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VERBAL AND NON-VERBAL MEANS OF ARCHETYPAL IMAGES REPRESENTATION IN THE US PRESIDENTIAL CAMPAIGN ADS

Вивчення засобів сугестивного впливу на аудиторію, здійснюваного за допомогою вербальної продукції політичного та рекламного дискурсів, сприяло введенню й концепції архетипів К.Г. Юнга в цю площину наукового пошуку. Проте, порівняно з дослідженнями архетипових образів політиків в аналітичній психології, соціології та маркетингу, убачається недостатньо застосуванням потенціал лінгвістичних методів дослідження тексту. Зокрема недостатньо уваги приділено взаємодії вербальних і невербальних засобів актуалізації архетипових образів в аудіовізуальній передвиборчій рекламі.

Метою статті є визначення специфіки взаємодії вербальних і невербальних засобів актуалізації архетипових образів, якими кандидати у президенти США послуговуються у своїй політичній рекламі для здійснення сугестивного впливу на виборців. Досягнення цієї мети забезпечується розв'язанням таких завдань: систематизація наукових уявлень про архетипи як універсальні ментальні форми, що набувають свого концептуального втілення у певних архетипових образах; виокремлення та обґрунтування сукупності архетипових образів, здатних слугувати провідниками сугестивного впливу на виборців; розгляд семантики цих образів, з урахуванням значень англомовних лексем *ruler*, *hero*, *sage*, *outlaw*, *magician*, *caregiver*, *everyman* та *innocent*, що їх номінують; виявлення номенклатури лексико-семантичних і фонетичних засобів оформлення архетипових образів у зразках передвиборчої реклами кандидатів у президенти США Дж. Байдена (2020 р.), Д. Трампа (2020 і 2024 рр.) і К. Гарріс (2024 р.), а також особливостей їхньої взаємодії. Для реалізації мети і завдань дослідження залучено такі методи: гіпотетико-дедуктивний, що дозволив установити ключові затребувані виборцями ознаки кандидата у президенти й об'єднати їх у соціальний і силовий блоки; аналіз словникових дефініцій лексем на позначення архетипових образів, а також описів відповідних архетипів у праці М. Марк і К. Пірсон; виокремлення наборів логічних предикатів, властивих аналізованим архетиповим образам, і їхнє подальше тематичне впорядкування на основі базисних пропозиціональних схем; встановлення семантичної відповідності між змістом схем і текстів політичної реклами на рівні слова, фрази, речення, надфразної єдності чи цілого тексту; лінгвостилістичний аналіз зразків політичної реклами; їхній контекстуальний аналіз за потреби уточнення відповідності семантики певних архетипових образів і тексту реклами; перцептивний аналіз фонетичного оформлення тексту реклами і характеру її музичного супроводу для оцінки їхньої здатності підтримати архетипові образи, що проектируються на текстовому рівні.

Виявлено, що ефективне передбачення емоційного впливу архетипових образів, залучених в аудіовізуальній політичній рекламі, на адресата можливе винятково шляхом аналізу комплексної взаємодії її вербальних і невербальних засобів. Фонетичні засоби сегментного й надсегментного рівнів здатні підтримувати архетипові образи, запрограмовані у тексті реклами, дисонувати з ними, сприяти висуненню небажаних негативних аспектів, а також актуалізувати не фіксовані у тексті реклами архетипові образи.



За результатами дослідження дібраних текстів політичної реклами встановлено, що архетиповими образами, якими послуговувався Д. Трамп, є здебільшого Правитель і Герой (2020 р.) і Бунтар (2024 р.), Дж. Байден – Мудрець і Герой (2020 р.), К. Гарріс – Герой і Турботливий (2024 р.). Перцептивний аналіз фонетичного оформлення реклами роліків показав його підтримку текстових архетипів у Д. Трампа і Дж. Байдена, вияв додаткового архетипового образу Хорошого Хлопця у Дж. Байдена, переважно на сегментному рівні, й певний дисонанс між текстовим образом Героя і його фонетичним оформленням у К. Гарріс. Відзначено, що запропонований алгоритм комплексного аналізу вербальних і невербальних засобів актуалізації архетипових образів в аудіовізуальній політичній рекламі, може бути застосований у лінгвістичних дослідженнях подібних матеріалів політичного і рекламного дискурсів, спрямованих на виокремлення втілюваних у них архетипових образів і прогнозування їхніх можливих позитивних і негативних сугестивних впливів на аудиторію.

Ключові слова: архетип, архетиповий образ, аудіовізуальна політична реклама, вербальні і невербальні засоби, базові пропозиціональні схеми, фонетичне оформлення рекламного тексту.

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Introduction

Considering the fact that political discourse proceedings define the quality of life in the society and open access to the distribution of power and resources, during the election period **democratic countries are surged up with an intense struggle for leadership**. Quite naturally, therefore, a number of researchers, linguists included, display their interest towards various aspects of political campaigns connected with a possibility of exerting a suggestive influence on voters. **It seems that the voters' choice between the candidates is based not only on the personal qualities of the latter and their political programs, but also on certain archetypal images they may be willing to embody and transmit to their electorate.** Thus, presidential campaign ads, in particular in the USA, allow the candidates not only to deliver their political agenda and slogans of the campaign in a concise and catchy form, but also are a means of connecting the candidates with understandable and congenial archetypal images, allowing them to win over the sympathies of the voters.

Recent intensification of personalism in political campaigns, as well as “a reinforcement of the messianic perception of candidates” [Machado, Pimentel & Garcia, 2021, p. 39] are conducive to the fact that classical Jungian archetypes, as well as the ones discussed by Campbell [2004] and Mark & Pearson [2001] have been introduced into political advertising practice and are employed by the analysts during political campaigns, in particular, in US presidential elections, as an explanatory tool in defining the image trends in the candidates and, respectively, the key control points in their suggestive influence on the voters (see, e.g., [Fertel, 2018; Kruse, 2016; Prusa & Brummer, 2022]).

Descriptions of the archetypes like the Mother, the Hero, the Outlaw, etc. in Jung [1959; 1980; 1988], Campbell [2004], Mark & Pearson [2001] make these images generally comprehensible and there have already been attempts to use them in the studies of the politicians' personas in analytical psychology [Lytvyn, 2018; Fertel, 2018; Andreeșcu, 2019; Kozhemiakina, 2021], sociological surveys on the preferred presidential candidates [Woellert, 2021], content analysis of election campaign materials [Machado, Pimentel & Garcia, 2021; Steblyna et al., 2022]. At the same time, in the field of linguistics such studies are scarce, and, in particular, such research has never been performed on audiovisual advertising material. In our opinion, a more in-depth analysis of the semantic content of the archetypal images with the application of linguistic methods is required, as well as the development of the algorithm of identifying such images in the texts of campaign ads and their correlation with the phonetic and other non-verbal means. This study is aimed at identifying the peculiarities of verbal and non-verbal means interaction in actualizing the archetypal images, which US presidential candidates adhere to in their campaign ads to influence the voters' choice. This aim is achieved by means of the systematization of scientific views on archetypes as universal mental forms conceptualized as certain archetypal images, the outlining of a set of archetypal images capable to channel a suggestive influence on the voters in the US pres-

idential candidates' political advertising, a review of semantics of such images based on the English lexemes *ruler*, *hero*, *sage*, *outlaw*, *magician*, *caregiver*, *everyman* and *innocent* that nominate them, and the identification of archetypal images in the campaign ads of D. Trump, J. Biden and K. Harris, released in 2019–2024.

The implications of the Jungian conception of archetypes for the studies of political discourse

As is known, C.G. Jung borrowed the notion of archetype from classical sources (Gr. *arkhetypon*, 'pattern, model, figure on a seal' (OED)), explaining that it is close in its meaning to Plato's *eidos* – a primordial, eternal, universal mental form, which can be embodied in multiple things [Jung, 1980, pp. 4, 33, 75; Gijo & George, 2021, pp. 54–55]. Jung presumed that the archetypes and the collective unconscious, where they belong to, might be passed on genetically, confining this feature of archetypes to their potential of embodying a certain idea [Jung, 1980, pp. 42, 79; Coan, 2004, p. 81]. The archetype is seen by Jung and the interpreters of his conception as "a complex thought-form" [Jung, 1959, p. 179], "a hypothetical and irrepresentable model" [Jung, 1980, p. 5], "an empty form," "an image that lacks clear content" [Coan, 2004, p. 81], "a unit of a certain higher, more integral level" [Lysiuk, 2001, p. 265], "an invariant," "a universal," "a prevailing informational and energetic structure," "a protoimage" [Kovtun, 2019, p. 19], "a prototype" [VandenBos, 2013, p. 45], "a perfect example of a category" [Matsumoto, 2009, p. 50], "the original pattern of forms of which original things are copies" [Runes, 1960, p. 19], and so on. As long as archetypes are abstract and arbitrary manifestations of unconscious processes in the mind, they can hardly possess a name or a certain stable core meaning and become more definite only when they are "mirrored in the events of nature by way of projection" [Jung, 1980, p. 6].

Jung explains the interrelations between the archetype and the instinct in the following way: while both are inborn capacities of individuals, essential for their survival, an instinct is a drive, **binding a person to act in a particular way, and an archetype is a cognitive model underlying it – "a pattern of instinctual behavior"** [Ibid., p. 44]. As such, archetypes feed on the psychic energy of the unconscious and are able to influence the processes, carried on in the conscious sphere of the mind [Jung, 1980, p. 63; Jung, 1988, p. 79]. With their psychic energy, archetypes become capable of producing some influence on people's thoughts, feelings and actions.

Reflections on how archetypes make their way into the human mind have brought the researchers (see, e.g., [Jung, 1980, p. 48; Matsumoto, 2009, p. 50; Hayes & Stratton, 2003, p. 145]) to the idea that **long-term experiences of the generations of people, enduring certain life situations on a regular basis, give rise to energetically empowered archetypal tendencies towards repeating and recognizing these experiences**. In the form of cognitive models, such tendencies are adopted by **individuals through their individual experience and in their cultural environment** effected by relatives, peers, educators, opinion leaders in the mass media, etc. People's imagination may be **responsive to the archetypal motives inherent in the cultural plots and mythologems** adopted through myths, folk tales, literature, mass media discourses and used by people to interpret themselves and their environment [Chepelieva et al., 2009, p. 34].

The archetypal motives, experientially connected with the **existence of man and society**, reflect the ontogeny of individuals, their psychophysiological properties, spiritual needs, genders and **their social roles, various social phenomena – beneficial and harmful, pleasant and unpleasant**. Due to a highly abstracted nature of archetypes as "complexes of experience" [Jung, 1980, p. 30] Jung could provide only tentative systematizations of their ranks, one of the groups designated as the archetypes that "can be directly experienced in a personified form" [Ibid., p. 37], e.g., the Mother, the Father, the Child, the Maiden, the Wise Old Man, the Trickster, etc. It is logical to presume that all the personified archetypes stem from the **well-known psychological archetypes of the personality structure, outlined by Jung, and include the Self, the Shadow, the Persona, the Anima / the Animus**.

In the **most general way**, the **Self represents the image of a hero, embodying the good, winning over the evil, saving people from death and destruction** – e.g., exemplified by Christ [Jung, 1959, p. 37; Jung, 1988, p. 79]. In its turn, the **Shadow or "the dark side" of the human psyche** exemplified, e.g., by the Trickster, is typically associated with the tabooed sexuality and aggression [VandenBos, 2013, p. 535] and the moral deformation of the personality [Jung, 1959, pp. 266–267]. At the same time, being rooted in the animal ancestry of humans, this archetype signals

the relation with natural instincts, adequate reactions, insights and artistic impulses, "so that he [the more highly developed individual] shall not forget how things looked yesterday" [Jung, 1980, p. 267]. The spectrum of the *Animus* personifications includes a father, a supreme god, a ruler, a shaman, a magician, a sage, an elderly man, an educationist, a master, a spirit, etc. (see, e.g., [Jung, 1959, pp. 14, 210; Jung, 1980, pp. 36–37]. All the archetypes are comprised of contrasting features [Jung, 1959, p. 225], thus reflecting both positive and negative communicative experience. For example, the *Anima* is embodied as a goddess or a witch [Jung, 1980, p. 29], and the Mother can be both "loving and terrible" [Ibid., p. 82].

A generalized scheme of the mental representations levels in the individual's conceptual system, outlined in Belekhova [2015, p. 10], provides a clear idea of how the archetypal senses can become material: archetypal **image-schemas belonging to a preconceptual level are transformed into schematic models of images on a conceptual level and, eventually, are actualized in various discourses with the help of verbal and non-verbal means.** Essential for our analysis of the archetypal images, employed in political advertising, is the idea that archetypal **patterns, effectively represented in the text, "flash" in the addressee's mind due to an emotional arousal, facilitating the reader's or the viewer's perception of the archetypal image or symbol** (see, e.g., [Jung, 1978, pp. 81–82; Bodkin, 1951, p. 1; Tsur, 2008, pp. 362–363]).

A particular **archetype can be symbolically represented by all the objects, arousing similar combinations of emotions and feelings in human minds.** According to Jung, for instance, the Mother is associated with the feeling of love or awe – and, respectively, with anything causing such feelings – a church, a university, a city, a country, etc. [Jung, 1980, p. 81]. **However, as archetypes perform their influence on the addressees indirectly, through the sensations and emotions on the subconscious level of mind, the recognition of the archetypal images that the author of the text appeals to, depends heavily on the addressees' or researchers' analytical expertise.**

Taking into consideration the Jungian conception of the archetypes, the analysis of the archetypal images, employed in the politicians' electoral campaigns, will have to proceed from the following propositions: 1) the archetypes are abstract manifestations of unconscious processes in the human mind and actualize themselves in the form of a wide range of projections within the broader cultural and more specific individual contexts; 2) the archetypes are cognitive models underlying instinctual drives and, as well as instincts, feed on the psychic energy of the unconscious; 3) with their psychic energy the archetypes can potentially incline people towards certain thoughts, feelings and actions; 4) as cognitive models underlying instincts, archetypes may be genetic by their nature or emerge and become energetically empowered by repetitive generic experiences; 5) the archetypes that can be personified and reflect the variety of social roles stem from the psychological archetypes of human personality structure; 6) the archetypes are shaped by means of both positive and negative emotional experiences and, consequently, the archetypal associations may evoke emotional states of varying polarity; 7) the archetypal associations and respective emotional states may be triggered by complexes of verbal and non-verbal means in various types of discourses.

We assume that election advertising is permeated with various archetypal motives, embedded in the candidate's image with a varying degree of intentionality, and focused analytical procedures can help researchers discover such motives with a sufficient degree of precision.

The studies of archetypes in political discourse

A suggestive potential of political texts, achieved by means of a wide range of verbal and non-verbal means, has long been the focus of attention in linguistic research (see, e.g., [Nahorna, 2003; Clementson, Pascual-Ferrá & Beatty, 2016; Vasko & Aleksievs, 2021; Savoy & Wehren, 2022]. An insightful study by Ginneken [2016] provides a description of a broad category of non-verbal features, including posture, gestures, facial expressions, voice parameters, archetypically associated with political leadership.

At the same time, despite the abundance of popular socio-psychoanalytic and marketing analyses of the presidential candidates' archetypal images, available online, e.g., on 'Psychology Today' [Ma, 2016; Pearson, 2016], few scientific studies can be found studying the election campaign advertising in the light of the archetypal images that the candidates may embody, purposefully or not. Most of this research lies in the field of analytical psychology [Lytvyn, 2018; Ferrel, 2018; Andreeșcu, 2019; Kozhemiakina, 2021]. These publications provide valuable insights

into the nomenclature and manifestations of the candidates' archetypal images mostly in the qualitative vein, based on the researchers' assessment of the politicians' public performances, behavioral acts, reactions and comments on TV or social networks, etc. Thus, in Lytvyn [2018] the Trickster archetype is attributed to Trump, participating in the 2016 presidential elections, based on his manner of mystifying people, acting impulsively and unpredictably, ruining stereotypes, drawing attention to himself, mocking his political opponents. Correlation between H. Clinton's performance and the archetypes of the Persona, the Mother, the Stateswoman is made on the same basis.

Results of the sociological survey on the preferred Democratic and Republican candidates in the 2020 presidential elections and their perceived archetypal images, based on the list in Mark & Pearson [2021], are given in Woellert [2021]. Though providing important feedback on the candidates' correlation with particular archetypal images from the potential voters, the scope of such research, obviously, cannot provide information on the voters' motivation underlying their choices, e.g., certain specificities of the candidates' verbal and non-verbal behavior that arouse particular associations. Similar advantages and reservations are inherent in Djakeli's [2020] study based on the informants' responses concerning the archetypal images of Georgian presidential candidates and their evolution in the course of several presidential campaigns and terms of office.

A study by Machado, Pimentel and Garcia [2021] presents the results of the content analysis of J. Bolsonaro's posts on Facebook Fan Page published during a two-month period within the presidential campaign in Brazil in 2018. The coders were tasked with the thematic analysis of Bolsonaro's texts and correlation of their meaning with the content of Mark & Pearson's outlined archetypes [2001]. Brief descriptions of the archetypal images, adapted from Mark & Pearson [2001], that the coders were guided by [Machado et al., 2021, pp. 42–43] contained only positive traits. Based on the percentage ratio of the archetypes' shares in Bolsonaro's Facebook posts, the authors distributed them into the groups of high, medium, low and extremely low presence.

A viable methodological approach to the study of the archetypal senses in texts is suggested by Steblyna et al. [2022]. Their computer-assisted content analysis of Twitter messages about Covid vaccination, posted by the high-profile Ukrainian politicians, is based on Greymas's actantial model thus presenting an essential case of the implementation of semantics-oriented procedures in the studies of archetypes in political discourse. In their choice of suitable archetypal images of political leaders the authors rely upon J. Campbell's monomyth template embracing a range of the personifications of a hero/heroine as a protagonist, principal male or female character of a work of literature, e.g., the warrior, the lover, the emperor, the tyrant, the savior, the saint, etc. Though intuitively comprehensible, without a description of the cognitive models underlying such archetypal images, this inventory lacks clarity, which leads to the emergence of the tentatively outlined labels like 'savior-industrialist', 'savior-inspirer', 'savior-patron', etc.

On the whole, it should be noted that despite the growing public and scientific interest to the topic of the archetypal political branding, the interdisciplinary research in this sphere is impeded by the shortage of sustainable methodology allowing to provide a proper semantic description of the chosen archetypal images, identify them in political texts with a sufficient degree of precision and attend to their possible positive and negative irradiation, transformations and framings.

Methods

According to the "evolutionary leadership theory" [Vugt & Ahuja, 2011], people's reactions are still guided by "cognitive ancestral leader prototypes" [Ibid.], so the advantage in choosing a leader is subconsciously given to certain stable criteria, e.g., the peculiarities of appearance, speech melody, etc. (see also [Ginneken, 2016, p. 118]). As long as the voters' choice is closely connected with their emotional and instinctive perception of the candidates, politicians readily appeal to certain archetypal images during their election campaigns in order to accentuate their personal identity and conceptualize themselves as certain brands [Prusa & Brummer, 2022; Savoy & Wehren, 2022; Ginneken, 2016]. Naturally, when their speeches are prepared by speech-writers, the latter try to adapt them to the politicians' values and general outlook [Körner et al., 2022, pp. 649–650].

We would like to note here that the archetypal marketing in the USA often makes use of a generalized list of twelve archetypal images, outlined by Mark & Pearson [2001], which includes the Innocent, the Sage, the Explorer, the Outlaw, the Magician, the Hero, the Everyman, the Jester, the Lover, the Caregiver, the Ruler and the Creator. Naturally, the need to reflect specific key features capable to attract the voters in presidential campaign ads narrows the choice of suitable archetypal images. In our opinion, such features include pro-social ones, such as the candidates' orientation towards an active interaction with people and their commitment to the values of a particular society as well as power-related ones, such as the ability to influence the existing political system with the purpose of fulfilling the needs of the voters (e.g., to support its stability, protect it from threats, ruin and reconstruct it in case of its stagnation) and a perceived strength of the candidate and his/her advantage over others. Correspondence of the given features with Mark & Pearson's archetypal images is demonstrated in Table 1 below.

As is seen from Table 1, the features that the voters might find attractive are most consistently reproduced in the archetypal images of the Ruler and the Hero.

Table 1
Correspondence between Mark & Pearson's archetypal images and the features, essential for a presidential candidate

Features Archetypes	pro-social		power-related	
	active interaction with people	commitment to the values of the society	expected influence on the political system	perceived strength and advantage over others
Ruler				
Hero				
Sage				
Caregiver				
Outlaw				
Magician				
Everyman				
Innocent				
Creator				
Lover				
Explorer				
Jester				

The Caregiver, the Sage, the Outlaw and the Magician also seem to be politically advantageous, in particular, in the USA the Outlaw and the Magician are right-wing populist reflections of the crisis times, when the aspirations of the voters are connected with the replacement of the existing political power and the achievement of hardly attainable results. The other archetypal images exhibit a lower concentration of the desirable features and thus are of secondary importance, adding certain nuances to the politician's charisma, which is especially true of the pro-social archetypal images of the Everyman and the Innocent.

The list of the archetypal images, suggested by Mark & Pearson [2001], can be effectively employed in our analysis as the logic of the expectations that the voters might have regarding these images, correlates with the universal instinctive functions of self-preservation and improvement of the quality of life (see, e.g., [Derkach, 2025, p. 149]), inherent in each of the voters. A general course of actions of the Ruler, the Hero, the Sage, the Caregiver, the Outlaw and the Magician can be presented in the following way: the Ruler ensures stability of the existing political system, reinforces the existing system, hence the voters are fine and will, possibly, be even better; the Hero protects the existing system, in which the voters are fine, when something

threatens it; the Sage advises on how to improve the system, so that the voters are fine or, even, better; the Caregiver acts in a way that makes the voters feel better, when they are not well; the Outlaw ruins/reforms the existing system which the voters are dissatisfied with; the Magician promises things which seem impossible to accomplish, when the voters feel dissatisfied with something.

For a more precise understanding of the semantic content of the English lexemes *ruler*, *hero*, *sage*, *caregiver*, *outlaw*, *magician*, *everyman* and *innocent*, their denotative meaning was examined on the basis of their definitions, provided in the online dictionaries: *The American Heritage Dictionary of the English Language* [Pickett, 2022], *Cambridge Dictionary* [Fletcher, 2025], *Longman Dictionary of Contemporary English* [Mayo, 2015], *Merriam-Webster's Online Dictionary* [Mish, 2025], *Oxford Learner's Online Dictionary* [Lea, 2025]. Additionally, the descriptions of the archetypal images of the Ruler, the Hero, the Sage, the Caregiver, the Outlaw, the Magician, the Everyman and the Innocent, laid out in *Mark and Pearson* [2001], were studied. A thematic sorting of the logical predicates inherent in the above-mentioned archetypal images was realized with the help of the basic propositional schemas, constructed according to the logic laid out in Zhabotynska [2010, pp. 80–86; 2013; 2018]. The examples of such basic propositional schemas, drafted for the archetypal images of the Hero, the Sage and the Outlaw, are presented below:

The HERO

- **the classification schema** “identified-HERO is classifier/genus”: genus = person: *a warrior, an idol*; genus = a fictional character: *a main character, a central figure*; genus = a mythical character: *a mythological/legendary figure, [often] a person of divine descent*.
- **the qualitative schema** “HERO is SUCH-quality”: such according to the manner of behaviour: *brave, energetic, disciplined, concentrated, determined, dexterous, strict, persevering, righteous, dedicated, rigorous, cruel*; such as perceived by others: *illustrious, good, bright, arrogant*; such according to the level of qualification: *competent, functional*; such according to self-perception: *self-assured*; such according to the emotional state: *depressed, sensitive to criticism, nostalgic*.
- **the state/process schema** “agent-HERO acts”: *shows great courage, risks/sacrifices his life, works hard, grows, stands firm till the end, tries to prove his value, looks for enemies, boasts*.
- **the contact schema** “agent-HERO acts on patient-SB/STH”: *fights with the injustice and flaws of the society, defeats the evil and misfortune, overcomes difficulties, protects innocent victims, cooperates with others*.
- **the contact schema + cause** “agent-HERO feels SMTH because of the cause-SB/STH”: *is afraid of being a helpless victim and losing; agent-SB feels SMTH because of the cause-HERO*: *admires him (very much/a great deal), exhibits extreme devotion to him, distinguishes/idealizes/celebrates him, regards him as a model or ideal, (often) honors as a divinity*.
- **the causative schema** “HERO-causer makes STH-factitive”: *does something very brave, performs a heroic deed/courageous act, achieves something great, does something new/good, enforces positive change, establishes peace*.
- **the locative schema** “agent-HERO is/exists THERE/location”: *in myths, legends, literary or dramatic works, films*.

• **the part-whole schema** “whole-HERO has part-property”: *a particular quality or skill, superior qualities in any field, (often) great/extraordinary strength, courage, great ability, noble qualities, a noble purpose, exceptional courage, fortitude, prowess and beneficence, fortitude, beauty, health, might, ability to make a hard choice, high standards, will power, values and convictions, distinct principles/morality, idealism, inspiration, obsession with victory, ability to change something in the world; “whole-HERO doesn't have/has insufficient part-property”*: *cunning*.

- **the ownership schema** “owner-HERO has/seeks owned-STH”: *conquers sth*.
- **the likeness/metaphor schema** “compared-HERO is as if metaphor-correlate”: *godlike*.

The SAGE

- **the classification schema** “identified-SAGE is classifier/genus”: genus = person: *a philosopher, a mentor*.
- **the qualitative schema** “SAGE is SUCH-quality: such according to the age: (especially/usually) *old, elderly*; such according to the experience: *mature, experienced*; such according to the degree of understanding of essential properties of life: *(very) wise, knowledgeable, profound, prudent, judicious, perceptive, skeptical*; such according to the level of recognition in the society:

distinguished, venerable, élite; such according to the manner of behaviour: serious, solemn, dogmatic; such as perceived by others: standoffish, torn from reality; such according to self-perception: self-confident.

- **the state/process schema** “agent-SAGE acts”: *reflects, shows keen perception, analyses his actions, thinks critically, learns, develops, contemplates, enlightens, tries to be objective, doubts.*
- **the contact schema + cause** “agent-SAGE feels SMTH because of the cause-SB/STH”: *savours his research.*
- **the contact schema + cause** “agent-SB feels SMTH because of the cause-SAGE”: *venerates, respects him.*
- **the causative schema** “SAGE-causer makes STH-factitive”: *expresses sound/good/calm judgement, exhibits wisdom, gives advice, advances his expertise, expresses his expert opinion, performs an important mission, tries to get to the truth.*
- **the state/process schema + mode of action** «agent-SAGE acts SO-mode of action”: *acts skillfully, in an exciting/innovative/confident/rational/competent way.*
- **the part-whole schema** “whole-SAGE has part-property”: *(great) experience, (spiritual/philosophical) knowledge, (profound) wisdom, intellect, analytical abilities, spirituality; “whole-SAGE doesn’t have/has insufficient part-property”: social attractiveness, charisma, sociability.*
- **the ownership schema** “owner-SAGE has/seeks owned-STH”: *seeks autonomy/freedom of action/decentralization.*

The OUTLAW

- **the classification schema** “identified-OUTLAW is classifier/genus”: *genus = person: a nonconformist, a rebel, a (habitual) criminal/transgressor, a fugitive; genus = a group of people: an organization, a group; genus = animal: a beast, a rogue animal (e.g., a horse).*
- **the qualitative schema** “OUTLAW is SUCH-quality: such according to the treatment of law: *lawless; such according to the treatment of traditions: unconventional, rebellious, devoted to unconventional values, leaning towards counterculture; such according to the manner of behaviour: rebellious, wild, disobedient, defiant of law, utterly free, hostile; such according to the emotional state: lonely, angry, embittered because of the suppression; such as perceived by others: (sexually) attractive, macho, romantic, dangerous, vicious, untamed, unmanageable, ungovernable, unfit.*
- **the state/process schema** “agent-OUTLAW acts”: *tries to avoid being caught, releases the energy of internal conflict, lets off steam, thinks in an alternative/creative way, seeks revenge, acts unethically.*
- **the state/process schema + instrument** “agent-OUTLAW acts with the help of STH”: *employs amoral/illegal methods.*
- **the state/process schema + locative + reason** “agent-OUTLAW acts THERE/location because of the cause-STH/SB”: *lives separately from the other parts of society/is hiding because of the wish to escape legal punishment.*
- **the contact schema** “agent-OUTLAW acts on patient-STH/SB”: *(especially in the past) has broken the law, defies law, rebels against established rules or practices, violates norms and taboos, ignores principles, extends the limits, fights with the establishment, protects the downtrodden, fights against the oppression, hides something, tries to destroy things that do not work, ruins himself, manipulates other people. “agent-SB acts on patient-OUTLAW”: excludes him from the benefit or protection of the law, bans/restricts/deprives/prohibits the outlaw, convicts him of a crime, punishes him, removes him from legal jurisdiction/society, makes him an outsider, persecutes him.*
- **the contact schema + cause** “agent-OUTLAW feels SMTH because of the cause-STH/SB”: *is excited by his own evil deeds, is enraged by public contempt, despises the existing government, is afraid of impotence/mediocrity; “agent-SB feels SMTH because of the cause-OUTLAW”: despises him, the outlaw shocks the society, causes discomfort, instills fear.*
- **the causative schema** “OUTLAW-causer makes STH-factitive”: *makes jokes, commits a crime, makes something illegal/unacceptable.*
- **the part-whole schema** “whole-OUTLAW has part-property”: *attractiveness, individuality, personal style (often a unity of the opposites), nationalism; “whole-OUTLAW doesn’t have part-property”: principles, constraints.*
- **the ownership schema** “owner-OUTLAW has/seeks owned-STH”: *seeks power.*

As long as a major share of contemporary political advertising is delivered in the audio-visual format, additional research aspects, including the phonetic realization of campaign ads, their visual component, incidental music, etc. come into the picture and should be attended to in relation to the archetypal images communicated by the candidates. Our study was based on the **campaign ads of the US presidential candidates D. Trump, J. Biden and K. Harris, voiced by themselves**, and released during the respective presidential campaigns in 2019–2024. Though not numerous compared with the majority of campaign ads, read by other speakers, these ones represent a quintessence of the politicians' personas and are a showcase of the archetypal images they strive to convey. The identification of the archetypal images, represented in campaign ads, was conducted according to the following algorithm:

1. The logical predicates, contained in the basic propositional schemas, developed for the archetypal images of the Ruler, the Hero, the Caregiver, the Outlaw, the Magician, the Everyman and the Innocent were **correlated with the semantics of the verbal means of political ads**. We proceeded from the assumption that in the text, semantic features that can be qualified as corresponding to certain archetypal images are contained in such carriers as words, phrases, clauses, sentences, supra-phrasal unities and even whole texts. A decision about the attribution of certain textual elements to a particular archetypal image was made on the basis of matches between their semantics and the semantics of the logical predicates of certain basic propositional schemas. In case of lexical units straddling several archetypal images, e.g., a lexeme *fight* is available both in the contact schema of the Outlaw (*fights with the establishment, fights against the oppression*) and the Hero (*fights with the injustice and flaws of the society*), a deeper contextual analysis of the circumstances and possible motivation behind the use of the lexeme was performed. As a result, the texts of campaign ads were segmented according to their attributions to certain archetypal images. For example, Biden's utterance *I started this campaign saying we're in the battle for the soul of the nation* [Joe Biden, 2020, Oct. 27] was segmented in the following way: an introductory component without attribution to any archetypal image (a neutral component) *I started this campaign saying*, a component with an attribution to the Hero *we're in the battle* (correspondence to logical predicates *fights with the injustice and flaws of the society, defeats the evil and misfortune*) and a component with an attribution to the Sage for the soul of the nation (correspondence to logical predicates *a philosopher; spiritual/philosophical knowledge*). Expert linguists, possessing general background knowledge about the political careers of D. Trump, J. Biden and K. Harris, obtained the instructions regarding the application of basic propositional schemas in the analysis of the texts of campaign ads. They studied the texts independently and provided their feedback. The authors, guided by these data in case of controversies, calculated the share of the extracts associated with certain archetypal images in each ad against the total number of words in the ad. This allowed us to establish the percentage representation of the archetypal images in the campaign ad.

2. In the interpretation of the archetypal senses in the texts of campaign ads we took into consideration **their possible additional accentuations with the help of rhetorical means, e.g., hyperbolae, antitheses, different types of repetitions, parallelism, inversions, etc.**

3. The **auditory analysis of phonetic features of the campaign ads was performed by the authors** who described the following parameters on the basis of the perceptual gradation scales provided in Kalyta [2001, pp. 97–98]. The authors proceeded from the idea, expressed in Kalyta [2001, pp. 32–33], that intonation, following the speaker's inner conscious and subconscious motions, can either support the semantics of lexical-and-grammatical complexes of campaign ads or act relatively independently, thus creating additional, sometimes conflicting associative senses. The segmental data were also taken into consideration, e.g., keeping to standard pronunciation or admitting certain regional features, emphatic prolongations of sounds, more informal adjustment phenomena, e.g., elisions, assimilations.

4. Considering the **essential role of incidental music in the formation of emotional background of campaign ads and its ability to support certain archetypal images or, vice versa, to discord with them**, the comments on the character of music in campaign ads were collected from a music expert. The expert was provided with numbered tracks of the incidental music of campaign ads, extracted with the help of the CapCut video editing tool, and tasked with listening to

the tracks and selecting the appropriate adjectives that describe the character of the tune, e.g., 'radiant', 'intriguing', 'bold', 'disturbing', 'enlightened', etc.

Naturally, the list of sources of associative archetypal senses in audio-visual campaign ads exceeds the ones that we focused on and may comprise the influence of other non-verbal means, e.g., kinesics, dress code, etc. In our analysis, we have made only occasional references to this.

Results and Discussion

Since campaign ads of the US presidential candidates are brief (typically within the range of 30 seconds to 4 minutes) and can be demonstrated to a great amount of viewers on mass media for innumerable times, the creators of campaign ads concentrate their efforts on promoting the desirable archetypal images of the candidates in order to secure their positive emotional perception by potential voters. Among the multiple samples of campaign ads, aired during the presidential election campaigns in the USA in 2019–2024, we selected the ones, voiced by the candidates themselves, thus making these ads a quintessence of their political agenda and chosen archetypal images. Typically, such ads are released in the beginning of the campaign to announce its launching, in the middle of it and in its final part, often shortly before the election day.

Presenting the semantic structure of the archetypal images as sets of basic propositional schemas has facilitated the identification of these images in the texts of the campaign ads and helped distinguish positive and negative features, encoded in their semantics. Results of this analysis, including the correlation of the archetypal images with the verbal means' semantics in campaign ads, the archetypal associations evoked by the ads' phonetic component and the adjectives describing the incidental music of the ads are provided in Table 2 below. In the columns listing the verbal share of particular archetypal images, the ones falling into the low representation zone (0–33.3%) are marked with a light-grey color, into the medium representation zone (33.4–66.6%) – with a grey color, and into a high representation zone (66.7–100%) – with a dark-grey color.

The results of the study, presented in Table 2, demonstrate that D. Trump, notable for his 2016 campaign's signature Outlaw image, in the analyzed 2020 ads demonstrates a tendency of drifting towards a more traditional set of archetypal images, including the Hero (54.1% in [Trump, 2020, Feb. 26], 28.0% in [Trump White House Archived, 2019, Dec. 22], 26.8% in [Donald J. Trump, 2020, Aug. 25], the Ruler (41.3% in [Donald J. Trump, 2020, Feb. 26] and 49.0% in [Donald J. Trump, 2020, Aug. 25]), the Sage (61.7% in [Trump White House Archived, 2019, Dec. 22]). These images are suitably supported both phonetically and in the perceived character of the accidental music (e.g., the Sage – mysterious, intriguing, inspiring; the Ruler – grandiose, exalted; the Hero – militant, heroic, appealing, etc.). Nevertheless, a share of the Outlaw image (10.3%, 4.6%, 20.7%) is still available in Trump's 2020 ads, and, in case of its larger 20.7% component, it is also supported on the phonetic level and by the incidental music (e.g., pushing, passionate, bold).

Table 2
Representation of the archetypal images on different levels
of the presidential commercials' actualization

Presidential candidate	Presidential campaign commercial	Representation of the archetypal image in the text		Archetypal images, evoked by the phonetic means	Adjectives, describing the incidental music
		archetypal image	share, %		
D.J. Trump	"Our Best Days Are Yet to Come" [Trump White House Archived, 2019, Dec. 22]	Sage	61.7	Sage, Ruler	mysterious, intriguing, lyrical, grandiose, inspiring, exalted
		Hero	28.0		
		Outlaw	10.3		
D.J. Trump	"Stronger" [Donald J. Trump, 2020, Feb. 26]	Hero	54.1	Hero	intriguing, mysterious, anxious, militant, heroic, appealing
		Ruler	41.3		
		Outlaw	4.6		

End of table 2

<i>Presidential candidate</i>	<i>Presidential campaign commercial</i>	<i>Representation of the archetypal image in the text</i>		<i>Archetypal images, evoked by the phonetic means</i>	<i>Adjectives, describing the incidental music</i>
		<i>archetypal image</i>	<i>share, %</i>		
<i>D.J. Trump</i>	“America First” [Donald J. Trump, 2020, Aug. 25]	Ruler	49.0	Outlaw, Hero, Ruler	pushing, passionate, exalted, lyrical, bold, grandiose
		Hero	26.8		
		Outlaw	20.7		
		Magician	3.5		
<i>D.J. Trump</i>	“He’s Back” [Sky News Australia, 2024, Aug. 13]	Outlaw	74.5	Outlaw, Hero	intriguing, sagacious, triumphant, grandiose, mighty
		Hero	18.2		
		Magician	6.7		
<i>D.J. Trump</i>	“Trump Was Right” [Jim Heath Channel, 2024, Aug. 15]	Outlaw	76.4	Ruler, Outlaw	impressive, radiant, exalted, rich, bold, religious
		Ruler	23.6		
<i>D.J. Trump</i>	“Never Quit” [Sky News Australia, 2024, Oct. 29]	Outlaw	42.0	Ruler, Outlaw	pushing, thrilling, grandiose, bold, cheerful, impressive
		Ruler	36.6		
		Hero	21.4		
<i>D.J. Trump</i>	“Liberation Day” [Jim Heath Channel, 2024, Nov. 4]	Outlaw	54.9	Sage, Outlaw, Hero	proud, confident, resolute, courageous, grandiose, mighty
		Ruler	40.4		
		Hero	4.2		
<i>J. Biden</i>	“America Is an Idea” [Joe Biden, 2019, Apr. 25]	Sage	62.5	Sage	tragic, sorrowful, sagacious, alarming, despaired
		Hero	37.5		
<i>J. Biden</i>	“Explained: How to Build Back Better” [Joe Biden, 2020, Aug. 8]	Sage	44.8	Hero, Sage, Everyman	confident, strong, fantastic, passionate, abrupt, energetic
		Caregiver	39.1		
		Ruler	16.1		
<i>J. Biden</i>	“Personal” [Joe Biden, 2020, Sep. 3]	Innocent	90.4	Innocent, Everyman	mysterious, detached, calm, careless, submissive, natural
		Caregiver	9.6		
<i>J. Biden</i>	“Sacred” [Joe Biden, 2020, Sep. 9]	Hero	81.2	Hero	abrupt, wrathful, causing fear
		Caregiver	18.8		
<i>J. Biden</i>	“Rising” [Joe Biden, 2020, Oct. 27]	Sage	80.0	Sage, Everyman	radiant, rich, good-natured, light, heartfelt
		Innocent	11.1		
		Hero	3.7		
		neutral	3.7		
<i>K. Harris</i>	“Kamala Harris Launches Her Campaign” [Kamala Harris, 2020, July 25]	Hero	69.6	Innocent, Everyman	pushing, noble, friendly, poetic, grandiose
		Sage	15.7		
		Caregiver	14.8		
<i>K. Harris</i>	“Fearless” [Kamala Harris, 2024, July 31]	Hero	87.7	Hero, Innocent	nervous, emotional, not likable
		Caregiver	12.3		
<i>K. Harris</i>	“Everyday” [Kamala Harris, 2024, Aug. 26]	Caregiver	74.3	Caregiver, Innocent	radiant, bright, festive, light, rich, calm, good-natured, pleasant, brave
		Hero	18.1		
		neutral	6.9		
<i>K. Harris</i>	“Full House” [Kamala Harris, 2024, Aug. 27]	Innocent	41.7	Everyman, Innocent, Caregiver	radiant, bright, festive, rich, delicate, vernal, calm
		Hero	35.4		
		Caregiver	22.9		
<i>K. Harris</i>	“Brighter Future” [Kamala Harris, Nov. 2]	Hero	40.8	Everyman, Hero Caregiver, Innocent,	restrained, submissive, conciliatory, pleading, fantastic, courageous
		Everyman	33.9		
		Caregiver	25.3		

Judging from the analyzed ads, upon Trump's own 2016–2020 presidential term, the tactics of displaying his own achievements in the office and a positive perspective tend to prevail over the tactics of discrediting and criticizing the opponents. The achievements are intensified with the use of Trump's signature epithets and hyperboles (e.g., *a truly incredible time, the best economy in our history, brand-new and beautiful jobs* [Donald J. Trump, 2020, Feb. 26], etc.). The openly insulting vocabulary of his first campaign, e.g., *a failed and corrupt political establishment; this corrupt machine; a global power structure [...] that have robbed our working class* [Team Trump, 2016, Nov. 6], etc., diminishes significantly in the texts he voices, or is replaced by the lexical units with **implicit assessment, lexical repetitions and negations, ironic use of the words with positive connotation in the negative context** (e.g., *Washington flourished, politicians prospered; Their triumphs have not been your triumphs* [Donald J. Trump, 2020, Aug. 25]).

On the prosodic level the use of mid-level tones creates the effect of prophesying and confidence in the inevitability of change. The share of the high falls remains significant, so part of the message is realized within the high register. Words with positive semantics, closely related to the Ruler archetypal image, e.g., *thrive, prosper, reinforce, form, America, Earth, jobs, wealth, bring back, determine, dreams, many* are made prominent with the help of the emphatic stress. Trump's specific rasping timbre demonstrates variations from angry and irritated shades, reminiscent of the Outlaw, to deeper, more dramatic, confident, triumphal and ecstatic ones, marking the Ruler and the Hero. The archetypal image of the Hero is additionally intensified by incidental music tuning in the Marvel Universe, e.g., in [Donald J. Trump, 2020, Aug. 25].

Compared with Trump's 2020 election campaign after his own term in the office, the 2024 election was more conducive to the exploitation of the populist Outlaw image by means of adverse criticism of the ruling establishment (e.g., *the more than a broken system, I will totally obliterate the Deep state* [Sky News Australia, 2024, Aug. 13]) – a return to a so called 'paranoid style in politics' (a term by R. Hofstadter). As is known, in the time of the political crisis which was the case in 2024, the voters may become specifically attracted to the right-wing populists, embodying the Outlaw image, due to their distinction from the more traditional candidates, their natural magnetism, perceived independence in decision making, expressive individuality and the promotion of nationalism.

Our results confirm that the share of the Outlaw image has grown substantially in 2024: 76.4% in [Jim Heath Channel, 2024, Aug. 15], 74.5% in [Sky News Australia, 2024, Aug. 13], 42.0% in [Sky News Australia, 2024, Oct. 29] and 54.9% in [Jim Heath Channel, 2024, Nov. 4], though the Ruler still constitutes an important share in certain ads, e.g., 40.4% in [Jim Heath Channel, 2024, Nov. 4] and 36.6% in [Sky News Australia, 2024, Oct. 29], while the Hero plays even more marginal role, not exceeding the low representation zone. The mention of struggling with the political establishment is intensified, compared with 2020, e.g., *a small group in our nation's capital has reached the rewards, our fight has only just begun* [Jim Heath Channel, 2024, Aug. 15]), emphasizing the importance of change, e.g., *that all changes, will be forgotten no longer* [Jim Heath Channel, 2024, Aug. 15]. The Ruler's image is shaped by means of Trump's description of his achievements as the president in 2016–2020, authorized by the use of *I*, e.g., *I first came into office, I cut taxes* [Sky News Australia, 2024, Oct. 29], emphasizing positive perspectives when choosing Trump – *we will determine the course of America, we'll make America great again* [Jim Heath Channel, 2024, Aug. 15]. Trump's achievements are typically hyperbolized, e.g., *for many, many years to come* [Jim Heath Channel, 2024, Aug. 15; Donald J. Trump, 2020, Aug. 25], *a growth like we've never seen before, greater than ever before* [Sky News Australia, 2024, Oct. 29], *bigger, better and stronger than ever before* [Jim Heath Channel, 2024, Nov. 4]. The boldest of such populist future prospects are reminiscent also of the Magician, e.g., Trump's notorious promise to end the war in Ukraine within 24 hours.

Though a certain parity between the words with positive and negative connotations is observed in Trump's 2024 ads, e.g., *inflation, destroyed, illegal immigrants, traffickers, drugs, gone to hell, forgotten against new jobs, growth, greatest economy in history*, the share of words with the semantics of fighting grows, compared with 2020, e.g., *fight for you with every breath (in my body), our fight* [Sky News Australia, 2024, Aug. 13]. The vocabulary is simple and often informal, e.g., *our country has gone to hell* [Ibid.], with the abundance of dynamic verbs like *came, cut, created, developed, make, fight*. The mentioned linguistic features, accompanying Trump's gripping fiery

statements, enhance the populist sensationalism of his calls and appeal to the emotional sphere of the voters.

Phonetically, the ads preserve most of Trump's earlier phonetic tendencies, including an insignificant number of dramatically lengthened vowels, e.g., *peeeeople*, *dreeeamed*, an unusual syntagmatic division into small tone-units with a considerable number of perceptual and physical pauses, as in the utterance in Figure 1 below:

I¹never² 'thought³ anything⁴ like⁵ this⁶ could⁷ happen⁸ | in A⁹ merica

Fig. 1. Graphic representation of intonation of D. Trump's utterance from the campaign ad 'He's back!' [Sky News Australia, 2024, Aug. 13].

Trump's timbre is dramatic, and, compared with his 2016 campaign ads, not aggressive and angry but, rather, cool, confident and, sometimes, ecstatic. Speech melody demonstrates the tendency towards the stately expansion of pitch range, the frequency of high tones, e.g., high level tones preceded by the ascending head, which on the whole facilitates the solemnity and dramatism of the utterance, as well as its existential, reflective conclusion, inherent, rather, to the sermon and poetry reading. The expressiveness of Trump's speech is achieved by means of the scandent and sliding heads use, as well as emphatic stress on intensifiers, as in *so (many people)*, *all (changes)*, *never*, *ever*. Incidental music in Trump's 2024 campaign ads does not present a discord with its verbal and phonetic components and is labelled as 'violent', 'passionate', 'pushing', 'inventive', 'popular', 'grand', 'swinging', 'cheerful', 'bright', 'aspiring', 'rich', 'religious'.

J. Biden's 2020 campaign ads show a consistent trend towards supporting the Sage archetype on the textual level: 80.0% [Joe Biden, 2020, Oct. 27], 62.5% [Joe Biden, 2019, Apr. 25], 44.8% [Joe Biden, 2020, Aug. 8]. In fact, the ideas concerning the course of economic development of the country, typically associated with the Ruler's sphere of competence, are presented in the light of innovation, technology and environmental concerns, which is reflected in the abundance of the Sage-related vocabulary, e.g., *innovation*, *research*, *development*, *clean energy economy*, *electric vehicles*, *cleanest fuel system*, *experts*, *science*, *competitive edge*, *new industries*. J. Biden's mature age matches perfectly with this archetypal image and signals maturity, spirituality, self-confidence and acquisition of a profound life experience. The omnipresence of the bookish words and special terminology in Biden's ads, contrasting with Trump's simple vocabulary, is explainable and acceptable for the Sage, e.g., *to prioritize*, *unvarnished*, *irreversible*, *exacerbated*, *existential challenge*, *eliminate*, *federal venture capital*, *low-interest financing*, *clean energy economy*. A series of rhetorical 'existential' questions can also be easily associated with the Sage, e.g., *Who we are? What we stand for? Who we are going to be?* [Joe Biden, 2020, Oct. 27].

Naturally, the Sage's considerable intellectual prowess provides him with a certain elitist air which may deprive him of social attractiveness and produce the impression of his detachment from the public, unsociability and arrogance. In Biden's ads any possible negative effect of the Sage image is counterbalanced with the archetypal images of the Caregiver (39.1% [Joe Biden, 2020, Aug. 8], 18.8% [Joe Biden, 2020, Sep. 9], 9.6% [Joe Biden, 2020, Sep. 3]), lexically supported by the themes of childcare, medical care, care of senior citizens, people with disabilities and Americans at large. The Innocent archetypal image accounts for 90.4% in [Joe Biden, 2020, Sep. 3] and 11.1% in [Joe Biden, 2020, Oct. 27] and provides an insight into J. Biden's family tragedy in [Joe Biden, 2020, Sep. 3]. The mentioned pool of archetypal images is energized by the Hero (81.2% [Joe Biden, 2020, Sep. 9], 37.5% [Joe Biden, 2019, Apr. 25], 3.7% [Joe Biden, 2020, Oct. 27]) upholding the causes of social security and moral values. It should be noted, that in the actualization of the Hero image J. Biden is, rather, forced to react to Trump's actions than strives for fight himself: *we're in the battle for the soul of the nation* [Joe Biden, 2019, Apr. 25; Joe Biden, 2020, Oct. 27], *a health crisis worsened by Trump*, *a climate crisis exacerbated by Trump* [Joe Biden, 2020, Aug. 8], *When I see the president of the United States try to eliminate this health care [...], that's personal to me, too* [Joe Biden, 2020, Sep. 3].

The data of the auditory analysis demonstrate that J. Biden's speech is marked with syntactically motivated syntagmatic division, precise didactic rhythm, moderate loudness and tempo, with deceleration on the important words or phrases. The archetypal image of the Sage is promoted also by Biden's specific timbre, correlating with his age and appearance, – experienced, enlightened, whispery, sad, tired, wise. J. Biden's utterances are often actualized within the narrowed pitch range, though certain words are highlighted, e.g., *better* sounds strong and confident in the utterance in Figure 2 below:

We (h)ave to ↗ build ↗ back `better

Fig. 2. Graphic representation of intonation of J. Biden's utterance from the campaign ad 'Explained: How to Build Back Better' [Joe Biden, 2020, Aug. 8]

Accidental rises typically mark the numerals which are abundant in Biden's texts. Terminal tones in campaign ads are chosen in line with the grammatical function of intonation. Still the rate of the falling tone direction change is variable, it can be actualized as a gently sloping one, suggesting thoughtfulness and initiation into mystery, or abrupt, conveying resoluteness. Frequent is a descending sliding head, which makes the utterance sound weighty and serious as in Figure 3 below:

A ↗merica ↗needs a ↗plan to 'solve` all ,of them;
In 'order to ↗build ↗back 'better

Fig. 3. Graphic representation of intonation of J. Biden's utterance from the campaign ad 'Explained: How to Build Back Better' [Joe Biden, 2020, Aug. 8]

The archetypal image of the Everyman is supported by Biden's modest and affable manner of behavior, his speech, full of adjustment phenomena, characteristic of informal speech, for instance, a constant elision of *h* in auxiliary verbs, swallowing certain words or parts of words, relaxed lengthening of the vowel sounds, e.g., *faaanned, souuul, taaax, maaask*.

The emotional and figurative attributes describing the incidental music of Biden's campaign ads connect it with the archetypal images of the Sage, e.g., it is 'tragic', 'sorrowful', 'sagacious', 'alarming', 'despaired' when he is expressing a deep concern about the outstanding moral choices of the nation; the pro-social images of the Caregiver – 'good-natured', 'affectionate', 'easy-going', 'light', the Innocent – 'light', 'tender', 'touching', 'obedient', 'lyrical'; a power-related image of the Hero – 'radiant', 'passionate', 'impetuous', 'pushy'.

A review of linguistic peculiarities of K. Harris' 2024 campaign ads demonstrates her strategic reliance on the archetypal image of the Hero, the share of which is significant in all her texts (87.7% [Kamala Harris, 2024, July 31], 69.6% [Kamala Harris, 2020, July 25], 40.8% [Kamala Harris, 2024, Nov. 2], 35.4% [Kamala Harris, 2024, Aug. 27], 18.1% [Kamala Harris, 2024, Aug. 26]). In addition, the politician relies heavily on the pro-social archetypal images, including the Caregiver which has a varying share in all the analyzed texts (74.3% [Kamala Harris, 2024, Aug. 26], 25.3 [Kamala Harris, 2024, Nov. 2], 22.9 [Kamala Harris, 2024, Aug. 27], 14.8% [Kamala Harris, 2020, July 25], 12.3% [Kamala Harris, 2024, July 31]), the Innocent (41.7% [Kamala Harris, 2024, Aug. 27]) and the Everyman (33.9% [Kamala Harris, 2024, Nov. 2]). It should be noted that the archetypal image of the Hero derives naturally from K. Harris' background as a district attorney, which assumes even more topicality in view of D. Trump's legal difficulties before the elections. As a result, the share of the vocabulary denoting fight is considerable, e.g., *fight (for the law), win, took on, we will end, struggle, sacrifice, crack down on, bring down*. The utterances, supporting the Hero image, have expressive intonation, with abundant high pre-heads, sliding heads, high falls, as in the utterances in Figure 4 below:

'This 'cam'paing § is a'bout ↗who ↗we`fight for, There
are `some people § who 'think we •should , be § a
'country of , chaos,| of , fear, | of , hate, -We be'lieve §
in the 'promise of A , merica § and -we're 'ready to
fight for it,-But ↗we are ↗not •going , back

Fig. 4. Graphic representation of intonation of K. Harris' utterance
from the campaign ad 'Fearless' [Kamala Harris, 2024, July 31]

Still, even in the ad 'Fearless' with the most significant Hero representation its phonetic features, sufficiently expressive and seemingly 'strong' in the beginning, are combined with a tremulous timbre and a weaker, breathy ending [b^hæk]. A broken voice, as in *We haven't yet quite reached all of those ideals* [Kamala Harris, 2024, Nov. 2], and occasional failure to make the words, attributed to the Hero, e.g., *fight* in [Kamala Harris, 2020, July 25; Kamala Harris, 2024, Nov. 2] sound strong enough, to some extent diminish their persuasive power, leaving K. Harris somewhere between delivering a heroic and a submissive message. Considering a significant dilemma that female politicians face in the USA, explained by Anderson [2002] as an attempt to strike a balance between authentic femininity and weakness, such vocal features may contribute to a perceived inability to stand the challenges of supreme power. Besides, a frequent use of the pronoun *we* for the solidarization with voters erodes the Hero image a bit due to the shared responsibility.

The expressiveness and solemnity of K. Harris' campaign ads in the Hero stylistics is achieved by means of varying the loudness from moderate to increased, the availability of accidental rises on intensifiers like *so, extremely, every, too, more*, the abundance of high falling and high rising tones, informal sliding heads. Besides, additional stress prominence is given to the words *exploited, we will end* [Kamala Harris, 2024, Aug. 27], *future* [Kamala Harris, 2024, Aug. 26], *dignity* [Kamala Harris, 2024, July 31]. The vowels are often lengthened, e.g., *meeeans, faaar, byyy, plaaans, laaarge, proooved, preseeerved, fffundamental, dreeeamed*. On the whole, K. Harris's speech timbre can be described as **cordial, melancholic, young, dramatic, sad, tremulous, straining**, at times passionate and enthusiastic, associated with the Hero and pro-social images: the Caregiver, the Innocent and the Everyman. Interestingly, in the contexts, connected with K. Harris's professional career in law, e.g., in *where no one is above law* [Kamala Harris, 2024, July 25] the timbre is, rather, competent and cool.

The archetypal image of the Caregiver is a natural component of K. Harris's image as a female Democratic candidate. In her campaign ads the functions of the Caregiver are consistently authorized with the pronoun *I*, e.g., *I will make it a top priority to bring down costs, under my plan, I will help families* [Kamala Harris, 2024, Aug. 26]. In fact, even the combination of *I* with the words possessing heroic semantics, e.g. *I took on a big bank who exploited people in a housing market, I will fight for a law that cracks down on these practices, I will fight to give money back to working and middle class Americans* [Kamala Harris, 2024, Aug. 27] is also connected rather with the conceptual sphere of social change than with the inner political or outer geopolitical struggle. When K. Harris appeals to her own experience – *for most of my childhood, I was a teenager* [Kamala Harris, 2024, Aug. 27] as a preamble to speaking about the accommodation problems of American families, both the text and accompanying paraverbal features give rise to the associations with innocence, youth and dependence regarding the politician herself, inherent in a somewhat inferior or stereotypical family role of the daughter. The incidental music accords with the archetypal image of the Hero – 'radiant', 'brave', 'festive', 'rich', 'courageous', 'pushing', 'grandiose', 'bright'; the Caregiver – 'good-natured', 'light', 'pleasant', 'friendly', 'noble'; the Innocent – 'vernal', 'nervous', 'emotional', 'calm', 'restrained', 'submissive', 'conciliatory', 'pleading'.

Conclusion

The review of the implications of the Jungian conception of archetypes for the interdisciplinary studies of political advertising allowed us to conclude that the archetypes are abstract cognitive models underlying instinctual drives, based on genetically or socially promoted positive and negative experiences. Feeding on the psychic energy of the unconscious, archetypes evoke certain archetypal patterns in the addressees' minds, inclining them towards particular emotional states (e.g., anxiety, confidence, admiration, sympathy) and, accordingly, towards certain ways of thinking and acting. Archetypal images like the Ruler, the Sage, the Caregiver, the Outlaw, etc. are projections of the important social functions, attributed to the politicians, and archetypal associations connected with these images and respective emotional states may be triggered by the verbal and non-verbal complexes in audiovisual political advertising.

The analysis of the lexical-and-semantic representation of the archetypal images in presidential campaign ads was performed by the experts with the help of previously developed sets of basic propositional schemas, providing an outline of the images of the Ruler, the Hero, the Sage, the Outlaw, the Caregiver, the Magician, the Everyman and the Innocent. The results of the analysis demonstrated Trump's reframing of his signature 2016 Outlaw image into a duo of the Ruler and the Hero in 2020, and back into the Outlaw image in 2024, with the Ruler and the Hero shifted to the background. Biden's exploited set of archetypal images in 2020 includes the domination of the Sage and a bit lesser share of the Hero, with a softening effect of the Innocent and Caregiver share. Eventually, K. Harris's texts present a substantial predominance of the Hero, with a supportive role of the Caregiver. The same archetypal images are interpreted by the candidates with a certain variance, e.g., D. Trump's Hero is concerned with glory and securing American values, J. Biden's Hero aspires to promote social security and universal moral values, while K. Harris's Hero addresses the issues of justice, human rights and defends social programs.

The idea that phonetic means of campaign ads may either support the archetypal agenda of the verbal message or discord with it, bringing about certain undesirable associations, was confirmed. Trump's commercials demonstrate general correspondence between the textual archetypal choices and the message phonetic realization. In Biden's ads, except the concordance between lexical and phonetic shaping of the archetypal senses, an additional advantageous archetypal image of the Everyman is promoted by phonetic means, specifically segmental ones (elisions, assimilations, etc.). In K. Harris's ads the promoted archetypal image of the Hero is weakened by the peculiarities of her speech delivery, e.g., a quavery, tremulous timbre erodes the Hero's verbal message, as well as submissive and pleading notes in the incidental music.

A complex analysis of the verbal and non-verbal means of representing archetypal images in audiovisual advertising can be further employed in the studies of various media discourses, for instance, in examining the archetypal trajectories of politicians who took part in several campaigns, their gender- and age-related archetypal choices, comparing the presidential candidates' profiles. Additional procedures may be introduced to objectify the text analysis data, such as inter-expert variability assessment, development of the algorithms for computer-assisted or AI analysis, etc.

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VERBAL AND NON-VERBAL MEANS OF ARCHETYPAL IMAGES REPRESENTATION IN THE US PRESIDENTIAL CAMPAIGN ADS

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In recent years, a considerable upsurge of the interdisciplinary research of the means of suggestive influence, exerted on the electorate through various products of political discourse, has been displayed. Though there have already been attempts to employ the Jungian conception of the archetypes in the studies of politicians' personas, they were mostly concentrated in the sphere of analytical psychology, sociology and political marketing. At the same time, few attempts have been made to apply linguistic methods to the identification of the politicians' archetypal images encoded in their campaign ads, specifically audiovisual ones, where the interaction of means of different language levels and non-verbal means should be taken into consideration.

The paper *aims* at identifying the specificity of verbal and non-verbal means interaction while actualizing archetypal images, embodied by the US presidential candidates in their campaign ads to project a suggestive influence on the voters. This aim is achieved by means of fulfilling the following tasks: summing up the scientific views on the archetypes as universal mental forms, represented in certain archetypal images; outlining a set of archetypal images, serving as the conductors of the suggestive influence on the voters;

reviewing the semantics of the archetypal images presented by the English lexemes *ruler, hero, sage, outlaw, magician, caregiver, everyman, innocent*; identifying the nomenclature of lexical-and-semantic and phonetic means actualizing the archetypal images in the US presidential campaign ads of J. Biden (2020), D.J. Trump (2020, 2024) and K. Harris (2024), as well as the peculiarities of their interaction. The following *methods* were applied to achieve the aim and the tasks of the study: a hypothetico-deductive method, which allowed us to identify the key desirable features of a presidential candidate and divide them into a pro-social and power-related types; the analysis of the dictionary definitions of lexemes nominating the archetypal images, as well as the respective archetypes' descriptions by M. Mark and C. Pearson; outlining the sets of logical predicates, characteristic of the analyzed archetypal images, and their further thematic sorting into basic propositional schemas; the establishment of semantic correlation between the schemas' content and the texts of political ads on the basis of words, phrases, sentences and whole texts; a linguo-stylistic analysis of the campaign ads samples; their contextual analysis in cases when finding the correlation between the semantics of an archetypal image and the text of the ad requires additional background knowledge; a perceptual analysis of the campaign ads phonetic realization and the character of their incidental music to assess their ability to support the archetypal images, projected on the textual level.

Sets of basic propositional schemas, formed to outline the semantics of the following archetypal images: the Ruler, the Hero, the Sage, the Caregiver, the Outlaw, the Magician, the Everyman and the Innocent, served a theoretical basis for their identification in the texts of the US presidential candidates' campaign ads. It was revealed that the effective predictions of the encoded archetypal images' emotional influence on the addressees, can be performed exclusively due to the analysis of a complex interaction of the campaign ads' verbal and non-verbal means. Phonetic means of segmental and supra-segmental levels can support the archetypal images, encoded in the texts of ads, discord with them, emphasize their unpleasant negative aspects and actualize certain archetypal images, unforeseen in the text of the ad.

The study of the selected samples of the US presidential candidates' campaign ads demonstrated that the leading archetypal images conveyed by D. Trump include the Ruler and the Hero (2020) and the Outlaw (2024), and that of J. Biden – the Sage and the Hero (2020), and by K. Harris – the Hero and the Caregiver (2024). The auditory analysis of the campaign ads' phonetic means showed that they support the textual archetypes in D. Trump's and J. Biden's ads, help to manifest additional archetypal image of the Everyman in J. Biden's ads, mostly through segmental means, and produce a certain discord between the textual image of the Hero and its phonetic actualization in K. Harris' ads. A suggested complex analysis of verbal and non-verbal means' interaction in the process of the archetypal images actualization can be employed in the linguistic research of audiovisual products of political and advertising discourses to identify the encoded archetypal images and predict their possible positive and negative suggestive influence on the public.

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