities are characterized by the usage of neologisms, colloquial words, detachments and epithets. In British advertising discourse, the images are formed with the help of neologisms, allusions and repetitions.

Keywords: *media discourse; image; image of a politician; image of a show business star; advertising image.*
Ref. 3.

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МЕХАНІЗМ ФОРМУВАННЯ ОБРАЗУ В АНГЛІЙСЬКИХ ТЕКСТАХ МЕДІА ДИСКУРСУ

Статтю присвячено механізмам створення образів в англійськомовних текстах медійного дискурсу. У ході роботи висвітлено основні позиції лінгвістів щодо виокремлення медійного дискурсу в парадигмі дослідження дискурсів, визначено поняття образу в медійному дискурсі, а також виділено основні лексичні, фразеологічні, синтаксичні та стилістичні засоби формування медійних образів політичних лідерів, зірок шоу-бізнесу та рекламних товарів (послуг) в англійськомовних текстах медійного дискурсу на основі проаналізованих газетних статей та рекламних відео.

Ключові слова: *медійний дискурс; образ; образ політика; образ зірки шоу-бізнесу; рекламний образ.*

Problem statement. One of the main aspects that modern linguistics deals with is investigating various types of discourses and their peculiar features. One of the most complex discourses is mass media discourse that usually refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. The aim of the research work is to analyze British media discourse and show its peculiarities.

Media discourse in foreign linguistics is considered to be a multidisciplinary field, being the subject of

scrutiny for linguistic anthropology, sociolinguistics, pragmatics, psychology, sociology, geography, as well as critical discourse analysis, conversation analysis and ethnography of communication [24, 3], that is why it is viewed as one of the most large-scale discourses with wide terminological apparatus.

Analysis of major research and publications. In modern foreign linguistics the field of media discourse has been studied by a large majority of researchers. Various approaches to media discourse, including its typology, analysis, pragmatic orientation have received much attention in the theoretical and practical works of such linguistics as C. Cottor (2001), T. van Dijk (1991; 1993; 1997; 2009; 2012), N. Fairclough (1995; 2001), D. Matheson (2005), A. O'Keeffe (2011), M. Talbot (2007), R. Wodak (2004; 2009) and many others.

Prior to analysis of the characteristic features of media discourse in foreign linguistics, it is essential to delve into some theoretical background concerning the notion of discourse. In modern foreign linguistic studies, the term "discourse" is usually connected with the language use in social context, meaning that discursive practices involve the scrutiny of the relationships between language and society, as well as everyday dialogic communication in the spoken or written modes [12, 2]. T. van Dijk views discourse as "structurally organized forms of knowledge" received via social practices, while text refers to concrete written documents or oral utterances" [28, 6]. Discourse includes sound, visual and other semiotic forms which form the part of the multisemiotic character of texts [24, 148]. Thus, in a broad sense, discourse is understood as "a linguistic text in context that refers to expressing ourselves using words in ways of knowing, valuing, and experiencing the world" [13, 4].

In general, modern mass media is defined as "various communicative channels that are aimed at reaching simultaneously wide audience by means of television, radio, films, recordings, newspapers, books, billboards, the Internet and various smart mass media" [27, 2]. Media discourse underlines the importance interactions, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer [19, 441]. Thus, media discourse involves a large number of interaction means that provide non-present recipients with various kinds of information.

Presentation of the main material. Media text as a central notion of media discourse is any media product under examination. Such texts are the objects produced with intention to engage an audience. Media texts comprise a large number of materials and produce a lot of meanings; they may have a variety of forms within media (published newspapers, novels) and across media (titles of TV programmes or front pages of websites) [9, 6]. Thus, any product within media discourse whether written or oral may be treated as a text, possessing such an important category as coherence. The latter describes the qualities that distinguish a text from an incoherent or arbitrary jumble [25, 9]. Coherence accounts for what is happening between two or more clauses that add up to something larger. Narrative peculiar to media texts is a major and basic form of coherence, because it links elements together in a series of cause and effect [17, 85].

In the context of the media discourse studying, foreign linguists distinguish various types of the mentioned discourse. According to C. Cottor, media content is divided into three main constituent parts: news, advertising and entertainment. All three parts form separate discourses and concern the broad range of features, stories and even genres in the modalities of web, broadcast and print [10, 417]. The researcher also claims that among the three main approaches to the study of media discourse are: 1) discourse analytic; 2) sociolinguistic; 3) non-linguist [Ibid]. The first approach is considered to be the primary one in studying media discourse.

It should be mentioned that the term critical discourse analysis was coined by the famous Dutch scholar T. Van Dijk, who claims critical discourse studies comprise the theory and analysis of text and talk in almost all disciplines and social sciences" [26, 9]. CDA or critical discourse analysis is aimed at description, interpretation, analysis as well as criticism of social life by studying "normal ways of using language by community" [12, 55].

Among the universal principles of CDA distinguished in foreign linguistics are:

1) addressing social problems, dialectal relations of society and culture, link between text and society;

2) analysis of power relations that are constructed through discourse that is recognized as is an interpretative and explanatory process [13, 271–280].

According to T. Van Dijk, CDA of media texts involves the analysis of "semantic macro structures", which designate the first "overall idea of what a discourse or corpus of texts is all about, and controls many other aspects of discourse and its analysis" [26, 102]; "micro structures" or local ones that can be singled out on the basis of "the meaning of words (lexical), the structures of propositions, and coherence and other relations between propositions" [26, 103]. At the "meso structures" level that deals with both global and local meanings, he distinguishes "an overall strategy of positive self-presentation and negative other presentation, in which our good things and their

bad things are emphasized, and our bad things and their good things are de-emphasized" [26,103].

S. Jäger proposes another variant of conducting critical discourse analysis of media discourse that is also based on "structures" that help to distinguish the functions of discourse. They include:

1) discourse fragments (texts or their parts connected with a particular theme);

2) discourse strands (that are made of fragments and can be extended with time);

3) discursive context/events (significant and emphasized events within which discourse occurs);

4) discourse planes (for example, forums of discussion: politics, education, science, etc.);

5) discourse position (ideological location of a person, media outlet or other actor of discourse) [16, 34].

R. Wodak offers a three-dimensional approach to the analysis of media discourse. She singles out specific content or topic, strategies of certain discourse and linguistic means that actualize discourse. Within the first dimension the researcher identifies topics, themes of specific media discourse. Then she analysis the discursive strategies (referential, predicational, argumentation strategies, including fallacies, perspectivation and framing strategies, mitigation and intensification strategies) that underlie the topics or themes in the discourse under analysis. And after that she pays attention to linguistic means that form the specific discourse. The researcher notes that texts, genres, discourses, related sociological aspects, situational frames, institutional history are connected with each other [21, 90–112].

Delving into the main research areas of media discourse, analyzed in foreign linguistics, it is significant to underline the importance of studying racism, capitalism, nationalism, identity politics, anti-semitism, sexism, and war reporting highlighted in news media [7, 8]. Much attention is given to online newspapers, reports, blogs, various social media and networking sites, for instance, Facebook, radio and television with associated genres [7, 10].

Advertising discourse is also rather popular among researchers. The advertising is defined as the "most dominant form of promotional discourse" [8, 89]. Advertisements can be encountered not only in magazines, newspapers or other printed resources, but also on posters, billboards, direct mail, websites, etc. [22, 94].

Before we will analyze the image formation in English media discourse, we should define the notion of image itself. Starting from the ancient times, the notion of image has been analyzed by a great variety of scholars. Thus, image as a philosophical category has been studied by Parmenides, Xenophon, Plato, Aristotle, Augustine Aurelius, I. Kant, V. von Humboldt,

B. Russell, etc. In literary studies image has been examined by M.M. Bakhtin, V. Zhyrmunskiy, B. Tomashevskiy, O. Losev, O. Warren, R. Wellek, etc.). Among those who dedicated their scientific works to studying of image in linguistics are O. Potebnya, M. Bakhtin, V. Vinogradov, O. Morokhovskiy. Image in media discourse has been studied by Ye. Andryuschenko, O. Anisimova, D. Sknarev, T. Kaminska, Ye. Schelkunova, T. Jenson, J. McCroskey and the others.

The artistic image in comparison with philosophical one is aimed not only at reflecting objects and phenomena of reality, but at generalizing this reality in the form of sensory representations and associations connected with each other, real or created by the imagination of the artist [5, 21].

The researchers of image in literary studies pay a great attention to the images of author and reader. According to M. Bakhtin, the image of author as any other artistic images also has its author. Thus, the writer who creates the image of author in the text is called "a primary author", while the image created by him is named "a secondary author" [2, 353].

Within the framework of linguistics, imagery is interpreted from the point of view of semantic duality. Among the figurative means that take part in formation of the images in linguistics are tropes. According to O. Morokhovskiy, "a verbal image is a fragment of speech that carries out figurative information, the meaning of which is not equivalent to the meanings of the individual elements of this fragment" [3, 37]. The boundaries and structure of the image can be varied: the image can be transmitted by one word, phrase, sentence as well as the whole composition of the artistic text [1, 58]. O. Potebnja defines imagery through the identification of the word inner form, which acts as the "center of image". According to the researcher, image is defined as the connection between the external form and the meaning, carried out by the inner form of the word" [4, 98].

Image comes out to be an important category of media discourse, the studies of which are carried out within various discourses that comprise the discourse of mass media.

I. Fomin proposes to analyze images of political discourse taking into account three levels of semiotic analysis: semantic, syntactic and pragmatic. The researcher emphasizes that the notion of image in modern linguistics is closely connected with the notion iconic sign, meaning a sign that possesses a number of properties inherent to the designated object [6, 44]. In contrast to conventional signs, content and expression planes in image are mutually causal. Moreover, I. Fomin claims that images are able to accumulate the meanings specific to certain

discourses. Thus, various social contexts can be represented by virtue of images. Analyzing political discourse, the researcher suggests that such social contexts are formed with the help of images of political interaction [6, 46].

As J. McCroskey and T. Jenson claim, one of the significant conclusions drawn from research concerning effects of mass media is that "what the listener / reader brings to the media situation (his or her background and preconceived notions) is a much more important determinant of media impact than anything in the media itself" [18, 169]. Thus, it is possible to state that the most important images in media discourse are the images of addressee and author.

The selection of the most popular types of images in mass media discourse, gives us an opportunity to choose the most frequently highlighted images within each of the groups.

According to the modern British newspapers, the most popular political figure that is always in the news, is Donald Trump. Analyzing the lexical means of forming the image of Trump, one must say that the authors of the articles use a wide range of synonyms that substitute the name of the person under analysis, for instance, *"the US President, President Trump, the commander-in-chief, Mr Trump, etc."* [BBC], and a generalized phrase "*the Trump administration*" [BBC], meaning Donald Trump.

Among expressive lexical means that form the general imagery of the president Trump are colloquial words, for instance:

1) "The US president has **lashed out** at GM over its plan to cut more than 14,000 jobs…" (BBC, 37: URL);

2) "He [Trump] has consistently said he will **slap** more tariffs on Beijing if it doesn't play ball" (BBC, 37: URL);

3) "He has often **bragged to** the military about his accomplishments" (BBC, 35: URL).

Most of the colloquial words are taken from the speeches of the president or some other people, who express their attitude to the actions of the leader. Thus, such familiarity of the editors who publish the articles should not surprise the recipients.

One more characteristic feature of the image of Donald Trump is an excessive use of neologisms that characterized the leader, for instance:

1) "This is classic **Trumpism**. Show strength so you can scare your opponent into doing what you want" (BBC, 36: URL);

2) "**Trumping Democracy**: A Byline Event – The Frontline Club hosted a screening of a unique film which explores the role of Cambridge Analytica in the Brexit vote and election of Donald Trump, followed by an update on recent developments with the pioneering Observer journalist Carole Cadwalladr, since her story broke two months ago"(YouTube, 38:URL).

The neologisms from the given examples characterize the political agenda of the leader. Moreover, there is a set of neologisms created by the president himself and widely used in British media resources, for instance, *"bigly, braggadocious, covfefe, front-stabber, etc."* (BBC, 29: URL).

It should be noted that phraseological units and clichés are also used in mass media discourse for making information more expressive, and thus, endowing the image with additional meanings, for instance:

1) "President Trump **hasn't left** China **much room** to save face" (BBC, 33: URL);

2) "The moment Air Force One touched down in Paris, he also **picked a fight with** his host, the French president Emmanuel Macron (BBC, 35: URL).

Analyzing the female political leaders, in particular Theresa May, one can notice that the style of the newspapers in describing the image of the political figure is almost the same. The language isimpartial and unprejudiced. The substitutes for the name of Theresa May in the newspapers are *"Prime Minister, Mrs May, etc."* (BBC).

However, comparing the lexical means used for formation of Theresa May's image and those for actualization the image of Donald Trump, one can notice that the number of neologisms and phraseological units is small than for describing Donald Trump, for instance:

1) "… why No 10 isn't bearing in mind what happened the last time that Mrs May **went on the road**" (BBC, 34: URL);

2) "She's [Theresa May] not **"clubbable"**, to use that SW1 word, and not really part of any sprawling network of political friends and allies (BBC, 32: URL).

Thus, in order to create images of political leaders the newspapers use various synonyms for nominating the political figure, neologisms and phraseological units. Colloquial language is encountered not very often and is usually used in citations.

Images of celebrities from show business are formed with the help of colloquialisms and neologisms that are all employed in order to attract the attention of young generation mostly, for instance:

1) "Ariana Grande has released a music video for her latest hit Thank U, Next and the internet is **abuzz**, dissecting all the cultural references" (BBC, 31: URL);

2) "The couple, known as "**Brangelina**" by fans, met on the set of the film Mr & Mrs Smith in 2004" (BBC, 30: URL);

3) "But now it's just him and his (pretend) brother **slugging** it **out** for dominance in a kitchen in California in the modern stage classic True West" (BBC, 30:URL).

The first example contains the colloquial word meaning "filled with noise and activity" is used to characterize the popularity of the star. The neologism from the second example describes the merged images of Angelina Jolie and Brad Pitt. The third example also includes the colloquialism "slug out" that means "fight or argue violently until somebody wins". All the analyzed lexical units characterize the images of show business celebrities that must appeal to the target audience being both a model of luxurious life and an ordinary representative of modern society.

British advertising media discourse is characterized by laconism and more visual effects. The image is created rather by actions of the ads' characters or music, rather than by words. However, to combine both visual and verbal effects for attracting the attention of the target audience, the ads' designers use slogans. The slogan usually contains the name of the company or products that are advertised, and may include such lexical units as neologism, for instance:

1) "You know when you've been **Tango'd**" (YouTube, 28: URL);

2) "You are so **money supermarket**" (YouTube, 28: URL);

3) "**Jug on**, Kitties" (YouTube, 28: URL).

The main function of the slogan is to attract attention of the recipient. The stranger and unique the ad and its images, the more attention it may raise. In the first example the name of the product is conversed into the verb. The second example contains the neologism, which is also formed with the help of conversion: the nouns are transformed into compound adjective that characterizes the ad's character and at the same time is the name of the company that is advertised. The third neologism is formed on the basis of plurality of meanings peculiar to the word, as "jug" as a noun means "a container for holding liquids" (in the context of the ad, it is a jug with milk), and at the same time performing the role of a verb, jug means "flocking together".

Having analyzed the images from advertisements, it may be concluded that the latter are characterized by the use of neologisms that together with visual and sound effects play a crucial role in formation of an advertising image.

Figures of speech that include various stylistic devices and expressive means are widely used in media discourse, performing different functions, one of which is the formation of the media image. Figures of speech may be analyzed as "forms of expression that depart from the usual meaning of the word or sentence order, or from the common literal meaning of words for the purpose of achieving a special effect" [15,195]. Figurative language helps to clarify the word meaning, provides vivid expressions, emphasizes some qualities of the objects, stimulates emotions and associations, etc. Figures of speech perform the aesthetic function; they widen and deepen the perception response to the ideas and objects of the world.

Figures of speech can be classified according to various principles. I. Galperin gives one of the most extended classifications of the figures of speech. The linguist singles out phonetic, syntactical and lexical stylistic devices and expressive means. Each of these groups includes the figures of speech that are actualized on a certain level of language. The first group that is based on phonetic expressiveness includes expressive means and stylistic devices such as rhyme, rhythm, alliteration, assonance and onomatopoeia. The lexical expressive means and stylistic devices are subdivided into: 1) deliberate mixing of the words' stylistic aspect; 2) interaction between various lexical meaning types: a) interaction of dictionary and contextual meaning (metaphor, irony, metonymy); b) interaction of primary (logical) and emotive meaning (exclamatory words, epithets, interjections, oxymoron); c) interaction of primary (logical) and nominal meaning (antonomasia); 3) the level of intensification of some features (things or phenomenon); this subgroup includes simile, euphemism, periphrasis and hyperbole; d) peculiar usage of set expressions (epigrams, allusions, proverbs and sayings, cliche, set phrases decomposition). The syntactical EM (expressive means) and SD (stylistic devices) are also subdivided into several subgroups: 1) various types of deviant syntactical arrangement (climax (anticlimax), inversion, chiasmus, parallel constructions, enumeration, different types of repetition, suspense, etc.); 2) various types of arranging parts in the sentence (utterance) (gap-sentence link, polysyndeton, asyndeton); 3) varieties of colloquial constructions usage (aposiopesis, ellipsis, represented speech); 4) stylistic nuances of structural meaning (litotes, rhetorical questions) [14, 112–226].

The given example contain rhyme as the specific phonological means that is used to attract the view of the spectaculars and to make the images of the products memorable.

The images of media discourse, in particular those singled out in our research, are all created with the help of figures of speech. Among widely used are metaphors and epithets.

Metaphor is one of the most expressive and vivid

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figures of speech in any language. It is used to compare figuratively essentially different things. According to D. Crystal, metaphor is "a figurative device in language where something is referred to, implicitly in terms of something else" [11, 789]. Metaphor can be used to describe thoughts that are difficult/impossible to express being restricted to language literal uses; to express ideas, thoughts, emotions in a compact way; to create the "vividness of phenomenal experience" [20, 181].

The foremost purpose of metaphors in media discourse is to form a media image by endowing it with vividness and expressive power. Moreover, metaphors can carry positive or negative meanings. Let us analyze several examples:

1) "Last year, President Trump seemed to be the one **doing the courting** and Beijing had the upper hand" (BBC, 33: URL);

2) "**I** [Therese May] **don't tour the television studios**. I don't gossip about people over lunch. I don't go drinking in Parliament's bars" (BBC, 34: URL);

3) "The trip to Scotland was the latest stop in a two-week tour by Mrs May as she tries to promote and **sell her deal to the public and business**" (BBC, 32: URL);

4) "Angelina has had **to shoulder the majority of those** [expenses] without his contribution for the past two years" (BBC, 30: URL);

5) "Barclaycard: **Glide with us**" (UKTVA, 28: URL);

6) "**Be more dog**! Start now at bemoredog.com" (UKTVA, 28: URL).

In the first example metaphor has an ironical shade meaning that Trump has been trying to settle friendly relationships with the President of China. In the second example the metaphor is singled out from the Teresa May's citation. She uses it in order to express negative attitude as to those who spend their spare time for nothing. The third metaphor is used to reveal the fact that British Prime minister acts as a manager who tries to promote his product (a Brexit deal) in Scotland. The metaphor in the last example is endowed with expressive power that characterizes the ability of the celebrity (Angelina Jolie) to tackle with financial problems. The metaphors from the fifth and sixths examples are taken from advertisements. Their expressive meaning is better understood with the account of visual effects. In order to perceive the metaphorical meanings, the recipient has to watch the video that contains background to the use of figure of speech.

Conclusions. Mass media discourse in modern linguistics is considered to be a hierarchically organized multilevel complex of texts that combines processes and products of communication in mass media field. It is widely explored by the researchers in various spheres such as linguistics, discourse studies, psychology, sociology and many others. One of the issues that evoke interest of researchers who deal with media discourse is the notion of media image.

The conducted research must be considered inexhaustible as there are a lot of issues that can be analyzed within media discourse. The prospects of further research include the analysis of other types of media images, for instance, the image of author and reader/listener, as well as a deeper insight into the investigations of the images distinguished in the article.

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