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LINGUISTIC AND PRAGMATIC STRATEGIES OF SHOCKTAINMENT IN BRITISH ONLINE NEWS MEDIA DISCOURSE

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Abstract. This article examines linguistic and pragmatic strategies of shocktainment in contemporary British online news media. The study explores language and discourse representation techniques for news events aimed at intensifying emotional impact, increasing audience engagement, and heightening media attention. The primary objective of the article is to identify and systematize specific linguistic and pragmatic mechanisms of shocktainment by analyzing their communicative functions and operational frequency within an empirical base comprising 300 news articles sourced from the British regional online publications *Wales Online*, *Daily Record*, and *Belfast Live* published throughout 2026. The objectives of the study are to identify the principal linguistic and pragmatic strategies of shocktainment in British regional online news discourse, determine the frequency of their occurrence in the analyzed corpus, and examine their communicative and pragmatic functions in shaping audience perception and emotional engagement.

The focus on regional media discourse is due to the limited scholarly exploration of regional media ecosystems in shocktainment studies, which typically prioritize national press. The theoretical and methodological framework draws on media linguistics, discourse analysis, and pragmatics. The research employs linguistic, cognitive-discursive, contextual, and linguocultural approaches to media text analysis. Special attention is given to emotionally charged vocabulary, evaluative nominations, metaphorization, dramatization, and pragmatic strategies for audience engagement.

The results show that shocktainment is implemented through a consistent system of linguistic and pragmatic strategies. Emotionally charged vocabulary acts as a primary device. Headlines utilize dramatization through metaphorical constructions and evaluative language. Political events are often reframed as conflict narratives, moving away from neutral informational presentation. At the pragmatic level, these strategies intensify emotional engagement and stimulate user interaction in competitive digital media environments. The analysis identifies characteristic shocktainment devices, including emotionally charged headlines, expressive vocabulary, rhetorical constructions, metaphorical models, and conflict-oriented framing.

Keywords: shocktainment, news media discourse, British online media, pragmatic strategies, linguistic strategies, dramatization, conflict framing, personalization, headline discourse

Introduction

In recent years, the digital transformation of mass communication has led to the emergence of new forms of media communication journalistic practices in digital media. One way researchers describe today's digital media is through their capacity to convey multiple messages (multimodality), to allow users to interact with the media (interactivity), and to access information via various links (hypertextuality) [1]. The continuous circulation of information across digital platforms has expanded opportunities for audience participation. Users can now comment on, share and engage with both journalistic content and other users. As a result, news production and dissemination are no longer carried out exclusively by journalists and institutional media outlets. Audience interaction and participation also play an increasingly important role in shaping news content.

Another area where digital transformation has influenced the structure of contemporary journalism concerns the transformation of journalistic practices in digital environments.

M. Deuze, J. Singer write that digital journalism will be characterized by increased competition from other sources for audience attention, a faster news cycle, and increasing dependence on audience participation through interactive communication and engagement with news content [2; 3]. Because digital journalism competes in a much larger pool than does print media, audience attention is now a scarce and highly contested commodity. Thus, the process of creating news under these conditions involves both faster production cycles and the increasing use of engagement data to measure editorial performance. Under these conditions, simply transmitting factual information will no longer suffice; journalists will increasingly need to create emotionally engaging narratives that elicit reactions from audiences. As such, the emotional and evaluative aspects of news discourse have clearly been amplified. The emotional and evaluative character of contemporary news discourse has become increasingly pronounced in the digital media environment. A. Bell and M. Montgomery note that online journalism often relies on emotionally charged vocabulary, sensationalized presentation, and personalized storytelling to attract and retain audience attention [4;5]. From a critical perspective, N. Fairclough approaches media discourse as a mechanism through which ideologically inflected interpretations of social reality are actively constructed and naturalized [6].

T. van Dijk similarly approaches news discourse through the lens of ideology, cognition, and the interpretation of social events through specific linguistic and pragmatic strategies [7]. A considerable body of literature focuses on *shocktainment* as a developing subgenre of online news media discourse. *Shocktainment* can be characterized by a stable combination of linguistic, pragmatic, and multimodal characteristics evident in contemporary digital media environments. Among these characteristics are sensationalization, the dramatisation of events, emotive expression, conflict framing, and media spectacle. Together, these features contribute to the construction of emotionally intensified and evaluatively charged forms of news representation. In our earlier study devoted to *shocktainment* in British media discourse, we identified

emotionally charged vocabulary, sensationalization, evaluative lexical choices and dramatic representation as key mechanisms employed by online news media to attract audience attention and increase audience engagement [8].

Emotionally charged lexical units constitute an important component of *shocktainment* discourse. Researchers A. Bell and M. Montgomery indicate that media texts often make use of expressive vocabulary, hyperbole, colloquialisms, emotionally charged headlines, rhetorical questions, and conflictual constructions in order to capture the attention of audiences [4; 5]. Compared with other forms of online news discourse, in *shocktainment* discourse we see particularly strong use of emotionally intense headline writing aimed at eliciting an immediate audience reaction. Online news outlets frequently achieve this through the use of rhetorical and emotionally intensified headlines that can evoke immediate responses. Most online news articles include numerous rhetorical devices such as interrogatives, subjective evaluative adjectives, intensifiers and emotionally charged verbs, in order to influence readers' perceptions and encourage engagement. The use of such device serves multiple functions. In addition to influencing readers emotionally, these linguistic elements also increase audience interest in news content. A large proportion of the headlines examined in this study demonstrate a click oriented pragmatic format optimized for visibility, emotional impact and audience response within highly competitive digital media environments. Consequently, emotionally charged vocabulary in online news discourse performs not only a referential function, but also shapes readers' perceptions of events and stimulates affective reactions.

Typically, the lexical choices made in *shocktainment* discourse intensify evaluation, bring conflict to the fore, and amplify the emotional impact of media representation. *Dramatisation* is another important feature of *shocktainment* discourse. Dramatisation refers to the conversion of political and social events into emotionally intensified forms of media spectacle. J. Corner notes that contemporary media increasingly turn politics and public events into spectacular forms of representation centred on emotional confrontation [9]. British online media offer abundant evidence of dramatic narrative patterns deployed to sustain audience attention and stimulate participation. *Personalization* represents a key feature of shocktainment discourse. Political conflicts and social crises get depicted through individual actors their actions, emotions, life experiences. Structural analysis takes a backseat. What happens is that political figures become represented through celebrity narratives. Complex political events turn into emotionally accessible stories. This makes them resonate more with broader audiences. Pragmatic strategies reinforce this tendency. They are designed to shape how readers perceive events. They enhance emotional engagement with the material being covered. The mechanisms work together in this direction toward personalization and emotional intensity rather than analytical distance.

Pragmatic concerns are also central to the audience-orientation strategies that *shocktainment* employs in digital media. R. Wodak indicates that modern media use nomination, predication, intensification, and emotive framing as methods for constructing evaluative representations of reported events [10]. Through

these strategies, digital media produce emotionally polarized representations of political figures, crises, scandals, and social conflicts.

Digital platforms provide new frameworks for content presentation (headlines, images, links, etc.) and increase the affective intensity of media content. Digital platforms encourage audiences to take on an active role in the consumption of content. Z. Papacharissi discusses how contemporary digital media create affective publics through the use of highly emotive forms of communication and audience engagement [11]. At the linguistic level, *shocktainment* is characterized by three main elements: expressiveness, emotional amplification, and evaluation. Headlines designed to provoke emotional reactions in readers employ hyperbole, colloquialisms, and various stylistic devices. These serve multiple functions in online news discourse. The linguistic elements work in tandem. They capture audience attention. They also shape how readers interpret reported content. The connection between these elements and audience response is significant.

Linguistic forms of shock value connect directly to a broader objective: evoking emotional responses while maintaining reader engagement. This becomes critical in competitive digital media environments. The stakes are high outlets compete for clicks and attention constantly. Shock value becomes, essentially, a survival mechanism in this context. These mechanisms emotionally charged headlines, colloquial language, hyperbolic framing they don't exist in isolation. They function as part of a larger strategy. The strategy aims to transform passive readers into engaged users. It converts informational content into something more immediate, more personal, more compelling.

As discussed above, *shocktainment* may be thought of as a unique subgenre of online news media discourse. Its defining feature is its use of linguistic and pragmatic techniques to draw the audience's attention, encourage emotional responses from the audience and shape audience evaluations of social/political issues. *Shocktainment* combines dramatic language, sensationalized reporting, conflict framing, personalized and multimodal representations to create a communicative context in which information becomes closely associated with emotional experience. Over the past decade, news media has changed substantially. Digital technologies drove most of these changes. The advancement happened rapidly, reshaping how journalism operates. These technologies affected fundamental aspects of journalistic practice. News production changed. How people consume news changed. The interaction between journalists and audiences shifted significantly. Content distribution works differently now. News communication through digital platforms expanded considerably. It moved beyond traditional objective reporting methods. The shift wasn't gradual it happened fairly quickly. Outlets adapted or struggled to keep up. Traditional approaches to journalism no longer sufficed in digital environments. The speed of technological change created pressure on news organizations. They needed to compete for audience attention in new ways. This competition intensified. Traditional journalistic values objectivity, verification, careful reporting

sometimes got sidelined. Speed and emotional impact became priorities instead. Contemporary online journalism increasingly integrates informative, evaluative, emotional, and interactive dimensions within a single communicative space.

One of the most notable characteristics of modern online journalism is that there is a great deal of competition for diverse audiences. For example, because digital media create an environment of continuous information flow, rapid publishing opportunities, and intense competition for visibility within digital environments, news discourse will continue to use more emotionally stimulating means of presenting information than ever before. This will include attracting audience attention, creating a sense of emotion related to a story, or simply sustaining audience engagement. As such, sensationalism, dramatisation, personalization, and emotionalized presentation have all become essential elements of how news is communicated online. Specifically, these trends can be seen in Britain's online media discourse, where both positively and negatively framed stories rely heavily upon sensational headlines, evaluative lexical devices, rhetorical uses of language and other multimodal representations of the story.

Against this background, contemporary media communication demonstrates a growing tendency toward emotionally charged and pragmatically oriented forms of news representation aimed at maximizing audience attention and intensifying the emotional significance of reported events. Over the course of the last few years, *shocktainment* has been increasingly studied in contemporary media studies as a distinct subgenre of online media discourse. *Shocktainment* as a subgenre combines informational and entertainment elements through the use of sensationalism, dramatisation, conflict framing, emotional amplification and media spectacle. Strategies associated with *shocktainment* aid in the creation of emotional images of political and social events and influence the interpretation of media content.

Shocktainment may be understood as a form of emotional contagion shaped by the ways in which online media seek to attract and retain audience attention. In contemporary digital news discourse, emotional and informational content tends to be organized through an interplay of linguistic and pragmatic strategies. These strategies are aimed at creating an emotional engaging communicative environment. Their primary purpose is to attract and sustain audience attention within digital media discourse.

Shocktainment can be regarded as a relatively distinct subgenre of digital news media discourse. Its characteristics features include emotionally charged vocabulary, dramatic storytelling, sensationalized reporting, conflict framing and personalized coverage. Online news texts are primarily informational in function, yet they are routinely constructed in ways that simultaneously evoke emotional responses and encourage audience engagement. Multimodal elements (headlines, images, quotations, evaluative lexical choices) play a considerable role in intensifying these affective dimensions. Prior research has addressed emotionalization and sensationalism in digital journalism to a notable degree. However, the specific linguistic and pragmatic mechanisms of *shocktainment* discourse in British regional online media have received comparatively little

scholarly attention. The relationship between evaluative language, conflict framing and audience-oriented pragmatic strategies in this particular media context remains similarly underexplored. Therefore, the present study is particularly relevant given the increasing reliance on emotionally intensified forms of communication in contemporary online journalism.

This research is timely since contemporary online journalism relies more and more upon linguistic and pragmatic techniques for communicating emotionally-charged messages. This research aims to analyze the ways emotional and evaluative meanings are constructed within *shocktainment* discourse. The research focuses on the emotionally intensified headline structures, use of evaluative language, rhetorical devices, dramatisation and personalization employed by British online media to connect with their target audiences and encourage audience participation.

This article will analyze some examples of how *shocktainment* operates in contemporary British online media discourse to identify the mechanisms through which emotional and evaluative meanings are constructed in contemporary digital news discourse.

Materials and methods

The empirical base of the study consists of 300 news articles drawn from three British regional online outlets: *Wales Online*, *Daily Record*, and *Belfast Live*, all published in 2026. These platforms were selected because they consistently employ emotionally intensified forms of news representation, sensationalized headlines, evaluative language and audience-oriented communicative strategies. Such features make these media platforms particularly relevant for the analysis of *shocktainment* discourse.

The research material includes political, social, socio-political and public-interest news texts characterized by dramatisation, emotionalization, sensationalization, conflict framing, and personalization. In addition, attention is paid to headlines, evaluative lexical units, rhetorical constructions, emotionally marked expressions and pragmatic audience-directed strategies of British online news communication. The study seeks to identify the pragmatic strategies that are commonly used in British online news communication to attract audience attention and influence readers' responses. It also examines the role of sensationalization, dramatization and personalization in contemporary British news discourse. The research is based on the assumption that British online media discourse regularly employs linguistic and pragmatic strategies associated with shocktainment. These strategies are mainly aimed at increasing emotional impact, maintaining audience engagement and shaping evaluative interpretations of social and political events.

It also assumes that emotionally marked headlines, evaluative lexical units, dramatisation, conflict framing and personalization are prominent communicative means of contemporary British online news communication.

The research procedure consists of:

- 1) collection and selection of news materials from British online media;
- 2) identification of linguistic and pragmatic features of *shocktainment*;
- 3) analysis of emotional intensification and evaluative forms of news representation;

- 4) interpretation and systematization of the research results.

The study draws on three methodological approaches: media linguistics, discourse analysis and pragmatics. They are used in combination as none of them alone provides a complete picture. The specific methods were selected according to the objectives of the research. These include linguistic, cognitive-discursive, pragmatic, contextual and linguocultural methods. In addition, general scientific procedures are applied – analysis, synthesis, comparison, systematization and interpretation of the empirical material. The aim of the study is to identify the linguistic and pragmatic means through which shocktainment is realized in contemporary British regional online media discourse.

Results and discussion

The analysis of headlines from Wales Online, Daily Record, and Belfast Live indicates that *shocktainment* in British regional online media is realized through a range of linguistic and pragmatic strategies, including emotionalization, dramatization, evaluative intensification, conflict framing, and personalization. The analyzed material shows that political processes aren't presented through factual reporting alone. Emotionally charged discourse dominates. It's designed to capture attention and push readers toward evaluative interpretation. Negative evaluative language appears consistently. *Wales Online* headlines demonstrate this pattern. *Example 1: Bitterness, anger, sadness and disbelief in Welsh Labour as the party faces up to the scale of the damage; Example 2: This is a painful moment for Welsh Labour. It was a disastrous result for us; Example 3: Senior Labour figure refuses to support Starmer as party stares into abyss in Wales, and Example 4: Political expert warns Wales faces crisis of trust in our democracy after election.*

The accumulation of negative emotional nouns (*bitterness, anger, sadness, disbelief*) serves as a powerful tool for emotionalization, framing political reality through the prism of psychological trauma. This strategy is further reinforced in subsequent headlines. The adjectives *painful* and *catastrophic* heighten emotional tone significantly. They reframe election defeat. It becomes more than a political setback – something graver. The noun phrase *crisis of trust* extends this further. It suggests deeper institutional problems, not simply a bad election night. The metaphor *staring into abyss* warrants closer examination. The word *abyss* carries specific connotations. Collapse. Irreversible decline. It functions as more than description. It dramatizes the situation. The choice of language intensifies political anxiety. These headline constructions place readers within predetermined interpretive frameworks. Political figures get assessed through moralized, emotionally polarized categories. Neutral reporting disappears. What remains is evaluative argument disguised as news. At the semantic level, these

headlines rely on evaluative intensification and metaphor. Together, they push readers toward reading events as a systemic crisis. Pragmatically, this limits how the audience can interpret the story. The emotional framing does much of that work before the reader even reaches the article.

Similar mechanisms could be found in the headline *Example 5*: Peter Hain says Welsh Labour's roots have 'withered away' as the phrasal verb *withered away* derives from the semantic field of biological decay and physical weakening. The metaphor works by comparing physical and biological decay with politics. This creates an image of something gradually and irreversibly collapsing. Thus, the headline presents political change not simply as an electoral shift, but as a process of historical decline and ideological destabilization. The effect of such metaphors is to heighten emotional engagement and, consequently, to create a dramatic perception of political change.

Personalization strategies are evident in headlines dedicated to Rún ap Iorwerth and other political actors: *Example 6*: *Who is Rún ap Iorwerth, the man who will become the new leader of Wales?*; *Example 7*: *Plaid Cymru leader Rún ap Iorwerth appointed new First Minister of Wales*; *Example 8*: *She got a £280,000 payoff and then landed a £120,000 a year job – all funded by the taxpayer*; and *Example 9*: *Welsh MP seeks to make historic change and says 'there is no time to waste'*.

Political processes get presented through individual actors. Complex events reduce to personal stories. This pattern recurs throughout the material. While *Example 8* utilizes populist personalization combined with numerical contrast to provoke public outrage over taxpayer spending, *Example 9* emphasizes individual agency through urgency. The expression *makes history* (as seen in related sub-corpus headers) functions as hyperbole. It emphasizes symbolic weight. It suggests something unprecedented happened. The direct quote in *Example 9* (*'there is no time to waste'*) creates a sense of dramatic immediacy. Question headlines like *Who is...* create curiosity. They invite reader engagement. But they do more than that. They involve the audience. They create an impression of direct communication between outlet and readers. Personalization appears through multiple mechanisms. Anthroponyms repeat. Political actors get nominated repeatedly. Lexical constructs intensify emotionally. The cumulative effect matters – audiences remember individuals, not institutions or structures.

Daily Record uses more aggressive language overall. Evaluative and conflict-oriented strategies dominate the discourse. *The headline Example 10*: *Reject the Vile Reform - Their Hateful Views Will Be a Disaster for Scotland illustrates this approach*. Multiple mechanisms amplify value judgments simultaneously. The word *vile* conveys moral disapproval. Strong disapproval. *Hateful* evokes something different hostility, intolerance specifically. *Disaster* functions as intensifier. It denotes danger and broader social threat. These don't accumulate randomly. They work together. The imperative *reject* carries particular force. It positions readers directly against the politician. The headline transforms. It stops being informational. It becomes persuasive argument. Readers are enlisted as participants rather than observers. Such construction place readers within a

presetermined interpretive framework in which political figures are assessed through moralized and emotionally polarized categories.

A more extreme instance of colloquial and emotional intensification appears in the headline *Example 11: Reform's cranks, clowns and right-wing nutters should be sent packing*. The lexical items *cranks*, *clowns* and *nutters* are derogatory and colloquial. Their accumulation in a single structure produces concentrated ridicule and delegitimization. The idiomatic expression *sent packing* reinforces the aggressive, exclusionary tone. From a linguistic point of view, the headline uses colloquialisation, evaluative nomination, repetition of lexical elements and insults as forms of characterization.

From a pragmatic perspective, the headline establishes political opposition through mockery rather than neutral description. The SNP headline *Example 12: SNP 'bleeding' support as new poll finds John Swinney* well short of overall majority BCG exemplifies this approach through metaphorical dramatization. The participle *bleeding* transfers semantics of physical injury into political discourse. Electoral decline becomes political weakness. This trend of framing electoral outcomes through metaphors of physical dominance is also visible in *Example 13: Pro-independence supporters helped deliver Holyrood election drubbing for Scottish Labour*, where the colloquial noun *drubbing* transforms a regular political loss into a violent physical defeat. The phrase *far short of an absolute majority* reinforces this perception. It's evaluative rather than factual. *Example 14: Anas Sarwar Urges Scots to Hold Their Noses and Vote Labour follows a similar pattern*. The idiom *hold your nose* evokes disgust and discomfort. Voting becomes grudging submission. Not genuine political choice. Figurative expressions like these heighten emotional expressiveness. These expressions shape how people think about taking part in politics.

The media discourse surrounding institutional crises within the SNP heavily relies on conflict framing and evaluative intensification, focusing on the domestic scandal involving party leadership. Headline *Example 15: Peter Murrell scandal is damning for 'toxic' SNP and an inquiry must be launched* utilizes highly charged evaluative adjectives (*damning*, *toxic*) to delegitimize the political institution and establish moral condemnation. Furthermore, personalization is frequently used to reduce systemic institutional inquiries to interpersonal narratives and behavioral non-cooperation, as demonstrated in the following sub-set: *Example 16: John Swinney will only step out of Nicola Sturgeon's shadow if he stops protecting her*; *Example 17: John Swinney refuses to say if he will cooperate with inquiry into Peter Murrell scandal*; and *Example 18: John Swinney says court should decide if Nicola Sturgeon has to give back Murrell gifts*. In Example 16, the idiomatic metaphor '*to step out of someone's shadow*' is used to question the political autonomy of the leader, framing governance through the lens of personal dependency and psychological subordination. Pragmatically, the verbs *refuses to say* (Example 17) and *says* (Example 18) function as markers of confrontational framing, casting doubts on transparency and redirecting the political discourse from objective legal procedures to personal accountability and dramatic evasion.

Headlines in *Belfast Live* tend to include accusatory language and emotionally intense quotes. Look at what they actually publish: *Example 19: Sinn Féin will not tolerate contempt from increasingly aggressive Democratic Unionist Party, says MP*; *Example 20: Lyons says Sinn Féin is waging a 'coordinated attack' against him over Irish language issues*; *Example 21: Sinn Féin accused of 'ridiculing' the A5 road project*. Notice that all three examples use conflict-related vocabulary. When the headline says *will not tolerate*, that signals strong opposition. The word *aggressive* doesn't just describe behavior. It suggests something unpredictable, maybe even illegal. Then there's *coordinated attack*, which uses military language. Suddenly political disagreement sounds like actual fighting. The verbs *accuses* and *says* create a sense that people don't trust each other. They signal that the outlet is reporting what someone said, not stating facts directly.

Example 22: The headline about the UUP leader UUP leader 'disgusted' after character references provided for convicted paedophile teacher works in a different way. The word *disgusted* makes the moral outrage clear and direct. The phrase *convicted paedophile teacher* combines several things at once. The crime. The social harm. The emotional response. It packs a lot of meaning into a few words. The emotional weight increases. The impact on readers gets stronger. Linguistically, it depends on emotionally loaded language plus a quick assessment. The whole thing is designed to provoke outrage, to make readers judge immediately.

Example 23: 'Wouldn't stand up to scrutiny even for a children's football club': Sorcha Eastwood criticizes Mandelson's appointment' uses multiple techniques to create shock value. Criticism here acts as a confrontational tool. It makes political criticism sound more aggressive. Comparing something to a children's football club is casual language that ordinary people understand. It makes the political attack feel more relevant, more emotionally immediate for readers. The quote structure itself creates drama. It draws attention to language that's emotionally charged. Normal, neutral political commentary disappears into the background. What's left is the inflammatory language. That's what readers focus on, that's what sticks with them.

To provide a comprehensive overview of how these mechanisms are distributed across the analyzed material, a quantitative assessment was conducted. The systematic distribution and operational frequency of the identified shocktainment strategies within the corpus of 300 political headlines are presented in Table 1.

Table 1. Frequency and Percentage Distribution of Shocktainment Techniques (n=300)

Shocktainment technique	Frequency (n=300)	Percentage (%)
Evaluative intensification	78	26.0
Emotionalization	62	20.7
Metaphorization	51	17.0

Conflict framing	43	14.3
Personalization	31	10.3
Hyperbole	19	6.3
Colloquialization	10	3.4
Rhetorical questions	6	2.0
Total	300	100

Looking at Table 1, it is clear that evaluative intensification (26.0%) and emotionalization (20.7%) dominate the dataset. Together, they make up nearly half of all the headlines analyzed. This heavy concentration shows that regional editors are moving away from traditional, descriptive journalism. Instead, they actively choose to frame the news through emotion and moral polarization.

Other strategies like metaphorization (17.0%) and conflict framing (14.3%) also play a big role, usually by turning routine political events into dramatic crises. On the other hand, more obvious tools like colloquial language (3.4%) and rhetorical questions (2.0%) are barely used. This tells us something important about how shocktainment works. It does not actually rely on flashy style experiments. Instead, it changes how readers see an event by quietly but consistently shifting the underlying meaning of the words.

Conclusion

The research findings demonstrate that *shocktainment* in contemporary British online journalism operates through consistent linguistic and pragmatic strategies. These strategies enhance emotional content and engage audiences. The analysis reveals that online news discourse relies on several primary mechanisms. Emotionally charged vocabulary appears frequently. Evaluative nomination structures the discourse. Metaphorical constructions frame events. Colloquial language makes content accessible. Conflict dramatization intensifies narratives. Personalized representation simplifies complex issues. These mechanisms don't function in isolation. They work together systematically. The cumulative effect shapes how readers interpret political events. Emotional engagement increases. Critical distance decreases. Audiences become participants in narratives rather than observers of facts.

Shocktainment, then, represents a deliberate strategy. It's not accidental stylistic choice. News organizations employ these devices consciously. They understand the competitive pressures of digital media. Traditional reporting no longer suffices. Emotional intensity becomes necessary for survival in crowded digital spaces.

Headlines occupy a particularly important position in the realization of *shocktainment*. In addition to their informative function, headlines serve as instruments of pragmatic audience influence. Emotionally intensified headlines, rhetorical questions, evaluative adjectives, intensifiers and colloquial language all contribute to charged interpretations of events before readers reach the article itself. Moreover, these headlines are pragmatically organized to attract attention,

intensify emotional reaction, increase clickability and stimulate engagement in competitive digital media environments.

The results of the study demonstrate that *shocktainment* in British online media functions as a relatively stable subgenre of online news discourse in which informative and emotionally evaluative representations of events closely interact. Linguistic and pragmatic *shocktainment* strategies contribute to the transformation of news reporting into emotionally intensified media representation aimed not only at informing readers but also at shaping evaluative interpretation and stimulating affective response. Future research may explore how these linguistic strategies evolve during major political events and institutional crises. Comparative studies involving British regional media and online news platforms from other countries, including Kazakhstan, could reveal whether shocktainment reflects universal tendencies of digital journalism or culture-specific practices. Further research combining discourse analysis with psycholinguistic methods may also provide deeper insight into the effects of emotionally charged headlines on audiences.

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БРИТАНИЯЛЫҚ ОНЛАЙН ЖАҢАЛЫҚ МЕДИАДИСКУРСЫНДАҒЫ ШОКТЕЙМЕНТТІҢ ЛИНГВИСТИКАЛЫҚ ЖӘНЕ ПРАГМАТИКАЛЫҚ СТРАТЕГИЯЛАРЫ

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Аңдатпа. Мақала қазіргі британдық онлайн жаңалық медиадискурсындағы шоктейменттің лингвистикалық және прагматикалық стратегияларын зерттеуге арналған. Зерттеуде эмоциялық әсерді күшейтуге, аудиторияның қызығушылығын арттыруға және медианазарды күшейтуге бағытталған жаңалық оқиғаларының тілдік және дискурстық репрезентация тәсілдері қарастырылады. Мақаланың мақсаты – 2026 жылы жарияланған *Wales Online*, *Daily Record* және *Belfast Live* британдық аймақтық онлайн-басылымдарының 300 жаңалық материалы негізінде шоктейменттің лингвистикалық және прагматикалық механизмдерін анықтау және жүйелеу. Зерттеудің міндеттері – британдық аймақтық онлайн жаңалық дискурсындағы шоктейменттің негізгі лингвистикалық және прагматикалық стратегияларын айқындау, олардың қолданылу жиілігін анықтау, сондай-ақ аудиторияның оқиғаларды қабылдауы мен эмоциялық қатысуын қалыптастырудағы коммуникативтік және прагматикалық қызметтерін талдау болып табылады.

Аймақтық медиадискурсқа жүгіну шоктейментті зерттеулерде негізінен ұлттық баспасөзге басымдық берілуімен және аймақтық медиаэкожүйелердің жеткілікті деңгейде зерттелмеуімен түсіндіріледі. Зерттеудің теориялық-әдіснамалық негізін медиалингвистика, дискурс талдау және прагматика құрайды. Жұмыста медиамәтінді талдаудың лингвистикалық, когнитивті-дискурсивтік, контекстуалдық және лингвомәдени тәсілдері қолданылады. Ерекше назар эмоциялық бояуы бар лексикаға, бағалауыш номинацияларға, метафоризацияға, драматизацияға және аудиторияны тартудың прагматикалық стратегияларына аударылды.

Зерттеу нәтижелері шоктейменттің тұрақты лингвистикалық және прагматикалық стратегиялар жүйесі арқылы жүзеге асырылатынын көрсетті. Эмоциялық бояуы бар лексика негізгі ықпал ету құралдарының бірі болып табылады. Тақырыпаттар метафоралық құрылымдар мен бағалауыш тіл арқылы драматизацияны жүзеге асырады. Саяси оқиғалар көбінесе бейтарап ақпараттық баяндаудан алыстап, конфликтілік нарративтер ретінде ұсынылады. Прагматикалық деңгейде бұл стратегиялар аудиторияның эмоциялық қатысуын күшейтіп, бәсекелі цифрлық медиакөңістікте пайдаланушылардың өзара әрекетін ынталандырады. Талдау шоктейменттің негізгі құралдарын: эмоциялық бояуы бар тақырыпаттарды, экспрессивті лексиканы, риторикалық құрылымдарды, метафоралық модельдерді және конфликтілік фреймдеуді анықтайды.

Тірек сөздер: шоктеймент, жаңалық медиадискурсы, британдық онлайн БАҚ, прагматикалық стратегиялар, лингвистикалық стратегиялар, драматизация, конфликтілік фреймдеу, персонализация, тақырыпат дискурсы

ЛИНГВИСТИЧЕСКИЕ И ПРАГМАТИЧЕСКИЕ СТРАТЕГИИ ШОКТЕЙМЕНТА В БРИТАНСКОМ НОВОСТНОМ ОНЛАЙН-МЕДИАДИСКУРСЕ

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Аннотация. Статья посвящена исследованию лингвистических и прагматических стратегий шоктеймента в современном британском онлайн-медиадискурсе. В работе рассматриваются способы языковой и дискурсивной репрезентации новостных событий, направленные на усиление эмоционального воздействия, повышение вовлечённости аудитории и интенсификацию медиавнимания. Основная цель статьи – выявление и систематизация конкретных лингвистических и прагматических механизмов шоктеймента посредством анализа их коммуникативных функций и частотности функционирования на материале 300 новостных публикаций британских региональных онлайн-изданий *Wales Online*, *Daily Record* и *Belfast Live*, опубликованных в 2026 году. Задачами исследования являются выявление основных лингвистических и прагматических стратегий шоктеймента в британском региональном новостном интернет-дискурсе, определение частотности их использования в исследуемом корпусе, а также анализ их коммуникативных и прагматических функций в формировании восприятия событий и эмоциональной вовлечённости аудитории.

Обращение к региональному медиадискурсу обусловлено недостаточной изученностью региональных медиаэкосистем в исследованиях шоктеймента, сосредоточенных преимущественно на национальной прессе. Теоретико-методологическая основа исследования включает положения медиалингвистики, дискурс-анализа и прагматики. В работе используются лингвистический, когнитивно-дискурсивный, контекстуальный и лингвокультурологический подходы к анализу медиатекста. Особое внимание уделяется эмоционально окрашенной лексике, оценочным номинациям, метафоризации, драматизации и прагматическим стратегиям вовлечения аудитории.

Результаты показывают, что шоктеймент реализуется посредством устойчивой системы лингвистических и прагматических стратегий. Эмоционально окрашенная лексика выступает одним из основных средств воздействия. Заголовки используют драматизацию через метафорические конструкции и оценочный язык. Политические события нередко репрезентируются как конфликтные нарративы, отходя от нейтральной информационной подачи. На прагматическом уровне данные стратегии

усиливают эмоциональную вовлечённость аудитории и стимулируют взаимодействие пользователей в конкурентной цифровой медиасреде. Анализ выявляет характерные средства шоктеймента: эмоционально окрашенные заголовки, экспрессивную лексику, риторические конструкции, метафорические модели и конфликтно ориентированное фреймирование

Ключевые слова: шоктеймент, новостной медиадискурс, британские онлайн-СМИ, прагматические стратегии, лингвистические стратегии, драматизация, конфликтное фреймирование, персонализация, заголовочный дискурс

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