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Hyperbolic phraseology in media literacy

The purpose of this research-in-progress paper is to examine the primary mechanisms underpinning the construction of a language paradigm in cognitive terms by analysing hyperbolised phraseological units as tools of emotive-evaluation in media texts. The main method employed is a theoretical approach to the study of media literacy in contemporary society, which involved constructing linguistic templates for the perception of reality and its cognitive representation, using the examples of two national language codes. This investigation reveals the basic mechanisms of recognising communicative strategies in the media sphere by means of employing a wide array of linguistic resources, with a focus on the functioning of phraseological units built on hyperbole.

Keywords: *phraseological units, communication, information space, media, phraseme*

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1. Introduction

The relevance of this study is driven by a broad public interest in the use of stylistic and lexical-semantic means in the context of media communication, as well as the lack of research on the introduction of phraseological units, with regard to media literacy strategies and tactics emerging in the modern information field. This study focuses on the specific role of hyperbolised phraseological units and their cognitive impact in the context of media literacy. Hyperbole is employed as a rhetorical device to intensify the emotional and cognitive impact of a message; such devices prompt audiences to conduct a critical assessment of the media content presented in an exaggerated form and to engage with the underlying persuasive intent. This study examines hyperbolic expressions in English and Kazakh to elucidate the impact of exaggerated language on the perception and the comprehension of media messages. It contributes to advancing media literacy through a greater understanding of cognitive processes.

Only consistent, comprehensive research with exhaustive detail and depth in semantic and conceptual processes can identify the underlying factors and criteria for building correct and competent communication with a readership. Modern scientific resources can be used to trace the main principles and mechanisms for introducing a national cultural code in the form of phraseological units of speech. As interest in the linguistic means of reflecting reality—namely the linguistic transmission of non-linguistic factors—grows every year, the field of information and media literacy are actively being developed (Asanbayeva 2021). These aspects are addressed in the studies of contemporary interdisciplinary researchers (Nugent and Berdine 2018). Recent research highlights the growing importance of media literacy in contemporary society, particularly in combating misinformation and fostering critical thinking. Murowana (2021) emphasises that global competencies must include media literacy education, given the prevalence of disinformation. Developing critical thinking is crucial for recognising bias and propaganda in media, as advertisers often manipulate emotions through targeted strategies.

Stix and Jolls (2020) compare media literacy models from Germany, the UK, and the USA, to illustrate their shared goal of empowering individuals to make informed choices. They argue for a lifelong learning approach to media literacy, promoted across formal and informal education. The role of media as a political tool has also been explored by Malenko and Nekita (2021), who view contemporary media as a globalised system of power often characterised by ideological indifference and apoliticism. Social networks, such as X (formerly Twitter) and YouTube, serve as key platforms for information dissemination, with literacy skills playing a role in how users engage with these platforms.

For their part, Luo, Yang and Kang (2022) propose axioms for understanding communication in the digital age that combine classical communication theories with modern social media research. Their findings align with Celik, Muukkonen and Dogan (2021), who argue that the interactive use of social networks enhances media literacy by encouraging critical evaluation of content. Additionally, Wang and Kaatari (2021) examine the creative use of phraseology in media, demonstrating its

flexibility in conveying implicit and explicit meanings—which is key to audience engagement.

Belozerova (2020) posits that the study of phraseological units is in the direct connection between the semantic structure of the lexeme and the cognitive aspect. That is, the reader's (listener's) perception of what is being said, since the linguistic picture of the world reflects the external aspects of life through emotional, expressive, and other elements. Kniaz (2020) explores phraseological units in terms of cognition and attributes them to communicative aspects: here, media discourse acts as a kind of archetype, relying not only on conscious but also on subconscious perception. Kniaz considers phraseological units as means of coding and an actualisation of the conceptual sphere of perception.

The issues of functional and stylistic attribution are addressed by Safina and Salieva (2020), who refer to this as a quantitative, etymological, and semantic evaluation of reality. Corpus phraseological research is conducted by Liu and Chen (2022), who actualise the phrasal frame methodology, and Andersen (2020), who considers the mechanisms of switching the language code and analyses the pragmatic functions of phraseological units in context. Aljadaan (2018) also examines effective lexical, morphological, and syntactic transformations of idioms. Hyperbolic means and the relevance of applying them in communicative acts have been studied in multiple publications (Iksanova 2019). Along these lines, Mustyatsa (2019) argues that phraseological expressions based on exaggeration of processes, characteristics, and objects are stable units of secondary nomination; they reflect discreteness and non-discreteness of being, and they relate to the categorical meanings of quantity, quality, certainty, intensity, evaluability, and expressiveness.

Given the complexity of the subject matter, this research narrows its focus to specific goals that are addressed in this paper: analysing the lexical stability and emotional expressiveness of hyperbolised phraseological units in media texts; investigating the cognitive and communicative functions of these phraseological units in the context of media literacy; and comparing the use of hyperbole-based phraseology in English and Kazakh media discourses.

2. Materials and methods

The methodological approach employed in this study synthesises theoretical and practical analytical techniques to facilitate comprehensive examination of the function of hyperbolic phraseological expressions in media communication. A particular focus was the utilisation of hyperbolic expressions as cognitive tools that serve to alter audience perception through deliberate exaggeration. These expressions, by their nature, exert manipulative influence on emotional intensity and evaluative judgment, thereby compelling the audience to engage in a more discerning interpretation of the media content. The analysis examined the ways in which hyperbole-based phraseological units elicit responses that are cognitively processed as heightened or exaggerated, which compel audiences to filter exaggerated information and effectively navigate media literacy. This approach focuses on the cognitive

and linguistic aspects of stable phraseological units in both the English and Kazakh languages, with a particular emphasis on those constructed using hyperbole. A number of methodological tools and techniques were employed to provide a robust framework for the analysis and thus ensure that the research goals were fully achieved.

A theoretical analysis was conducted to establish the conceptual foundation of the study. Such analysis was deemed essential to elucidating the cognitive processes underlying media communication, particularly in the context of utilising hyperbole to captivate and engage audiences. The analysis entailed a comprehensive review of existing academic literature on media communication, phraseology, cognitive linguistics, and the figurative-emotional resources employed in media discourse. By drawing on these sources, the study was anchored in a robust theoretical framework that provided a foundation for the subsequent practical analysis.

The next stage of the methodology involved a comparative analysis of hyperbolic phraseological expressions across English and Kazakh media. This comparative approach was pivotal in identifying the similarities and differences between the two languages in the utilisation of hyperbolic expressions, particularly with regard to their cognitive, emotional, and communicative functions. By juxtaposing media texts from the two linguistic contexts, the analysis was able to demonstrate how these expressions serve as effective instruments for conveying meaning to and evoking responses from audiences.

In addition to the comparative analysis, this study conducted a linguistic assessment of the phraseological units under examination, which comprised a comprehensive investigation of the semantic, emotional, and expressive nuances of hyperbolic expressions. The assessment was conducted with the objective of identifying the metaphorical, metonymic, and anthroponymic elements present in the stable phraseological units. This approach facilitated a more profound understanding of the manner in which these expressions operate in the context of media discourse. Furthermore, the analysis considered the pragmatic potential of these expressions, including their capacity to convey cultural and cognitive information to the audience.

The systematic processing of research inputs into research outputs was guaranteed through the use of textual analysis tools, which enabled the identification of pivotal lexical patterns and the categorisation of hyperbolised lexemes within the media texts. The analysis concentrated on the contribution of hyperbolic phraseological units to the discourse as a whole, with particular attention paid to their semantic load, stylistic functionality, and cognitive orientation. The deployment of textual analysis allowed the research to transcend mere identification of hyperbolic expressions and facilitated a sophisticated comprehension of their function in the construction of media messages.

A cognitive framework was employed for further analysis of the impact of hyperbolic phraseology on media literacy. This framework facilitated the explication of the cognitive processes by which audiences process and respond to hyperbolic expressions in media texts. By examining the cognitive effects of such expressions, this study was able to assess the influence of hyperbolic phraseological units on audiences' perceptions of media messages. This approach was pivotal in illuminating

the interplay between linguistic structures and cognitive processes in the context of media communication.

Finally, the study employed pragmatic analysis to examine the role of hyperbolic expressions as communicative strategies. This analysis examined the intentionality behind the use of hyperbole in media texts, investigating how authors (i.e., media creators) utilise these expressions to influence their audience's emotional and cognitive responses. By focusing on the pragmatic aspects of phraseological units, this research was able to reveal the strategies deliberately employed by media creators to enhance the persuasive power of their messages.

3. Results and discussion

3.1. English and Kazakh phraseological units based on hyperbole in the cognitive aspect of media literacy

Since hyperbole often serves as a tool for quantitative comparison, it is used for certain categories, including time, space, size, mass, volume, singularity, and totality. Media texts using this technique are imbued with expressiveness, emotion, and intentionality, and desemanticisation brings an increase in expressiveness. In English, the hyperbolic phraseological units relate to all subfields of the phrase-semantic field of quantity—but primarily to the fields of total and large quantity—and the quantitative seme is often transposed into the intensity seme. The category of quantity is reflected in components expressing an exaggeration of some quantitative parameters (many, much, more, most, a lot, a deal of, multitude, thousands, hundreds) and numerals (ten, twenty, fifty, hundred, thousand, million, dozen).

Table 1 outlines the common hyperbolic phraseological expressions found in English and Kazakh media discourse, categorised by their cognitive and emotional functions:

Category	English Phraseological Units	Kazakh Phraseological Units	Cognitive/Emotional Function
Quantity	"A million to one," "To have the world at one's feet"	"Төбесі көкке жетті" (head reached the sky)	Expresses the vastness or importance of an event or action
Size	"To move heaven and earth"	"Айна қатесі жоқ" (as in a mirror, meaning very similar)	Amplifies the scale or magnitude of an experience
Intensity/Totality	"To be all things to all men," "To the last drop of blood"	"Түймедейді түйедей ету" (to make a button the size of a camel, i.e., exaggerate)	Highlights extremes of behaviour or situations

Emotional State	"As struck by lightning"	"Төбесінен жай түскендей болу" (struck by lightning)	Evokes strong emotional responses such as surprise or shock
Comparison/ Metaphor	"To eat like a horse," "A drop in the ocean"	"Аузынан жалын атып тұру" (spewing flames, i.e., formidable)	Provides vivid imagery to compare actions or qualities

Table 1. Common hyperbolic phraseological expressions in English and Kazakh media discourse (*Source: compiled by the authors*)

These phraseological units function as cognitive and communicative tools in media texts that shape the audience's perception through exaggeration and emotional expressiveness. The use of hyperbole in particular serves to intensify the emotional engagement of the audience, by amplifying specific media messages to a degree that necessitates critical interpretation. This mechanism is fundamental to the development of media literacy, as it enables audiences to identify instances of exaggeration and to comprehend the communicative strategies employed to influence perception. In this sense, the use of hyperbolised phraseology serves a dual purpose: it communicates, and it activates cognitive defences that foster critical media skills. These defences encourage audiences to sift through exaggerated claims and develop their critical-thinking abilities. Metonymic and metaphorical units are particularly effective in engaging large audiences, as they create vivid and memorable images (e.g., "to make a mountain out of a molehill" or "төбесі көкке жетті") (Orlyk and Stezhko 2021).

Many phraseological units of a hyperbolic structure belong to the class of the full domain of multiplicity or totality—e.g., "to be all things to all men", "anything for a quiet life", "to the last drop of blood", "have the world at one's feet". Often, implicitly hyperbolised expressions are used: for example, the word "world" means "all", "everything", "everywhere", "totally". Such phraseological units can be used in media discourse to express the author's value judgments, to globalise statements, and to enhance the intellectual instruction and expressiveness of the text. These turns of phrase are related to the author's desire to show maximum striving for something or deep commitment, to emphasise patriotic feelings, and/or to bring a private issue to the level of a universal one.

When hyperbolic phraseological expressions are created in media communication, metaphorical images are often used to compare the object quantitatively or qualitatively: "to move heaven and earth", "uphill and down dale", "at the ends of the earth", "to eat like a horse". In cognitive terms, such units reflect the author's intentions and free expression. They use various images and symbols, often found in the main words, to create connections that show how they want to communicate during speaking events, like on television or at a press conference, or in writing, like in newspapers. The general–singular opposition uses high-order numeratives of a "million", "a thousand", "a hundred", "ten" (e.g., "a million to one"). In many

phraseological units, quantitative characteristics are blurred (e.g., "a needle in a haystack", "a drop in the ocean"); for their part, the expressions "to make a mountain out of a molehill" and "to sow the wind and reap the whirlwind" are metonymic (Viidalepp 2022). Such phraseological units contain antithetical mechanisms that work well even with large communicative groups (i.e., categories of readers). Vivid contrasting images make the text more allegorical, philosophical, and emotionally colorful. Metonymic and metaphorical phraseological units are often used in the titles of publications and programs and function as slogans, as they are distinguished by their emotional delivery, contain a high degree of expressiveness, and implicitly refer to the presence of the author.

Historically stable expressions in Kazakh phraseology were grouped according to semantic features of phraseology related to historical periods, military ranks and types of weapons, and power management (Sarakenova 2018). As a result of the technologisation of culture and the development of civilisation, the use of phraseological units in language has declined, while expressive words—which have long been the spiritual legacy of ancestors—have remained in written culture. The Kazakh language experiences processes of aggravating, deepening, and enriching linguistic diversity, including phraseology. The linguistic and pragmatic potential of stable expressions, which constitute the substance of literary language, is reflected in the varied discursive nature of the language user: the knowledge of the carrier of semantic parts in phraseology determines its linguistic and cultural status (situativeness and communicative intention), while a lack of practical knowledge about phenomena, objects, and actions indicates a lack of phraseological resources for a native speaker (author, communicant). For every Kazakh, one of the main tasks of mastering the culture of language is the competent introduction of set phrases into speech; it is especially important to correctly use phraseological units when communicating with large audiences—e.g., in media communication (Smagulova 2020).

Passive phraseology is considered a set unit that has now lost its original meaning, but its meaning remains clear. Active idioms used in media discourse are seen as stable word combinations used productively in spoken language as well as journalistic and literary style, with clear meanings. In terms of the types of phraseology, stable units are considered to belong in three groups: phraseological integrity, phraseological unit, and phraseological chain. Whether a particular group of phraseological units is used depends on the stylistic design of the article, note, or speech (e.g., a phraseological chain is most often used in a neutral stylistic layer) (Koltay 2023).

The metaphorical interpretation of reality is reflected in the following Kazakh phraseological expressions: "аузынан жалын атып тұру" (literally, 'to spew flames out of one's mouth', meaning formidable) and "басынан сөз асырмау" (literally, 'not to let words come from the head', meaning to refrain from speaking unnecessarily). Many set units demonstrate pronounced anthropomorphological features, such as "жаны мұрнының ұшында" (literally, 'the soul reaches the tip of one's nose', meaning to be at risk of death). In addition, mechanisms of comparison and contrast of phenomena, concepts, and objects can be used to create hyperbolic

phraseological units: "төбесі көкке жетті (тиді)" (literally, 'as if the top of one's head reached the sky', meaning to be deeply satisfied, infinitely happy), "айна қатесі жоқ. айна қатесіз" (literally, 'as in a mirror', meaning very much like someone), and "түймедейді түйедей ету" (literally, 'to present something the size of a button as the size of a camel', meaning to greatly exaggerate something, to attach great importance to something that is not very important). Metaphorical hyperbole allows for the actualisation of vivid conceptual images, thereby drawing the reader's attention to a particular issue, adding expressiveness, and highlighting logically or stylistically defined text fragments.

The media context contains frequently use of emotive lexical units involving phraseological expressions with somatic components (hand, eye, ear, head): "бармағынан бал тамған" (literally, 'honey drips from the finger', meaning handyman, talented person) and "бас терісі салбырау, еңсесі түсу" (literally, 'to sag from the scalp', meaning depressed, oppressed person). Most often, such phraseological units convey the attitude of a native speaker to a person's actions: "қолы қолына жұқпайды" (literally, 'the hand does not touch the hand', meaning fast and high-quality work), "шөп басын сындырмау" (literally, 'to not even pluck a blade of grass', meaning to do nothing, "not lift a finger"), and "әккі болған (қу)" (literally, 'having his hand in the game', meaning experienced, cunning). The condemnation of improper verbal communication is used in media contexts to emphasise a particular issue: "аузын буған өгіздей" (literally, 'like an ox with its muzzle tied', meaning to keep silent, not to express one's opinion), "өтірікке сүттей ұю" (literally, 'to sour like milk', meaning to believe someone's lies to be true), "алды-артын орау" (literally, 'to twist from all sides', meaning to distract the interlocutor's attention with extraneous conversations), and "құлақ сарсыту" (literally, 'to let one's ears rot', meaning to annoy someone). Evaluative judgments involving positive or negative connotations introduce an element of authorial narrative, and care should be taken when bringing such expressions into the information space, as they may be perceived ambiguously by readers.

Many phraseological units are used to denote a difficult emotional state to evoke empathic feelings (condolence, regret, pity) in the recipient of a media message: "басынан сырық, таяқ, құрық кетпеді" (literally, 'the pole does not come off one's head', meaning to be dependent on someone), "жіпсіз байлану" (literally, 'to be tied up without a rope', meaning the inability to act freely), "төбесінен жай түскендей болу" (literally, 'as struck by lightning', meaning to stun with news), "иманы ұшып кету" (literally, 'to fly with one's spirit and faith', meaning to be frightened, scared to death), "кірерге жер таппау" (literally, 'to not find a place to hide', meaning a desire to hide from shame), and "жаны түршігу" (literally, 'to tremble to the soul', meaning to shudder with horror, to feel disgusted). In cognitive discourse, such lexemes are linguistic codes of extra-lingual processes and phenomena in the surrounding reality, defining a person's attitude to a certain problem and the author's assessment (intentionality). In this way, media discourse determines the use of different semantic or stylistic connotations of phraseology depending on the contextuality, situationality, and genre in which it is introduced. Media literacy makes it possible to understand the mechanisms underpinning perception of language resources and

the response of the audience with regard to the use of specific lexical means (e.g., hyperbolised phraseological units with metaphorical, metonymic, and anthropomorphic elements).

3.2. Phraseology in the context of media literacy in world science

New media technologies refer to the socio-cultural digital platforms which emerged at the beginning of the 21st century where users can share all kinds of content and use many forms of content creation and consumption. Media literacy involves both technical skills (creating an account) and critical thinking skills (assessing the accuracy of media content), and it depends on four factors: the level of media freedom, the quality of education, the level of interpersonal trust, and electronic participation. The independence of the media space and scientific knowledge both help build societal resilience against fake news. Reader literacy involves the ability to identify the main idea in a medium-length text, to find information according to specified parameters, and to draw conclusions about the purpose and form of a text.

Identifying the relationship between the goals of social network use and literacy in this area makes it possible to determine people's levels of literacy vis-à-vis modern media communication (Zaki et al. 2023a). The main focus of content creation is to ensure the reliability, objectivity, and accuracy of the information provided. Media literacy, in this context, involves not only epistemological beliefs but also the ability to critically evaluate and question the sources of information (Arsenteva 2021). Critical thinking makes it possible to competently investigate, analyse, and evaluate situations through drawing on observations and experience, developing communicative complexity, and using imagination. An important factor is the fight against conformity and stereotypes, majority and peer pressure, and the formation of positions by a certain circle of people (Spytska 2024). Another feature of critical thinking is an understanding of the complexity of the world, its uncertainty, and its rapid changeability. Cognitive complexity, cognitive courage, and humility are mechanisms for adequately assessing reality. A plurality of constructs with which to interpret the world order facilitates the perception of information in the media space (Zaki et al. 2023b). The structural complexity of phraseology depends on its semantic structure in cognitive terms, since a linguistic picture of the world reflects not only external processes but also a person's internal perception of reality. Each linguistic unit can be examined from a cognitive perspective, which extends to communicative aspects, including the listener's interpretation of the text. Media discourse is seen as an archetype that limits social knowledge and behaviour and allows informational mechanisms to influence not only the conscious but also the subconscious (Ternov et al. 2024).

From the perspective of cognitive linguistics, phraseological units are considered a means of "coding" and actualisation of concepts: the impact of phrasemes on the recipient is described in linguistic, communicative, pragmatic, mental, and cultural discourse within the context of national specifics. Phraseology is a means of storing and organising knowledge about the surrounding world, which is accumulated in

phraseological semantics; it is always based on an image (picture) embodied in a component word. Thus, phraseological units have a core image (lexeme), which is the basis for the formation of the internal form. The analysis of phraseological units should be conducted comparatively, and the development of the theory of phraseology is a priority area for future studies, since the phraseological corpus has always been considered an expressive means of language. The stylistic effect of the contextual introduction of stable units of speech varies from strengthening, weakening, or clarifying the meaning to maximum expressiveness of stable units. Functional-stylistic attribution provides quantitative, semantic, and etymological assessment of phrasemes with clearly defined features found in the national language. Phraseology creates images associated with the people's mentality, religion, rituals, mythology, lifestyle, folklore, styles, and stereotypes of cognition of the world and nature (Romaniuk and Yavorska 2022).

Today, the study of corpus phraseology and the use of phrasal frame techniques (p-frames) is of primary importance in the development of media literacy and academic awareness among students. Hyperbole is a uniquely figurative speech act that should not be associated with any tropes: it is a kind of figurative language in which the literal meaning does not match the intended lexical meaning. In the use of hyperbole, the limits the listener expects are surpassed through the use of exaggeration (Zhanysbayeva et al. 2021). Hyperbolic units are based on the exaggeration of certain properties of the depicted object—that is, the attribution of certain properties and states compared to those they actually possess. As set linguistic units, phraseological units feature a wide range of means of emotional and expressive manifestation and are characterised by gradational evaluation related to the intensity of the quantitative representation of objects and phenomena. Such phrases are based on the content of the components exceeding a certain linguistic norm. While sharing common features with metaphor and irony, hyperbole is significant different from them, although it can be used in its pure form or in a metaphorical, ironic context (Yemets 2024). Hyperbole differs from metaphor in its use of a particular tone (similar to irony) and shows an attitude toward the event, while metaphor only describes the event; and it differs from irony by using a different processing mechanism. In world linguistics, hyperbole is interpreted ambiguously: it is attributed to artistic, stylistic, linguistic, speech, rhetorical techniques; it is believed to perform the function of artistic representation, imagery, and expressiveness; and it is often correlated with tropes and stylistic figures (Li and Kent 2021).

Hyperbole-based phraseological expressions, as units of secondary nomination, have enormous potential to convey a person's emotional and evaluative attitude. The category of quantity—one of the categories of human thinking—reflects the discreteness and non-discreteness of the definiteness of being, and it interacts with a number of categories, including definiteness, intensity, emotivity, and evaluation. Such phraseological units also reflect the life experience of people, generally accepted symbols, and abstract ideas through personal perception and cognitive mechanisms (speech, thinking, communication between people and representatives of any groups) in media texts. To communicate in the media space, it is necessary for a person to have basic media literacy, communication tools for

the media environment that allow for ample and accessible information, and the analytical skills to separate fact from fiction, to sift out unverified facts, to analyse and synthesise information, and to understand manipulative strategies and communication tactics.

4. Conclusion

The study of a wide range of issues on the deployment of phrases using the hyperbolic element in the media space has been supported by the contributions of contemporary scholars examining the contextual, conceptual, and paradigmatic links between phrases and the functional models of their use in media contexts. The theoretical approach produced a solid foundation in the form of research not only on the linguistic parameters of phraseological usage but also on other influencing factors, particularly psychological, sociological, and cultural. An in-depth study was conducted of the cognitive mechanisms behind building a communication strategy between the media and their audience, through analytico-synthetic reinterpretation of the writings. The mapping of environmental factors onto speech, the perception of the world embedded in linguistic culture, and the linguistic analysis of speech strategy using stylistic, semantic, structural mechanisms were fundamental to this study. In the examination of basic cognitions, conclusions were drawn about the linguopragmatic potential of stable expressions, the linguistic and cultural status of the recipient of a message, and the discursive nature of language, using the examples of English and Kazakh cultural codes.

The findings indicate that hyperbolic phraseology plays a critical role in shaping cognitive and emotional responses to media content. In particular, it is the exaggerated nature of hyperbolic phraseological units that prompts audiences to critically engage with media messages. The intensified emotionality of hyperbolic expressions compels audiences to distinguish between factual content and exaggerated language, which increases their cognitive abilities in media literacy. The study's focus on hyperbole in phraseology serves to highlight hyperbole's critical function in media discourse, emphasising the importance of cognitive processing in the face of exaggerated language. This aspect is fundamental to media literacy, as it enables individuals to identify manipulative strategies and evaluate the credibility of information given its exaggerated presentation. Future research should delve deeper into the cross-linguistic analysis of hyperbolic phraseology and its role in shaping media literacy. Future research should also concentrate on the mediating processes between linguistic and non-linguistic mechanisms of speech communication in the media, as well as on the development of media literacy in different countries, with consideration of specific cultural and linguistic codes. Furthermore, it is essential to monitor existing media-communication mechanisms and explore new tools for more effective information dissemination. Furthermore, attention should be devoted to the study of phraseological diversity in spoken and written language as it pertains to journalism, with a view to utilising new mechanisms to enhance the impact on the audience.

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