Томахів Марта. Методика проведення експериментально-фонетичного дослідження просодичних засобів реалізації мовленнєвого впливу в сучасному англомовному дискурсі. Запропоновано методику проведення експериментально-фонетичного дослідження інтонаційних засобів реалізації мовленнєвого впливу на прикладі відеолекції – нового жанру сучасного англомовного наукового дискурсу. Мета експерименту полягає в підтвердженні гіпотези про те, що ритмічна організація висловлень і компонентів інтонації, притаманних просодії усного мовлення викладачів відеолекцій, сприяють кращому сприйняттю студентами матеріалу викладу, утриманню їхньої уваги, а також опосередковують до глибшого розумінню предмета. Експериментально-фонетичне дослідження просодії відеолекції проведено згідно з розробленими в сучасній фонетиці методами експерименту, застосовуючи суб'єктивні (перцептивний та аудитивний) та об'єктивні (акустичний) методи аналізу, а також використовуючи методи кількісної обробки даних і семантичного диференціалу. В результаті експерименту ми отримали варіативну модель оформлення відеолекції, а також визначили ті частотні, темпоральні й динамічні показники, при яких здійснення мовленнєвого впливу максимально оптимальне.

Ключові слова: експериментально-фонетичне дослідження, мовленнєвий вплив, відеолекція, англомовний науковий дискурс, просодія.

Anastasiia Trofymchuk

LINGUISTIC MARKERS OF VIEWPOINT IN PRESS DISCOURSE

The article is an attempt to identify the linguistic markers of viewpoint in English-language press. The first section deals with the notion of viewpoint, the way it is defined and divided into categories, plus with its possible linguistic manifestations within each category. Attention is focused on the classification proposed by Paul Simpson (1993), who differentiates four main categories of viewpoint: spatial, temporal, psychological, and ideological. The linguistic indicators of viewpoint in language are analyzed on the basis of the works by Simpson (1993) and Short (1996). The subsequent analysis is based on press discourse, namely a selection of excerpts from British and the American newspapers (*The New York Times*, *The Washington Post*, *The Observer*, *The Independent*). In the analysis, numerous indicators of viewpoint are identified and explained with respect to their type and significance. The results of the research allow one to conclude that press discourse, although apparently objective and factual, is heavily perspectivised through viewpoint indicators.

Key words: cognitive linguistics, viewpoint, linguistic indicators, categories, press discourse

Formulation of a research problem and its significance. Contemporary cognitive linguistic research has suggested that the notion of perspective and the process of perspectivisation are inherent in any utterance, i.e. one cannot expect to find samples of spoken or written discourse that could be considered totally objective. This is because any spoken utterance or written text is somebody's creation, which necessarily imposes personal or communal perspective on a given issue. Consider the following quote in this respect:

Language, as we use it, is but the tip of the iceberg of cognitive construction. As discourse unfolds, much is going on behind the scenes: new domains appear, links are forged, abstract meanings operate, internal structure emerges and spreads, viewpoint and focus keep shifting. Everyday talk and commonsense reasoning are supported by invisible, highly abstract, mental creations, which . . . [language] . . . helps to guide, but does not by itself define [2, XXII–XXIII].

Several issues transpire through the quote. First, language is taken to be a manifestation of largely hidden but pervasive cognitive processes. Second, these "mental creations" give rise to various means of self-expression, realized through language. Therefore, third, viewpoint is an inalienable aspect of the process.

The goal and the specific tasks of the article. The focus of the present work is the identification of viewpoint in press discourse. It is widely believed that news reports in the press are

supposed to carry factual information, avoiding biased, ungrounded preferences. However, we will see, on the basis of selected examples, that news articles involve the non-objective parameter of viewpoint.

This goal is realized through:
• a survey of definitions, interpretations and approaches to viewpoint;
• a presentation of key characteristics of viewpoint in language;
• an identification of the linguistic markers of viewpoint in press discourse.

The data for analysis come from selected online articles from British and American press. It is hoped that the present study will be used as the ground for future analysis of viewpoint, especially as the data are up-to-date – if the analysis is convincing, the issue may be investigated further and the approach applied to other samples of language.

Analysis of the research into this problem. Viewpoint has recently been the subject of extensive research within the field of cognitive linguistics and related disciplines: "The issue of point of view in literature has received much attention in recent years, with stylisticians, structualists, linguists and even cognitive psychologists converging on the topic from their respective theoretical positions" [5, 11]. Two things are generally understood by viewpoint: (i) the position from which a situation is described and (ii) the speaker's attitude to the situation. However, more systematic and thorough research is still needed.

Within the cognitive linguistic enterprise, Tabakowska (2004) assumes that a cognitivist would describe a point of view[1] through a metaphorical extension resulting from the connection of two visual metaphors, where "point" is not only a particular place on the geometrical plane, and "view" is more than just a direct perception achieved with the aid of sight. This is why there are several different interpretations of this concept [7, 49]. Taking this into account, the definitions from one of the commonly available dictionaries is presented first.

The Longman Dictionary of Contemporary English (LDOCE) provides two definitions. The first one states that a viewpoint is "a particular way of thinking about a problem or subject [= point of view]". The second definition says that it is "a place from which you can see something", which refers to the physical location of somebody observing a particular action or object. It is worth mentioning that, perhaps somewhat surprisingly, the first meaning in LDOCE relates to the cognitive nature of viewpoint, understood in a metaphorical way, whereas the second meaning of the word is more literal: this is what is generally meant by viewpoint. Therefore, if Tabakowska clearly talks about an extension from the physical understanding to a more figurative one, LDOCE presents the metaphorical meaning as primary, probably (but not necessarily) due to the frequency of usage or the intuitive judgement of the lexicographers.

Paul Simpson, in his book *Language, Ideology, and Point of View* (1993), presents a definition of viewpoint in the context of narrative fiction, where

... point of view refers generally to the psychological perspective through which a story is told. It encompasses the narrative framework which a writer employs, whether this be first person or third person, restricted perspective or omniscient perspective, and accounts for the basic viewing position which is adopted in the story. Narrative point of view is arguably the very essence of a story's style, what gives it its 'feel' and 'colours' [5, 5].

Based on this definition, one can say that a story, article, or any written text has a narrative point of view rooted in it (which, however, need not be the same as the narrator's point of view). He further divides the viewpoint into four categories, each of them representing a different aspect of the notion. Those categories are mainly based on the work of Boris Uspensky (1973), who differentiated five categories.

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[1] In this study, the terms *viewpoint* and *point of view* are used interchangeably, to avoid awkward repetition.

The first two are the spatial and the temporal point of view. "The spatial viewpoint concerns the 'camera-angle' adopted in a text, whether this be a 'bird's eye' view of events or the restricted viewpoint of a single observer" [5, 12]. The grammatical markers of spatial viewpoint can be found in deixis and locative expressions. "The expression 'temporal point of view' refers to such a dimension, and relates generally to the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments" [6, 127]. This category of point of view is concerned with the chronology of the story and the signaling of time: whether there are any flashbacks or flash forwards, any gaps in time or several actions performed simultaneously by several characters. Considerations of this kind gave rise to the distinction between the notions of *diegesis* and *narrative* [3]. The former stands for the linear story line, while the latter is "the means by which a story is told, the actual text with all its linguistic idiosyncrasies" [5, 31].

The third category described by Simpson is the point of view on the psychological plane, which "refers to the ways in which narrative events are mediated through the consciousness of the 'teller' of the story" [5, 11]. In other words, with the help of language an author can tell us a story in such a way that we accept the viewpoint of the narrator without questioning it. This is a kind of control that imposes somebody's viewpoint on people. Many speeches and newspaper articles are written to manipulate the audience, so that the latter take the author's viewpoint for granted and believe that what has been said or written is valid and must be true.

The last category described by Simpson is the ideological point of view. According to the author, ideology "describes the ways in which what we say and think interacts with society" [5, 5]. Different social groups share their own ideologies based on their beliefs, traditions, morals, and long-established assumptions. Therefore, with the aid of a particular language, power groups can bond their views with ideology and ingrain their beliefs in everyday communication. In this way, people are influenced by what they hear or read, being "no longer aware of the hierarchies and systems which shape their social interaction" [5, 6].

Another important scholar who has contributed to research on viewpoint is Eve Sweetser. In one of her recent publications she states: "Viewpoint permeates human cognition and communication – predictably, since we never have experience of the world except as a viewpoint-equipped, embodied self among other viewpointed, embodied selves" [1, 1]. She also stresses the idea that one person does not have only one point of view, but may project several of them, all of which are influenced by the people that surround you.

There are numerous ways in which point of view can be manifested in language, two most significant indicators being vocabulary and grammar. The first two categories described by Simpson, spatial and temporal viewpoint, can be detected through the system of deixis: "Deixis may be loosely characterized as those 'orientational' features of language which function to locate the utterances in relation to speakers' viewpoints" [5, 13]. Spatial deixis are those terms which define the spatial relationship of objects to the speaker. Deictic adverbs like *here* and *there*, and the demonstrative pronouns *this* and *that*, are probably the purest examples of spatial deixis. Temporal deixis, in turn, is related to the way the time of the events is presented in discourse and how those events interact. A salient example is that of the adverbs *now* and *then*, where the former stands for the point of time when the speaker is talking and the latter refers to the event that took place before or will take place after the time of speaking.

When it comes to viewpoint on the psychological plane, Simpson states that the spotlight will be placed on explaining the set of literary devices that allow works of literature to have the forms and meanings they do. However, because literature is a matter of language, it is necessary to first understand the linguistic manifestations of viewpoint, before they can be applied in literary writing (or in journalism, or – for that matter – in any other kind of discourse). The last category, the ideological viewpoint, is described by Short (1996) as a generalized mind-set that a person may have. Consider the terms *terrorist* and *freedom-fighter*. Short argues that those words could be used to refer to the same person if said by people with opposing political views [6, 263–279].

Through various stylistic, lexical, and grammar devices language shapes its users' worldview but it also shapes its users. Newspapers can maintain or challenge attitudes towards events, groups of people, other countries, and even entire continents. With all these intricacies in mind, let us proceed to a discussion of some of the linguistic means used to project a viewpoint in press discourse.

Statement regarding the basic material of the research and the justification of the results obtained. The number of ways in which a particular topic and theme of an event can be presented in newspapers is astonishing. The examples presented below will focus on presenting the psychological viewpoint and, later, the temporal viewpoint.

One of the major internationally followed topics for discussion was the presidential election campaign in the U.S. *The Washington Post*, for example, describes Ted Cruz's win in Wisconsin (during the Republican Party's run for nomination) in the following way:

(1) *Ted Cruz declares Wisconsin **'a turning point'** in the GOP campaign*
*Ted Cruz rolled to a landslide **victory** Tuesday in Wisconsin's hotly contested Republican presidential primary, capitalizing on a difficult stretch for Donald Trump to cut into the **front-runner's** overall delegate lead and deliver a psychological blow to the billionaire mogul* [12].

The headline implies that the win of *Ted Cruz* was a critical juncture that had changed the flow of events in the elections. From the lead, one can gather that attention is focused on *Ted Cruz* and his big win in this particular state, but also on the defeat of his opponent, Donald Trump. Moreover, there is an illusion of a war, achieved through the words like *declares* and *victory*. The reader receives a picture of the elections compared to a competition or war/battle. This viewpoint is either presented through the eyes of the author, his own vision of the elections being a battle, or that of the implied reader, emulated by the journalist.

A similar approach is found in the presentation of this event in *The New York Times* (NYT):

(2) *Wisconsin Goes to Cruz, **Raising Chance of** Fight at Convention*
*Senator Ted Cruz **soundly defeated** Donald J. Trump in the Wisconsin primary on Tuesday, **breathing new life into** efforts to halt Mr. Trump's divisive presidential candidacy and dealing a blow to his chances of clinching the Republican nomination before the party's summer convention.* [10].

In this excerpt, the Headline's topic is *Wisconsin*, unlike in *The Washington Post*'s article, although the lead shifts the attention back to the winner, *Ted Cruz*. The deliberate choice of the war-themed vocabulary is also manifested in the words such as *fight*, *defeated*. However, the second example may appear as more optimistic and positive. The expressions *raising chance of*, *soundly defeated*,[2] or *breathing new life into* imply the idea that this particular win will be a start of something new, something better for the voters, whereas *The Washington Post* only uses the expression *a turning point*, which also carries a hope-raising meaning, but the overall lead is more neutral in tone.

On the other hand, *The Independent* presents that event in a slightly different light, taking the stance of the voters rather than that of the candidate:

(3) *US election: Ted Cruz secures huge win over Donald Trump in Wisconsin vote*
*The voters of Wisconsin **like to think of themselves** on being particularly informed and engaged about America's politics.*
*On Tuesday, they **handed a huge win** to Ted Cruz – reenergising his campaign and raising fresh questions about the chances of Donald Trump securing the Republican nomination. They also **delivered a handsome victory** to Bernie Sanders* [8].

This newspaper decided to put emphasis on the *voters* and their role in the elections. They became the topic of the lead, and later on are referred to with the aid of the personal pronoun *they*.

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[2] Even though *defeated* is a war-themed term, the adjective *soundly* attributes a positive meaning to an expression, which, in this case, is context-dependent.

Unlike in the previous examples, here the author tries to make the readers familiar with the *voters* by using such expressions as *[voters] like to think of themselves*, *they handed*, and *they [also] delivered a handsome victory* to stress the fact that the power of voting is in their hands. This strategy helps the journalist appeal to the implied readers, as the latter will consider the article to be not just a rough description of the event but rather an appeal and gratitude to those who made a difference[3]. Also note that *they* is a generalizing subject: it refers to the voters of Wisconsin as a rather idealized, homogeneous body, since in reality it is not *the same people* that voted for each of the partisan candidates (Cruz and Sanders, respectively).

Overall, it is visible that the authors of the aforementioned articles present the event through the psychological viewpoint, i.e. they present the win of one of the candidates to look as if it were a win of a battle, so they mediated this idea through the consciousness of the readers. Moreover, with such a representation of viewpoint one can clearly see the metaphor behind the comparison of the presidential campaign to a battle, which, in turn, proves Tabakowska's idea that *viewpoint* is a metaphor.

Time reference (deixis) is also a matter of perspective. Articles released on the same day use temporal deixis in three different ways. *The Washington Post*, *The Observer*, and *The Guardian* state the following concerning the first airing of the Eurovision song contest in their articles:

(4) *"It's hard to believe, right?" said Chris McCarthy, the Logo general manager who eagerly sought the telecast deal. The show will air live and commercial-free* **at 3 p.m. EDT Saturday** *and stream on LogoTV.com and the Logo TV app* [9].

 (5) *[...] It's a visual orgasm of sequins and visual effects that one can only hope to understand through excessive YouTube research of previous acts. And* **tomorrow** *it's airing live in America for the first time* [11].

Example (4) provides the necessary information for the readers on the exact time and date of the airing of the show. The excerpt from *The Observer* presents only one instance of temporal reference, which is *tomorrow*. In this context, it could be problematic for the readers to understand what is actually meant by this particular word. For those who read the article on the day of its release online, this wording is acceptable. The other part of the audience, who might read it on the next day or later, could be simply confused or misinformed. In a word, time deixis varies from newspaper to newspaper, while some references are more objective than others.

Conclusions and prospects for further research. The conducted research enables one to conclude that viewpoint in press discourse is not an exceptional but an omnipresent phenomenon. The analysis of the newspapers chosen for this research resulted in indicating viewpoint in several forms.

The notion of viewpoint was first surveyed as it is presented by Simpson (1993), with references to the work of Uspensky (1973), Tabakowska (2004), or Short (1996). The definitions of viewpoint from LDOCE were also considered. The notion is found to involve two aspects: the physical perspective, where point of view is a place of observation for a particular event, and the metaphorical perspective, which concerns the individual's beliefs and standpoints (a distinction discussed by Tabakowska 2004). Then the linguistic manifestation of viewpoint in language is described. The aforementioned linguists provide such possible markers of viewpoint as deixis, grammar, type of narration, modality, etc.

The analysis covers excerpts from selected newspapers: *The Washington Post*, *The New York Times*, *The Observer*, and *The Independent*. The international events which were in the limelight in the first half of 2016 have been selected and analyzed with respect to two categories of viewpoint: the psychological viewpoint and the temporal viewpoint. The first part of the analysis concerned the

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[3] It can also be assumed that the target audience of the article is the supporters of Ted Cruz, which proves the idea that news articles are not objective.

theme and the topic, in other words, how newspapers present a particular event to the public and which part of that event they highlight. Then the analysis focuses on the representation of time in news reports. As it turns out, there are several ways of referring to the time of the same event, some more subjectivized, others more objective. A major parameter in projecting a given viewpoint is the choice of words, of which the news stories serve as good examples.

In general, all the viewpoint indicators mentioned and analyzed in this article suggest that written discourse necessarily involves point of view as something that is inherent in its very fabric.

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Трофимчук Анастасія. Лінгвістичні індикатори поняття «точка зору» в дискурсі преси. Зроблено спробу визначити лінгвістичні індикатори поняття «точка зору» в міжнародній пресі. Розглянуто поняття «точка зору», шлях визначення та поділу на категорії, а також його відображення в межах кожної категорії. Увагу сфокусовано на класифікації, запропонованій Полом Сімпсоном (1993), який розрізняє чотири основні категорії: просторову, часову, психологічну, ідеологічну. Лінгвістичні індикатори поняття «точка зору» проаналізовано на основі робіт Сімпсона (1993) та Шота (1996). Подальший аналіз проведено на матеріалах дискурсу преси, зокрема на обраних уривках з британських та американських газет (*The New York Times*, *The Washington Post*, *The Observer*, *The Independent*). Виявлено та пояснено індикатори поняття «точка зору» щодо типу і значущості. Результати дослідження засвідчують, що дискурс преси, будучи на перший погляд об'єктивним і побудованим на фактах, не сприяє істинному відображенню подій через індикатори поняття «точка зору».

Ключові слова: когнітивна лінгвістика, поняття «точка зору», лінгвістичні індикатори, категорії, дискурс преси.

Трофымчук Анастасия. Лингвистические индикаторы понятия «точка зрения» в дискурсе прессы. Сделана попытка определить лингвистические индикаторы понятия «точка зрения» в международной прессе. Рассмотрено понятие «точка зрения», методы обнаружения и деления на категории, а также его проявление в рамках каждой категории. Внимание сфокусировано на классификации, предложенной Полом Симпсоном (1993), который выделяет четыре основные категории: пространственную, временную, психологическую, идеологическую. Лингвистические индикаторы понятия «точка зрения» проанализированы на основе работ Симпсона (1993) и Шота (1996). Дальнейший анализ осуществлен на материалах дискурса прессы, в основном на выбранных отрывках с британской и американской прессы (*The New York Times*, *The Washington Post*, *The Observer*, *The Independent*). Выявлены и объяснены численные индикаторы понятия «точка зрения» по типу и значимости. Результаты исследования удостоверяют, что дискурс пресы, будучи на первый взгляд объективным и основанным на фактах, не способствует истинному отображению событий через индикаторы понятия «точка зрения».

Ключевые слова: когнитивная лингвистика, понятия «точка зрения», лингвистические индикаторы, категории, дискурс прессы.