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The linguopragmatic aspect of the theatrical review in the British press

Abstract. *The purpose of the study is to investigate the linguopragmatic aspect of the theatrical review in the British press. The term "review" is often used for a comprehensive analysis of several types of writing, including a review of international news, a review of book novelties; reviews of various forms of art (theatrical, cinematic etc.) and science (popular science). Media coverage of the theater, particularly in the form of theatrical reviews, need particular language tools due to the specialized nature of its themes and aims. The consideration of linguistic means and their role in the creation of a multifunctional theatrical review appears to be relevant due to the fact that it touches on a wide variety of issues. Some of the issues include genre contamination, the interaction of media and advertising, cultural and aesthetic concerns, as well as general main trends in the stylistics of the language used in theatrical discourse. Within the framework of the investigation, theatrical reviews in the British press are analyzed from a linguistic perspective. Particular focus is placed on the linguistic characteristics of reviews, as well as the manners in which the critic's personality and the image of his audience are conveyed through the written word.*

Keywords: *theatrical review, evaluation, discourse, locutionary speech act, illocutionary speech act, perlocutionary speech act, linguistic means.*

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Introduction

A theater as a cultural phenomenon has always been a significant aspect of public life, and theatrical review has always been its 'reflection'. Theatrical criticism, meanwhile, has undergone significant evolution during the last several decades. The first critics of the theater were skilled artists, and their work has always been seen entirely analytical.

Based on the information provided, we can confidently call the theatrical review a remarkable piece of writing. The primary feature of this literary subgenre is a blatant presentation of the author's subjective modalities in assessing the phenomena of art. It is crucial for a reviewer that the audience interprets his word as gospel and follow

his recommendations. To attain the objective, the author picks the most persuasive and convincing rhetorical strategies. The category of author (authorship), which influences both the language and extralinguistic variables of text development and dictates all structural parts of the review, reveals itself in the selection of suitable instruments of influence. Thus, it appears relevant to investigate how this category is incorporated in the text of a theatrical review and how the linguopragmatic characteristics of theatrical discourse as a distinct genre emerge.

Reviews of contemporary plays were used as primary materials for the research, and they were taken from British periodicals like *The Stage* and *Attitude* as well as daily media like

The Telegraph, The Guardian, The Times and Manchester Evening News.

In the course of the research, the methods of discursive, contextual and linguistic analysis, as well as elements for processing quantitative data were used.

The theoretical and methodological basis of the current study were the theoretical propositions developed in the works on speech acts (V.V. Dementiev, J. Austin and J. Searle, Z. Vendler, V.Z. Demyankov, J. Leech, G. Meyer, V.Ya. Mishchenko, O.G. Pocheptsov, T. Cohen, Yu.V. Varlamov, M.S. Vedenkova, etc.), on discourse, communication and speech utterances (M.M. Bakhtin, V.G. Borbotko, G.A. Orlov, V.A. Kokh, I. Bellert, T. van Dijk, W. Chafe, S.I. Gindin, N.I. Zhinkin, R. Harré and G. Gillett, Yu.S. Stepanov, A.V. Bondarko etc.).

Literature review

Speech genres, as defined by M.M. Bakhtin, are "certain conceptually, compositionally, and stylistically stable forms of utterances" [1]. A. Wierzbicka has pointed out the similarities between M.M. Bakhtin's theory of speech genres and the theory of speech acts developed by J.L. Austin and J.R. Searle [2].

Speech actions, in the view of V.V. Dementiev, are the fundamental structural components from which all speech genres are constructed [3]. V.V. Dementiev bases his arguments on the works of M.N. Kozhina, in which the researcher articulated the most important contrasts between different types of speech acts and speech genres. A single conversational utterance with unique illocutionary force and perlocutionary effect is called a speech act. In other words, it is the fundamental unit of speech. A speech genre is a more complex and advanced type of speech construction since it contains many speech acts [3, p.128].

A. Wierzbicka uses similar approach, suggesting to move the focus from the concept of the speech act to the concept of speech genre, as the term "act" connotes a brief statement consisting of a single phrase and the term "genre" is less deceptive [2, p. 101].

According to V.V. Dementiev's perspective, the theories of speech acts and speech genres converge at one point and only

in the study of primary speech genres. This is because speech acts are associated with one of the categories of speech genre, namely conventional primary speech genres. [3, p.129]. The terms "conversation", "quarrel", "conflict", "messages", and "announcement" are all examples of different types of speech genres. On the other hand, speech acts are in no way comparable to secondary speech genres such as novels, lectures, and so on. [3, p.129].

In fact, the advertising message can be attributed to the primary speech genres. However, theatrical reviews are not quite typical advertising messages. In our opinion, they can be attributed to secondary speech genres, since they meet the relevant criteria of this type of genre. Theatrical reviews are a product of highly developed cultural communication, expressed, in most cases, in writing. Moreover, they absorb the texts of primary speech genres, which are modified and endowed with a special character, thereby losing touch with reality and with other people's utterances [1, p. 239].

The theory of speech acts has a well-developed terminology for describing communicative goals and strategies, and therefore, in our opinion, is applicable to the description of advertising messages, including reviews on theatrical performances. In accordance with the terminology of the speech acts theory, the advertising message, like any locution, has an illocutionary goal (in the theory of speech genres, it is a communicative goal), i.e. it transmits a certain communicative intention of the speaker, and has some practical consequence, called a perlocutionary effect, i.e. it exerts a certain influence on the listener (addressee). It is from the point of view of the illocutionary force and the perlocutionary effect that we find it interesting to analyze theatrical reviews as utterances relating to advertising genres since the emotional component is moved to the forepoint of the informational component in this genre.

Besides, "all the advertisements under study require audiences to activate background knowledge in order to arrive at an interpretation that satisfies co-operation. From a copywriting perspective, advertisements should effectively signal the relevance of

specific threads of background knowledge that aid audiences in retrieving interpretations that fall within a range of meanings that support a sales objective" [4, p.140].

M.Yu. Fedosyuk argues that the emotional effect of a speech can never be the main purpose since it is always secondary to the specific influence on the addressee's knowledge or action. [5, p.72]. However, is this statement true in relation to theatrical reviews?

To answer this question, the review on the production "Love in the Wild" (Alan O'Riordan) was analyzed:

Ger Duffy tells us he was once a "bleedin' great swimmer". He remembers the Ballymun baths, heading off with a towel under his arm. Now, a recovering addict, he reckons he's ready to dive back into that old world. However, there is no going back: the baths are long gone, replaced by a swanky swimming pool. Poor Ger is befuddled by the whole experience, and retreats for what is literally a slice of nostalgia – chester cake at his ma's... [6].

This excerpt of the theatrical review cannot be called unambiguous. On the one hand, it performs an informative function, posing the details of the production. However, on the other hand, the use of linguistic means (evaluation vocabulary, occasionalisms, stylistics, composition, etc.), which are characteristic for theatrical review, indicates that the review was originally aimed at emotional impact, rather than informative. We can immediately notice emotional coloring of messages, which is achieved with the help of linguistic means of emotional impact. In this case, we see a combination of the primary emotional impact and informative component of the message, as one of the purposes of the review is the sharing of presupposition with the addressee and the emotional impact on him.

Methodology

In order to find a solution, a complex methodology was used with an interdisciplinary strategy. Discourse analysis is a major approach. The theories of functional stylistics, linguoculture, and linguophilosophy provide the basis of the methodology. The research relies heavily on theories that provide background information on the problem's setting: the study of journalism (in order to

analyze the notion of the theatrical review as a genre), the study of theater (to substantiate the features of modern theater art and its role in society) In the first phase of our study, we mastered the fundamental theoretical concepts that would later guide our discourse analysis. While an objectivist methodology served as the foundation for this study, critical discourse analysis was employed in the examination of a variety of factors, most notably an examination of the language choices reviewers made when attempting to convey their reactions to the performances they reviewed. The focus of this investigation was on theatrical reviews that were published in British periodicals, most notably in popular magazines and the print editions of contemporary British newspapers.

Discussion

Having applied the theory of the speech act to the analysis of reviews on theatrical performances, we can distinguish three parameters of the speech act of advertising communication [7, p. 226]. The first two come down to language communication. The first parameter is locutionary (the formation of a written text), it describes the speech act in relation to the linguistic means used. The second parameter - illocutionary, describes the speech act in its relation to the purpose and conditions. In advertising communication, it is expressed by the power of persuasion. Applied to theatrical reviews, there is the power of attracting attention, - the illocutionary force inserted in the review. The impact that the speech act has on the reader is characterized by the third parameter, the so-called perlocutionary effect that indicates commercial communication. This parameter is related to the result of an illocutionary act, to the reaction of the reader inclined or not inclined to buy an advertising product, in our case to visit the theater or not.

In the illocutionary plan, there are two components: the descriptive, which provides the background for the explanation of the act and the argumentative component that prompts the recipient to perform a particular action, which is laid down as the purpose of the illocutionary act. In this aspect, advertising communication has the informative-incentive character. Directive or incentive act is hidden

behind the act of communication. Compare an excerpt from the theatrical review on the production "After the End" (Fiona Charleton):

Warnings about "full frontal nudity" and "strong language" are usually tedious and gratuitous. Not this one. After the End by Dennis Kelly is a genuinely shocking piece of drama. However, at 110 minutes long, it's quite a challenge. The premise is like the plot of a Netflix original. A nuclear bomb has gone off, but Mark (Paul Livingston) manages to rescue pretty co-worker Louise (Maria Guiver) and carry her to safety, above [8].

To portray the performance to the audience, as we can see from this example, theatrical reviews explain the story from the viewpoint of the plot, employing specialized language tools that pique the audience's attention

From the perlocutionary point, the desire or the intention to attend the performance is a perlocutionary effect, which is produced by the theatrical review. Advertising discourse is a complex indirect speech act, where the main role is played by the context and its impact on the addressee. The pragmatic meaning of this statement differs from the literal (semantic) content, where the speaker's illocutionary goal is directly expressed through vocabulary. In advertising texts, information is encoded with the help of linguistic means and is supplied implicitly. Implicit information gives the object a value and perceived without critical comprehension and doubt about the reliability of the information; implicit information is used for manipulation. [9, p. 30]. The pragmatic meaning of implicit information in advertising texts is its impact on the addressee. For advertising strategy the most important type of implicit information is presupposition.

Pragmatic presupposition is the main part of the context properties of advertising. In any utterance it is possible to determine the assertion contained in it (explicit information) and presuppositions (implicit information) – those background aspects of the utterance content that are not subject to doubt and criticism. Presuppositions form the condition of the utterance meaningfulness since they involve the knowledge and beliefs of the addresser and the addressee.

To avoid misunderstanding, it is better for participants of the same context to share the same presupposition. Presuppositions, shared by participants in the situation of linguistic communication, are the main element of the advertising texts. If the addresser does not share the presupposition of the addressee, then presupposition is ineffective, untenable. However, this inapplicability does not state a communicative failure, moreover, unshared presuppositions are often used in advertising communication models, where information is differentiated and presented step by step, provoking interest to the subject of advertising. In the context of the theatrical review, this is most typical, because the information about the product is given to the addressee step by step, giving him some facts about the main characters and the plot, but not revealing the key moments of the production, provoking the interest of the addressee. This technique is the main one in reviews on theatrical productions. When analyzing theatrical reviews in the British press, one can see complete freedom of thoughts and feelings expression, which leads to the ease of language, the usage of spontaneous, informal speech elements that are peculiar for colloquial speech, namely, the involvement of nonce-words and low-colloquial vocabulary. Journalists use such techniques to become closer to their audience.

For instance, in the theatrical review on the production "Looking Deadly" (Fiona Charleton), the phrase "act their socks off" is used, which refers to the colloquial language [10]. While writing about theater performances, reviewers employ plain language since their readers are likely to be unconcerned with seeming "literary" or "cultured". Compare:

...in this *skewering* of the American Dream... ("Long Day's Journey into Night" by Dominic Cavendish) [11];

...to *kip* on the sofa..., ...Oh, did I mention the running-time? ...rests and, well, bakes... ("John" by Dominic Cavendish) [12];

...she has always felt "*like a dude*"... ("Scorch" by Fiona Charleton) [13];

...unheroic, *rabble-scrabble* cast...("The Plough and the Stars" by Claire Allfree) [14].

"Lexical items are perhaps the most commonly used linguistic feature to analyze the quality of texts. Quality of lexical items can

be subsumed under the term lexical richness which generally consists of lexical diversity (i.e., the number of unique words), lexical density (i.e., the number of content to function words)" [15, p. 418].

As for occasionalisms, or nonce-words, in theatrical reviews they are less common. Their application needs to be thoroughly studied, since not all occasionalisms can be correctly perceived in the context, but the reader can guess their meaning in many cases. Occasionalism "...*Donald*"-esque resonance..." is used in the theatrical review on the production "Julius Caesar" by Dominic Cavendish and is formed with the suffix *-esque*, which means the similarity in the behavior of the protagonist and Donald Trump, former President of the United States of America [16]. Another example of nonce-words is the expression "*thrusty-angsty*" (theatrical review on "The Inheritance" by Dominic Cavendish), invented for more accurate conveying of the emerging emotions of the reviewer [17].

As it was mentioned above, the aspiration for freedom of expression encourages reviewers to create occasionalisms. This reason can also be described as the aspiration for so-called "linguistic innovation" (the term of G.O. Vinokur) [18]. Moreover, occasionalisms give an opportunity to focus on author's thoughts, emphasize the author's view of the particular subject, feature or action. Thus, occasionalisms are means of drawing the reader's attention to the author's work and to his original language personality. Other examples of occasionalisms:

- anti-theatre ("John" by Dominic Cavendish) [13];
- Lady Bracknell-ish delivery; priggishly and unbendingly ("Fanny & Alexander" by Christopher Hart) [19];
- the Downton-esque ("A Midsummer Night's Dream" by Yakub Qureshi) [20];
- whodunnit ("Where Is Mrs Christie?" by Ian Barge) [21];
- ultra-dapper ("The Country Wife" by Rosemary Waugh) [22].

Evaluation is not the same as appraisal, it represents only concrete implementation of the latter. Evaluation meaning includes diverse connections - psychological, ontological, communicative, activity ones. Evaluation belongs simultaneously to the fields of responses and stimuli [23, p.137].

Reviews of live performances might be said to be very critical. The descriptive role of adjectives led us to conclude that they are most often used to represent the lexical level of judgment in theatrical reviews.

...David Ricardo-Pearce's Hamlet was *terrific*... [24];

...it has been given a *scintillating* revival by Jo Davies... [22];

...Christopher Ravenscroft brings a *sonorous, poetic* quality to the mysterious gardener...[19];

...The visual effects are *stunning* too ... [21];

...challenge us through *bold* interpretations of old and new works ... [20].

At the syntactic level, the evaluation is expressed, mainly, by the use of homogeneous parts of the sentence:

...*a powerful and poetic work, dark humor and stark realism*... [17];

...*The mood is confrontational, fractured, dislocated*... [14];

...*achieves this with a complex mix of intensity, subtlety and overt self-awareness* [10];

...*Her Christie is irresistibly engaging, vulnerable, confiding and ultimately indomitable*... [21];

...*as Mark Antony – rugged, impassioned, and connecting with the watching multitudes*... [16];

...*embroidery is seen by this austere, upright and catastrophically unimaginative man*... [19].

Manipulation is one of the most common varieties of speech influence – it is a hidden influence, forcing the interlocutor to somehow react, but unconsciously. Speech manipulation refers to the purposeful application of various features of the language use. It is on this basis that speech tactics and strategies are built [25, p. 181].

In the theatrical reviews, the main emphasis is on the emotional impact on the addressee, which is expressed by the linguistic tools used: metaphor, emotional-evaluative vocabulary, punctuation, compositional characteristics.

Every piece of marketing copy employs a unique set of linguistic resources and rhetorical strategies in an effort to persuade the reader. Since theatrical reviews are also a part of mass culture, with the intended purpose of piquing the reader's curiosity and luring him

to the theater, it is important to establish the product's relevance and value.

In advertising texts, the key communicative goal is the emotional impact on the addressee, which is hidden behind the informational component, i.e. the true message is supplied implicitly, which is a sign of the manipulative influence of the language. In theatrical reviews, information is given with the intention of causing interest of the reader, using a variety of language techniques for this. Emotional impact is encoded in messages, and manipulation occurs unnoticed by the addressee. The theatrical reviews reveal the most striking plot moments of the production, as this can arouse the reader's interest.

Metaphor as an instrument of psychological manipulation is widely used in all theatrical reviews.

...Where Mamet slices and dices his dialogue and drops it into boiling emotion, Baker slowly kneads, rests and, well, bakes her material... [12];

...We go with them on a emotional roller-coaster... [17];

...hearts come garlanded not with flowers but with deeds and contracts... [26];

...mix of intensity, subtlety and overt self-awareness that inhabits the skin... [22].

The use of interrogative sentences in theatrical reviews is conditioned by the same goal – to raise an interest towards theatrical production. The addressee must find answers to the questions in the performance itself. Examples of interrogative sentences:

...But whatever happened to Charlotte Jones?... [27];

...Is he the ghost of Ranyevskaya's son, whose death once drove her away from the family estate?... [24];

...Will ruthless Mick's cheap cardboard boxes triumph over caring Jane Lynch's traditional solid-oak caskets with swans-down lining?... [10].

If the review begins with the interrogative sentence, then this peculiarity contributes to the further mobilization of the potential viewer's attention. For instance:

What's the earliest memory you have of your father?...[25];

How are we defined by our geographical roots and where we live?[22];

What do we mean by our city, our town?... [19].

Here we also observe that questions are asked in the first-person plural. Such questions are put in order to interest the readers, encourage them to seek answers to the questions raised, just like the reviewer. The effect strengthens, when the question is asked in the second person. Compare an example: *Who's John?, you ask, and why does he matter? - "John" by Dominic Cavendish [12].* Another example in which there are three interrogative sentences in a row is from the theatrical review on the production "All That": *Do we fight our natural urges because we think that's what the world wants? Do we explain away inappropriate contact with men outside our relationship to make it seem alright? Are we quick to judge people because part of us wants what they have [28].* It may be argued that the author gives additional hints about the performance's central theme in these questions. This fact points out that, in addition to the means of capturing attention and increasing the perception effectiveness, interrogative sentences can act as a means of expressing the author's personal attitude towards the production.

Concerning the punctuation of theatrical reviews with negative evaluation, it includes the usage of brackets, quotation marks, colon, two commas and two dashes.

Brackets serve to highlight the names of actors, who play the protagonists in the particular performance, along with the evaluation lexis. For instance, in the theatrical review on performance "All But Gone" (Nicholas Davies) the name of the actor who played Kai is given in brackets with the evaluation: *...(an excellent Callum Hymers)...*

[29] This punctuation feature attracts the addressee's attention, thereby informing him that the talented actor participates in the cast of this production. Other examples:

...Mrs Marwood (glossy, brittle Jenny Jules)... [26];

...a riotous dog (the brilliant Amalia Vitale)... [22];

...an evil Warden (played by Kacey Ainsworth with a wicked American twang)... [27].

It should be noted that the text of the theatrical review is constructed as a monologue, but to prove the objectivity of the author's appraisal, the dialogues from the reviewed performance are often cited.

The author of the theatrical review selects the most significant quotations and includes them in his review, putting them down in inverted commas.

In addition, in the theatrical reviews the quotes of playwrights about the work on productions are also widespread. Compare the theatrical review on the production "Ashes" (Steve Howarth). Director Thacker said: *"Although the play is rooted in the early 1970s, I think it will move audiences as profoundly in 2017 as it moved me when I first saw it in 1976. I can't wait for our audiences to experience a play that will be completely new to most of them."*... [30]. In the above mentioned quote, playwright does not say openly that their performance is good, but the addressee understands this owing to implicitly expressed illocutionary incentive act.

Results

Theatrical reviews represent a product of mass culture and try to either interest the potential consumer in their product or create a negative attitude of the consumer towards the product. These advertising and anti-advertising goals are expressed by pragmatic aspects of the language: illocutionary goal, force and perlocutionary effect. The illocutionary force of the theatrical review is the convincing and motivating nature of the message. This illocutionary force is characteristic for all genres, where the main communicative goal is the emotional impact on the addressee, which is given implicitly, hidden behind the informative message. The interest of the addressee and his familiarity with the performance or, otherwise, ignoring the performance when buying tickets to the theater – this is the perlocutionary effect, that reviewers of theatrical performances try to reach.

All the linguistic peculiarities of theatrical reviews are aimed at achieving a perlocutionary effect, i.e. it aimed on the impact of the review text on the potential viewer with an illocutionary goal of attracting their attention and arousing interest in the particular performance. This is made possible through the use of elements of low-colloquial vocabulary and nonce-words, as well as by mentioning the production's original

source, the awards received by the actors or playwrights, the names of the protagonists and their description and the names of the actors playing the main roles. Evaluation in most cases is expressed using adjectives. Syntactically, evaluation is revealed through the use of homogeneous parts of the sentence and interrogative sentences; punctuation is indicated mainly by brackets and quotes, and stylistically – through epithets, metaphors, comparisons, alliteration and inversion.

According to these linguistic features we may conclude that theatrical reviews have typified linguistic tools and structure.

The existence of manipulative techniques and strategies leads to the conclusion that the theatrical reviews to a certain extent are advertising (if the performance has a positive review) or anti-advertising (the negative review of the performance).

Context types, which are characteristic for theatrical reviews with positive evaluation, are implicitly and explicitly expressed recommendation, instruction, advice, praise, verdict, as well as mentioning the skills of professionals working on the performance. Evaluation in most cases was clearly indicated in the end of the theatrical review.

Conclusion

The research of British press theatrical reviews leads to the conclusion that theatrical review is becoming multifunctional, thanks in large part to the author's choice of linguistic methods. Theatrical reviews have evolved to include not just critical discussions of plays but also those on entertainment and commercials. However, entertainment has largely supplanted its once-important role in shaping society. The modern theatrical review is more than simply an analytical genre; advertising, influencing, and appealing functions are becoming more significant, and the most successful approach to draw attention is via the use of metaphor, non-traditional word choices, and linguistic flourishes. One further stylistic trait of theatrical reviews is the liberal use of jargon and slang. Slang components dramatically lower the quality of current theatrical reviews and transform the critical review of the production into a material, distant from the domain of art, but well selected

metaphors may enrich the text and elevate it to an aesthetic level. Both contemporary British performances and their critical reviews are increasingly characterized by an outrageous style and a restricted language.

Certainly, theatrical reviews are linked to journalistic norms, the condition of contemporary culture and theatrical world, the expectations of the audience. One reason why theatrical reviews are less effective at providing insightful criticism is because fewer of the production's producers are involved in the review process these days. As a result, the author's self-presentation of the

theatrical review becomes the norm rather than the exception, and in-depth analysis gives way to superficial judgments devoid of argumentation.

Nonetheless, media still provide instances of high-quality theatrical reviews despite the general decline. Such works are marked by thorough examination, distinctiveness of the author's style, and a high degree of mastery of the aesthetic word. Theatrical production reviews may now serve several purposes, but the manner in which these functions are carried out via the use of various linguistic tools might differ greatly.

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Лингвопрагматический аспект театрального обзора в британской прессе

Аннотация. Целью исследования является изучение лингвопрагматического аспекта театрального обзора в британской прессе. Термин «обзор» часто используется для обобщающего анализа нескольких видов письма, включая обзор международных новостей, обзор книжных новинок; обзоры различных видов искусства (театрального, кинематографического и т.д.) и науки (научно-популярной). Освещение театра в средствах массовой информации, особенно в форме театральных обзоров, нуждается в особых языковых средствах в силу специализированного характера его тем и целей. Рассмотрение языковых средств и их роли в создании многофункционального театрального обзора представляется актуальным в связи с тем, что затрагивается широкий спектр вопросов. Некоторые из вопросов включают жанровую контаминацию, взаимодействие медиа и рекламы, культурно-эстетические проблемы, а также основные тенденции в стилистике языка, используемого в театральном дискурсе. В рамках исследования критические обзоры о театральных постановках в британской прессе анализируются с лингвистической точки зрения. Особое внимание уделяется языковым характеристикам обзоров, а также способам передачи через письменное слово личности критика и образа его аудитории.

Ключевые слова: театральный обзор, оценка, дискурс, локутивный речевой акт, иллюкутивный речевой акт, перлокутивный речевой акт, языковые средства.

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Британдық баспасөздегі театрлық шолудың лингвопрагматикалық аспектісі

Аңдатпа. Зерттеудің мақсаты – Британдық баспасөздегі театрлық шолудың лингвопрагматикалық аспектісін зерттеу. «Шолу» термині көбінесе жазудың бірнеше түрін, соның ішінде халықаралық жаңалықтар мен кітап жаңалықтарына шолу жасау; әр түрлі өнер түрлеріне (театр, кинематография т.б.) және ғылымға (публицистикалық) шолулар жасау үшін қолданылады. Театрды бұқаралық ақпарат құралдарында, әсіресе театрлық шолулар түрінде жариялау оның тақырыптары мен мақсаттарының мамандандырылған сипатына байланысты арнайы тілдік құралдарды қажет етеді. Тілдік құралдарды және олардың көпфункционалды театрлық шолуды құрудағы рөлін қарастыру көптеген мәселелерге байланысты өзекті болып көрінеді. Кейбір сауалдарға БАҚ пен жарнаманың өзара әрекеттесуі, мәдени-эстетикалық мәселелер, сондай-ақ театрлық дискурста қолданылатын тіл стиліндегі негізгі тенденциялар жатады. Зерттеу аясында британдық баспасөздегі театр қойылымдары туралы сыни пікірлер лингвистикалық тұрғыдан талданады. Пікірлердің тілдік ерекшеліктеріне, сондай-ақ сыншы тұлғасын, оның аудиториясының бейнесін жазба сөз арқылы жеткізу тәсілдеріне ерекше көңіл аударылады.

Түйін сөздер: театрлық шолу, бағалау, дискурс, локуациялық сөйлеу актісі, иллокуттық сөйлеу әрекеті, перлокуттық сөйлеу әрекеті, тілдік құралдар.

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