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**LINGUISTIC MEANS OF EXPRESSING POSITIVE HUMAN EMOTIONS
IN ENGLISH PUBLICIST TEXTS**

8.035 “Philology (Applied Linguistics)”

Qualifying thesis for obtaining Educational Master’s Degree

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ABSTRACT

In recent decades, there has been a growing interest among linguists in the problem of emotions, because language has been studied not as a closed system, but as a system of which a person is an element. The human factor in language also includes human emotions.

The work aims to study the language means of expressing positive human emotions in English publicist texts. The object of the study is positive emotions in the texts of journalism. The subject of the research is the mechanisms involved in the representation of emotions in publicist texts.

The language material of the study includes articles from English-language online newspapers “New York Times”, “Washington Post”, “Associated Press”, “USA Today”, “Atlanta Journal Constitution”, “Christian Science Monitor”, “Denver Post” during the period from 2010 till 2022. 657 contexts of emotion verbalization have been identified for the analysis.

The scientific novelty of the research lies in the fact that it represents an attempt to comprehensively study the linguistic means for realizing emotions in the publicist text. In particular, the work reveals a wide range of linguistic means used to represent emotions and emotional states in the English-language journalistic text; the correlation of different linguistic means of conveying emotions in the journalistic text is analyzed; the linguistic means of representing the main positive emotions in the English media text are systematized.

The analysis of the factual material has led to the conclusion that positive emotions in journalistic texts are most widely verbalized through lexical units, which constitute 67% of all the means used to denote positive emotions. Phonetic and morphological means are used much less in journalistic texts, while syntactic means are represented by the least number of examples.

The analysis of English-language newspaper articles shows that verbal units include lexemes, phrases that nominate laughter, describe the speaker’s intonation

and voice. The emotional context of speech also includes pauses. The analysis of the research material showed that pauses signalling a person's positive emotions are indicated in journalistic texts by graphic means – ellipses and dashes. The intonation of speech is conveyed by exclamation marks or their repetition.

Morphological means of expressing positive emotions in the journalistic text are represented at two levels: at the morphemic level – in the form of the so-called “expressive-evaluative” morphemes; at the actual morphological level – through the words of the category of state, modal words, particles, interjections, onomatopoeias. The research revealed the usage of diminutive morphemes, interjections and onomatopoeias. The use of suffixes -e, -y, -let, -kin creates positive connotations, causing positive emotions. The journalistic text also contains onomatopoeias, which are used to convey emotions and feelings. Interjections expressing positive emotions in journalism nominate: 1) joy, admiration; 2) exaltation, inspiration; 3) exhilaration, joyful excitement; 4) sympathy, friendly attitude; 5) relief; 6) satisfaction; 7) approval. Interjections include a wide range of pleasant emotions.

Lexical means of expressing positive emotions in English journalism are represented by four types of nomination with the help of a keyword: 1) substantive, 2) verbal, 3) adjectival and 4) adverbial. The most numerous are the means of substantive (44%) and adjectival (27%) nomination. The verbal nomination is less numerous (20%). The least represented is the adverbial nomination (9%).

Syntactic means are the least represented mode of expressing positive emotions in publicist texts. Exclamatory, interrogative, elliptical, inverted sentences are used to verbalize emotions at the syntactic level. Among the syntactic stylistic means that verbalize positive emotions in the journalistic text, we have identified inversion, epiphora, gradation, antithesis, rhetorical question, enumeration, anaphora.

Keywords: positive emotion, verbalization, publicist text, phonetic means, morphological means, lexical means, syntactic means

АНОТАЦІЯ

В останні десятиліття серед лінгвістів зростає інтерес до проблеми емоцій, адже мова вивчається не як замкнута система, а як система, складовою якої є людина. Людський фактор у мові включає в себе і людські емоції. Специфіка мовного втілення переживань, емоцій, емоційних станів широко вивчалася в лінгвістиці.

Метою роботи є дослідження мовних засобів вираження позитивних емоцій людини в англійськомовних публіцистичних текстах. Об'єктом дослідження є позитивні емоції в текстах публіцистики. Предметом дослідження є мовні механізми, що беруть участь у репрезентації емоцій у публіцистичних текстах.

Мовним матеріалом дослідження слугували статті з англійськомовних інтернет-видань “New York Times”, “Washington Post”, “Associated Press”, “USA Today”, “Atlanta Journal Constitution”, “Christian Science Monitor”, “Denver Post” за період з 2010 по 2022 роки. Для аналізу було відібрано 657 контекстів вербалізації емоцій.

Наукова новизна дослідження полягає в тому, що воно є спробою комплексного вивчення мовних засобів реалізації емоцій у публіцистичному тексті. Зокрема, у роботі виявлено широкий спектр мовних засобів, що використовуються для репрезентації емоцій та емоційних станів в англійськомовному публіцистичному тексті; проаналізовано співвідношення різних мовних засобів вираження емоцій у публіцистичному тексті; систематизовано мовні засоби репрезентації основних позитивних емоцій в англійськомовному медіатексті.

Аналіз фактологічного матеріалу дозволив зробити висновок, що позитивні емоції в публіцистичних текстах найчастіше вербалізуються за допомогою лексичних одиниць, які становлять 67% від усіх засобів, ужитих на позначення позитивних емоцій. Фонетичні та морфологічні засоби

використовуються в публіцистичних текстах значно менше, а синтаксичні представлені найменшою кількістю прикладів.

Аналіз англійських газетних статей показує, що до вербальних одиниць належать лексеми, словосполучення, які номінують сміх, описують інтонацію та голос мовця. Емоційний контекст мовлення включає також паузи. Аналіз матеріалу дослідження показав, що паузи, які сигналізують про позитивні емоції людини, позначаються в публіцистичних текстах графічними засобами - багатокрапками та тире. Інтонація мовлення передається знаками оклику або їх повторенням.

Морфологічні засоби вираження позитивних емоцій у публіцистичному тексті представлені на двох рівнях: на морфемному рівні – у вигляді так званих «експресивно-оцінних» морфем; на власне морфологічному рівні - через слова категорії стану, модальні слова, частки, вигуки, ономатописи. Дослідження виявило вживання зменшувально-пестливих морфем, вигуків та ономотопів. Використання суфіксів -e, -y, -let, -kin створює позитивну конотацію, викликає позитивні емоції. У публіцистичному тексті також зустрічаються ономатописи, які використовуються для передачі емоцій та почуттів. Вигуки, що виражають позитивні емоції, у публіцистиці номінують: 1) радість, захоплення; 2) піднесення, натхнення; 3) схвильованість, радісне збудження; 4) симпатію, дружнє ставлення; 5) полегшення; 6) задоволення; 7) схвалення. Вигуки включають широкий спектр позитивних емоцій.

Лексичні засоби вираження позитивних емоцій в англійській публіцистиці представлені чотирма типами номінації за допомогою ключового слова: 1) субстантивною, 2) дієслівною, 3) прикметниковою та 4) прислівниковою. Найчисельнішими є засоби субстантивної (44%) та ад'єктивної (27%) номінації. Дієслівна номінація менш чисельна (20%). Найменш представленою є прислівникова номінація (9%).

Синтаксичні засоби є найменш представленим способом вираження позитивних емоцій у публіцистичних текстах. Для вербалізації емоцій на

синтаксичному рівні використовуються окличні, питальні, еліптичні, інвертовані речення. Серед синтаксичних стилістичних засобів, що вербалізують позитивні емоції в публіцистичному тексті, ми виявили інверсію, епіфору, градацію, антитезу, риторичне запитання, перелічення, анафору.

Ключові слова: позитивна емоція, вербалізація, публіцистичний текст, фонетичні засоби, морфологічні засоби, лексичні засоби, синтаксичні засоби.

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INTRODUCTION

The anthropological approach to language study, which has prevailed in the humanities, particularly in linguistics in recent decades, allows considering linguistic phenomena in close connection with the individual, his/her culture, mindset, and cognitive and practical activities. Modern linguistic research is characterized by an increased interest in studying human representation in language.

By their nature, emotions are the object of study of many scientific disciplines (psychology, psychiatry, physiology, anthropology, philosophy, sociology, linguistics, etc.) and are a point of intersection of these sciences. However, they can only do with their own internal methods in research in this area and have to resort to the materials and conclusions of other sciences. Therefore, the study of emotions is currently interdisciplinary.

In recent decades, there has been a growing interest among linguists in the problem of emotions, because language has been studied not as a closed system, but as a system of which a person is an element. The human factor in language also includes human emotions. The specificity of the linguistic embodiment of experiences, emotions, emotional states has been extensively studied in linguistics.

Linguists are interested in emotional states and their evaluation, linguistic and cognitive aspects of representing emotional states, semantic features of the textual embodiment of emotional states [12; 2; 37], means of conveying a person's emotional state in a literary text [1; 28; 29; 30; 31], linguistic designation of mental states by a certain part of speech [8; 16; 17]. However, according to a number of researchers, the word itself, as a stylistically and semantically rich category, has significant opportunities for their depiction in various aspects and shades [22].

Scholars are increasingly paying attention to gender differences in the expression of emotions in language, gender influence on the verbalization of emotional state, the study of which in each paradigm opens up new prospects for

studying this phenomenon [31; 32; 42; 44; 56]. Emotions are inextricably linked with the subject who feels them and the object that causes them.

Despite the abundance of studies dealing with emotions, their linguistic representation and features still need to be studied, which determines the relevance of the research topic. The problem is so multifaceted that it cannot be exhausted by existing studies and requires further development.

The relevance of the work is determined by the lack of works that study the verbalization of emotions in journalistic texts and the need to study the multilevel linguistic expression of positive emotions. The topicality of the study is also due to the fact that the consideration of problems related to understanding the natural processes of language use is currently at the forefront of linguistic research and consists in the need for a more profound study of language representation of emotions. In this regard, a more detailed study of the linguistic means of implementing emotions in a journalistic text is of particular importance, which reflects the linguistic and cultural specifics of the emotional sphere in language.

The work **aims** to study the language means of expressing positive human emotions in English publicist texts.

In accordance with the purpose of the study, the following **tasks** are posed:

- to describe the problem of emotions and their classifications as well as the category of emotivity in linguistic research;
- to outline the methodology of researching emotions in language;
- to analyze the ways of verbalizing positive human emotions in speech;
- to study phonetic, morphological, lexical, and syntactic means of expressing positive emotions in English media texts.

The object of the study is positive emotions in the texts of journalism.

The subject of the research is the mechanisms involved in the representation of emotions in publicist texts.

The **language material** of the study includes articles from English-language online newspapers “New York Times”, “Washington Post”, “Associated Press”,

“USA Today”, “Atlanta Journal Constitution”, “Christian Science Monitor”, “Denver Post” during the period from 2010 till 2022. 657 contexts of emotion verbalization have been identified for the analysis (contexts representing phonetic means of emotion verbalization, lexical units nominating emotions, as well as morphological means and syntactic constructions actualizing emotions in the journalistic text).

To solve the assigned tasks, the following research **methods** have been used: descriptive-analytical, structural-semantic, comparative-summarizing method, method of contextual analysis, elements of quantitative calculations of the identified means that verbalize emotions in the text.

The **scientific novelty** of the research lies in the fact that it represents an attempt to comprehensively study the linguistic means for realizing emotions in the publicist text. In particular, the work reveals a wide range of linguistic means used to represent emotions and emotional states in the English-language journalistic text; the correlation of different linguistic means of conveying emotions in the journalistic text is analyzed; the linguistic means of representing the main positive emotions in the English media text are systematized.

The **theoretical significance** lies in the fact that the results of the research can contribute to the clarification of data on the ways of linguistic representation of emotions in English, on the nominative and communicative aspects of emotion expression, as well as to the further development of scientific understanding of the discursive specificity of emotion expression as an integral part of communicative behavior. The provisions and conclusions of the work complement the existing research on the problem of expressing emotions in language and prove the need for further analysis of journalistic texts, the style characteristic of which is the actualization of expressive language means or the actualization of emotions.

The **practical significance** of the study lies in the possibility of applying the research results in teaching a practical course of English, in a lecture course on text linguistics. The materials presented and the data obtained can be recommended for use in practical classes on teaching spoken language, in the practice of teaching text

analysis, in the creation of corresponding teaching aids, as well as in writing academic theses.

The **structure** and scope of the work are determined by its purpose and objectives. The study consists of the introduction, three chapters, conclusions and references.

The introduction motivates the choice of the object of study, substantiates the relevance of the chosen topic, reveals the scientific novelty of the work, its theoretical significance and practical value; defines the subject, object, aim and main objectives of the study, indicates the research material.

Chapter 1 “Theoretical and Methodological Foundations of Studying Positive Emotions in Language” describes the issue of emotions and their classifications, the category of emotivity in linguistic research. It also focuses on the differentiation of categories “emotionality”, “emotivity”, “expressiveness” and “evaluation”.

Chapter 2 “Methodological Basis of the Research” outlines the methodology for studying emotions in language and the ways of verbalizing positive human emotions in speech.

Chapter 3 “Linguistic Means of Expressing Positive Human Emotions in English Media Texts” deals with phonetic, morphological, lexical, and syntactic means of expressing positive emotions in English journalism.

Conclusions summarize the research results.

CHAPTER 1

THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF STUDYING POSITIVE EMOTIONS IN LANGUAGE

1.1. Emotions and their classifications

Emotions are a multifaceted phenomenon characterized by subjectivity and dynamism, complicating the process of their mediation in speech. A person's emotions are part of his/her objective reality. Psychological state, feelings, sensations and emotions are reflected both in speech and in text. The analysis of emotive language means and the mechanism of their influence on a person is of great interest for further research in this sphere.

Emotions are an integral internal component of the individual essence of a person. From a scientific perspective, the concept of "emotion" is an adjacent object of research of two branches of science – psychology and linguistics. To better understand the patterns of verbal embodiment of emotion, scholars consider the mechanism of functioning of this concept from a psychological and linguistic perspectives.

In the field of psychology, emotion is a biologically adaptive mechanism that results from the analysis of the interrelation with the surrounding environment. However, not all evaluation criteria are based on faith: some of them affect emotions without touching cognitive processes, while others pass through them.

There are two viewpoints of researchers on the general emotional functioning: some consider emotions as a result of biological [9, p. 165] and physiological processes, others – as a result of psychological processes [21, p. 87].

Subjective experience of emotional states and their verbal description is the basis of emotional functioning. Emotions and feelings determine the direction of actions, thoughts and stimuli, influence the process of perception and thinking, as well as activate and motivate most aspects of human behavior.

There have been several attempts to classify emotions in the history of their study. However, the classification of emotions that would be suitable for all the researchers does not exist, and the currently existing classifications differ significantly from each other. Scholars believe that the universal classification of emotions is impossible to be created.

Human emotions are multifaceted and subtle human reactions to physical and social environment and, therefore, they can be classified according to many criteria. In the course of human impact on the outside world and on other people, as well as in the result of the impact of the world on a person, emotional responses become more complex and developed. This proves that emotions cannot be classified according to a single criterion.

In addition, one of the difficulties in the classification of emotions is that the term “emotion” is a complex phenomenon combining different aspects: emotional states and emotional reactions [46, p. 4].

However, despite the controversial aspect of treating emotions, we can point to the main tendencies in the works of various authors and to mention some well-known classifications, grouping the variety of emotions into certain categories.

N. V. Vitt proposed a classification of emotions on different grounds. According to her classification, the emotions are classified 1) on the basis of their external manifestation and expression; 2) according to their characteristics of intensity (strong, weak, intermediate emotions); 3) with regard to their distribution into positive and negative; 4) according to the direction of emotions; 5) according to their objective indicators – physical and physiological; 6), depending on the level of social level of development of emotional expression [cited in 32, p. 148].

Anna Wierzbicka classifies the types of emotions as follows: 1) emotions associated with “bad things” (*sadness, unhappiness, distress, sorrow, grief, despair*); 2) emotions associated with “good things” (*joy, happiness, contentedness, pleasure, delight, excitement*); 3) emotions associated with people who have committed bad deeds that cause a negative reaction (*fury, anger, rage, wrath, madness*); 4) emotions

associated with thinking about oneself, self-esteem (*remorse, guilt, shame, humiliation, embarrassment, pride, triumph*); 5) emotions associated with the attitude towards other people (*love, hate, respect, pity, envy*) [59].

According to their nature, emotions are divided into fundamental (basic) and secondary. Attempts to define a set of basic emotions have a long tradition in foreign linguistics. They have been made by many psychologists including the Western theorists who recognize the existence of basic emotions P. Ekman, U. Friesen [43], N. Frijda [46], R. Plutchik [55], U. MacDowell [52].

Primary (basic) emotions are those elementary emotional processes that constitute the whole diversity of human emotional life, that is, these are emotions that are inherent in all people and which are equally manifested in representatives of different cultures living on different continents. Basic emotions are innate and form the basis for the formation of more complex emotional processes, states and emotional-personal qualities [31, p. 26].

Basic emotions are determined by the following criteria: a) conditioned by evolutionary and biological processes; b) specific nervous substrates; c) basic emotion is accompanied by specific anxieties of the individual; d) expressive specific configurations of facial expressions; e) promotion of human adaptation and the implementation of the influence that motivates and organizes the influence. These criteria encompass such emotions as “joy”, “sadness”, “anger”, “disgust”, “contempt” and “fear”. This list also includes the emotion of “shame”.

Researchers offer various lists of basic emotions, but there is no single and generally accepted one yet.

In 1972, anthropologist Paul Ekman and his colleagues published an article that described what they determined are the six basic emotions felt by all humans. These basic emotions – surprise, fear, happiness, sadness, anger and disgust – have been cited often by researchers as the basis for all human emotions. Ekman and colleagues used universal facial reactions as the method for including these six emotions.

P. Ekman defines the characteristic features of basic emotions: 1) clearly expressed intensity (excessive manifestation of a person's experience of joy, grief, fear, etc.); 2) limited duration, due to the time of direct action of the cause or recall of it; 3) awareness of the cause of the emotion; 4) connection with a specific object, circumstance (listening to a specific piece of music, reading a specific book, meeting a person, buying a specific thing); 5) polarity (opposite in quality of experience emotions form pairs: “joy” and “sadness”, “anger” and “fear”, “pleasure” and “disgust”) [43, p. 58].

Z. Kövecses proposed a linear scale of emotions that reflects the entire continuum of emotional manifestations: “love”, “joy”, “surprise”, “fear”, “suffering”, “anger”, “disgust”, “contempt” [48].

Robert Plutchik offers a three-dimensional model that is a hybrid of both basic-complex categories and dimensional theories. It arranges emotions in concentric circles where inner circles are more basic and outer circles more complex. Notably, outer circles are also formed by blending the inner circle emotions. Plutchik’s model emanates from a circumplex representation, where emotional words were plotted based on similarity [55, p. 35].

W. Gerrod Parrott’s central interest is the nature of human emotion. His published work has focused on three areas: philosophical and historical approaches to the concept of emotion; emotional social foundations and functions, including such social emotions as embarrassment, shame, guilt, envy and jealousy; and the influence of emotion and emotional self-regulation on thought [54, p. 56]. Parrott has developed a tree-structured list of emotions.

It should be admitted that the designation of emotions is a rather complicated phenomenon. In conversational practice, we often use the same word to refer to different experiences, so that the exact nature of the experience becomes clear only from the context. At the same time, the same emotion can be denoted by different words. Nevertheless, the study of linguistic means of expressing emotions seems to be a necessary step in the research process, which aims to make the most complete

picture of verbalizing emotions in the text.

Secondary emotions, based on more complex processes, are accompanied by significant physiological changes and combine the basic ones in various combinations [31, p. 28].

Among the secondary emotions N. Hranko distinguishes the following:

1) altruistic emotions – caused by the need for assistance, help, patronage for other people;

2) communicative emotions, the source of which is the need for communication, but not every emotion that arises in communication is communicative;

3) gloric emotions – are associated with the need for self-affirmation, fame, with the desire to gain recognition, honor; otherwise, negative emotions arise, which is manifested in the feeling of wounded ego, pride and superiority, the desire to take revenge;

4) practical emotions, the prerequisite of which is the connection with the success or failure of the activity, with the desire to succeed in work, the presence of difficulties, which is expressed in feelings of tension, enthusiasm for work, admiration of the results of one's work, pleasant fatigue, satisfaction that the day was not in vain;

5) pugnacious emotions, based on the need to overcome dangers, which encourages to fight;

6) romantic emotions – associated with the desire for everything unusual;

7) intellectual emotions – caused by a desire to organize information, to achieve “cognitive harmony”, rather than just the need for new information;

8) aesthetic emotions – reflect the human need for harmony, beauty; they do not arise autonomously, as they intertwine different emotions;

9) hedonistic emotions – related to the satisfaction of the need for bodily and mental comfort;

10) acquisitive emotions – most often experienced by people with a pronounced interest in accumulation, collecting, buying things [7, p. 247].

These classifications of primary (basic) and secondary emotions indicate that in modern science there is no single criterion for the division of emotions. Different criteria, according to which classifications of emotions are developed, are the reason that either not all emotions are included in the classifications, or the same emotions are repeated in different groups, which once again proves the lack of a unified classification of emotional states.

1.2. The category of emotivity in linguistic research

The focus of our study will be the linguistic expression of emotions, namely the verbalization of emotions in modern publicist texts. Since the phenomenon of emotions is ontologically complex due to its physiological and social significance, there is no doubt that linguistics alone cannot provide an exhaustive analysis of language, including emotivity as one of its systemic characteristics. The phenomenon of emotions requires an integrated approach to its study and comprehension of the research results in related sciences.

There is a huge amount of research on emotions in philosophy, logic, medicine, psychology, physiology, sociology, neurophysiology, sociolinguistics, etc. Thus, a unified definition of this phenomenon, as well as a general classification and nomenclature of emotions is impossible. The terminological definition of emotions differs depending on the science, the independent object of which they are, as well as on the difference of views on the nature of emotions. Thus, the psychological literature still uses a number of terms for emotions, which sometimes interchange each other. Such a discrepancy may be explained by the fact that emotions are often considered without connection with the structure and level of the activity they regulate, as well as without clear delineation into different, genetically and functionally distinct subclasses, which are feelings, experiences, affects, and

emotions proper [2, p. 4]. In this regard, scholars argue that terminological differences are to some extent already embedded in everyday language, which allows, for example, to call “fear” an emotion, affect, feeling and even sensation [37, p. 135].

According to Joseph E. LeDoux and Richard Brown, human emotions and feelings are primarily associated with consciousness and are mediated by cognition, which is a reflection of the philosophical aspect of feelings [50, p. 66]. Their linguistic aspect is manifested in the fact that feelings can be more or less adequately expressed by the semantics of linguistic elements. At the same time, the linguistic aspect of emotionality is central; the data obtained in the study of other aspects objectifies the semantic interpretation of emotionality [50, p. 66].

However, before proceeding to the consideration of the emotionality in language and text, we consider it necessary to clarify the various terms related to the emotional sphere, and, first of all, to dwell on the terms “emotions” and “feelings” and try to define the difference between them.

The words “emotion” and “feeling” are often used as synonyms, although these concepts differ from each other in psychology. According to A Dictionary of Psychology edited by Andrew M. Colman, emotions are “any short-term evaluative, affective, intentional, psychological state, including happiness, sadness, disgust, and other inner feelings” [61]. They are a special class of mental processes and states associated with instincts, needs and motives and reflect in the form of direct experience (pleasure, joy, fear, etc.) the significance of various phenomena and situations acting on the individual. Accompanying almost any manifestation of the subject’s activity, emotions serve as one of the main mechanisms of internal regulation of a person’s mental activity and behavior.

Among the many emotional processes there is a special type of emotions. Emotions can be subtly manifested externally and have a clearly expressed situational character, that is, they express the subject’s evaluative attitude to difficult or possible situations, to their activities and their manifestations in these situations. The most important feature of emotions is that they can be generalized and transmitted.

Emotions are a mechanism of direct informing of the subject about the personal meaning of the objects, phenomena and integral situations revealed by them [5, p. 7]. Emotional reaction usually signals us about personal meaning. We can assume that emotions perform an auxiliary function of presenting personal meaning, not so much reflecting it in a meaningful way (this is impossible, because personal meaning is much deeper and more complex than emotions), but drawing attention to it and setting the task of its meaningful disclosure. In this sense, the characteristic of emotions as a sensual fabric of meaning seems quite accurate.

The category of emotivity is one of the most complex and controversial categories, which is interpreted ambiguously by different researchers. Thus, there are several approaches to the definition of emotivity.

In a broad sense, the category of emotivity covers all linguistic means of reflecting emotions. I. Litvinchuk writes that by emotivity we understand the property of linguistic units to be one of the means of expressing feelings and emotions [20, p. 9]. Such an understanding of the category of emotivity suggests that it integrates semantically close linguistic units of different levels.

I. O. Holubovska gives a broad interpretation of the category of emotivity as a special cognitive structure of the linguistic consciousness of an ethnic personality, the main function of which is an emotional nationally conditioned assessment of reality [6, p. 165]

The most common understanding of emotivity is associated with its perception as one of the text characteristics. In the perception of the recipient, the text, in terms of categories / features, is a certain sequence of symbolic means that serve the process of communication, and has the features of coherence, integrity (wholeness) and emotivity.

Emotivity, thus, appears as a semantic category closely related to the problem of the so-called emotive language, the understanding of which is ambiguous in science. H. Diller considers the object of the theory of emotive language only emotionality, which is included in communication, and, therefore, defines emotive

language as a set of verbal (lexical and grammatical; linguistic and speech means) and non-verbal means of communicative expression of emotionality. The scholar points out that emotive language should not be understood either as a language within a language or as some kind of autonomous language – it is an abstract concept that is distinguished for the purpose of scientific analysis and contributes to a better understanding of the essence of communication processes between people. Emotive language is an open system, therefore situationally almost all verbal means can become emotive (speech emotivity as opposed to linguistic emotivity) [41, p. 68].

When considering the category of emotivity on the material of the lexicon, scholars usually deal with the problem of emotive meaning. As the study of academic literature on this issue has indicated, the interpretation of emotive meaning is closely related to the understanding of the category of emotivity. In this regard, a narrow understanding of the emotive meaning is distinguished, when it is considered as a way of expressing the speaker's emotions and covers the interjections and emotionally colored vocabulary. In a broad sense, an emotive meaning is a meaning (sememe), whose uniform structure contains a seme of emotivity of a particular rank, that is, it is a meaning where emotional meanings are presented (expressed or designated). These senses can be completely equal to the lexical meaning of the word (as in interjections), can be connotative (as in expressions) or can be included in the denotative-significative macrocomponent.

1.3. Differentiation of categories “emotionality”, “emotivity”, “expressiveness” and “evaluation”

The main problem of the category of emotivity in linguistics is related, first of all, with the synonymous use of the terms “emotionality” and “emotivity” in the speech paradigm. First, we shall consider the existing approaches to the content and correlation of the above-mentioned terms. There are several similar definitions of the term “emotionality” that belong to the field of psychology.

Z. Kövecses considers emotionality as one of the properties of temperament. The scholar defines the level of human emotionality as the ability to emotional experience (taking into account the modality of its experiencing). He also provides a detailed definition of emotionality as a large complex of properties and qualities that characterize the peculiarities of the emergence, course and termination of various feelings, affects and moods [49, p. 115].

F. Ungerer defines emotionality as a set of human properties that characterize the content, quality and dynamics of his/her emotions and feelings [58, p. 318]. The content aspects of emotionality are determined by the phenomena, situations and events that are of particular importance to the subject. They are related to the core parameters of the personality: his/her motivational orientation, worldview, system of values and basic ideas, etc. Qualitative characteristics of emotionality describe the attitude of an individual to the phenomena of reality. They are expressed in the sign and modality of dominant emotions. The dynamic properties of emotionality include the features of the emergence, course and termination of emotional processes and their external expression. Thus, the characteristics of emotional response, constantly and vividly manifested in a person, are his or her emotional properties and determine their emotionality.

Thus, emotionality is a psychological characteristic of the personality (which is expressed in the ways of emotion manifestation), it is a property of the subject, his/her ability to experience emotions, to color his/her actions and deeds with feelings and express them.

In linguistics, the term “emotionality” can be understood as a property of a linguistic sign – its potential ability to express the fact of emotional experience by the subject of some phenomenon of reality – the very phenomenon that constitutes the subject (denotative) content of this linguistic sign [57, p. 195]. This meaning has the status of a linguistic term. We can talk about the emotionality of speech.

Referring to the existence of extra-linguistic (philosophical) and linguistic aspects of emotions and feelings, N. Romanova notes that the result of the analysis of

the extra-linguistic aspect of emotionality is also the distinction between emotionality as a mental process (or personality state) and emotivity as a function of language [25, p. 175].

Most researchers clearly distinguish between the concepts of “emotivity” and “emotionality”, considering emotionality to be a psychological characteristic of a personality, and emotivity to be a linguistic characteristic of a text (or lexicon). Thus, emotivity can be described as a linguistic correlate of the psychological category of emotionality.

V. Rusanivsky uses the concept of “emoseme”, the essence of which is revealed in the following conception: this is a specific type of semes that correlate with the speaker's emotions and are represented in the semantics of the word as a set of semantic features “emotion” and semantic specifiers “love”, “contempt”, “humiliation”, etc., the list of which is open and which vary the mentioned semantic feature (specifier) in different words in different ways [26].

One of the most important problems relevant to the study is also the distinction between the concepts of emotivity and expressiveness.

The views of linguists on the concepts of emotivity and expressiveness are very diverse and range from the complete denial of any points of contact between these phenomena to their complete indistinguishability and identification [27, p. 9]. The fact is that the category of expressiveness lacks an unambiguous interpretation, which is the main obstacle to determining the correlation between the category of emotivity and expressiveness. First, we will try to outline the existing approaches to understanding the term “expressiveness”.

When considering this issue, one should exercise caution when using the terms “expressiveness” and “expression”. In psychology, both words – expressiveness and expression – are used to refer to the expression of emotions, which appears in certain external manifestations.

For example, L. F. Barrett argues that the manifestation of emotions in people is individual, and therefore we speak of such a personal characteristic as

expressiveness. The more a person expresses his/her emotions through facial expressions, gestures, voice, motor reactions, the more expressive he/she is. Expressiveness is an integral function of two components; the degree of expression (strength) of emotions and the person's control over their expression. According to the degree of expression (in particular, on the face), we distinguish hypomimia and hypermimia [38, p. 28–58].

Expressiveness appears as a complex concept in which several semantic elements are refracted, the presence and connection of which is interpreted differently in linguistic science. Semantic composition of the concept “expressiveness” includes intensity (quantitative sign of semantic saturation of a word or expression), emotionality, evaluation and imagery. Thus, a word possesses an expressive component of meaning, if it emphasizes the denotatum with its imagery, enhancing the influencing power of the linguistic unit.

Expressiveness, in turn, is one of the elements of the broader structure of connotation. Many home researchers distinguish four interrelated components in the structure of connotation, including the expressive one: emotional, evaluative, expressive and stylistic.

It is believed that expressiveness is a broader concept than emotivity. Although expressive and emotive aspects are closely intertwined, they are connected not by interchangeability, but by a clear correlation. Indeed, linguistic means of expressing or evoking emotions are expressive, but not every linguistic (speech) expressiveness implies an emotional reaction. It is also important that the expressiveness of the actualized linguistic unit directly depends on the speaker, since it is the speaker who provides the functional and communicative aspectualization of the meaning of the selected linguistic units. Expressiveness as a systemic phenomenon is an intensive distinctiveness, usually fixed in the connotative macrocomponent and through the seme of intensity represented in the denotative-significative macrocomponent [32, p. 44].

Evaluativeness as a linguistic concept is defined as a meaning fixed in the semantic structure of the word, which realizes the attitude of the language community to the notion or object correlated with the word as good-bad, approval-disapproval, etc. A word has an evaluative (axiological) component of meaning if it expresses a positive or negative judgment about what it denotes, i.e., approval or disapproval (e.g., *time-tested method*, *out-of-date method*) [23, p. 156].

When perceiving the phenomenon of reality, a person can also evaluate this phenomenon. Evaluation is the attitude of the subject (speaker) to the object, phenomenon. Unlike emotions, which can belong to both the speaker and another person, the evaluation always depends on the speaker and can be rational (intellectual), based on logical evaluative judgments about the objective features of phenomena, and emotional, that is, in addition to logical judgment, cause emotional attitude to the content of the statement.

The notion of evaluation is considered by most authors as inseparable from the notion of emotionality. The discrepancy between emotionality and evaluation is based on the fact that with the help of emotions we express our attitude to something, and attitude, as a rule, always implies assessment. On this basis, some scholars conclude that emotion and evaluation are one and the same, inseparable unity. Thus, Ya. Hnezdilova identifies the concepts of emotionality and evaluation and uses the term “emotionality” in the sense of “evaluation proper”: “Evaluation, presented as the correlation of the word with assessment, and emotionality, associated with emotions, feelings, which do not constitute two different components of the meaning, they are one” [5, p. 8].

It seems more plausible that emotionality and evaluativeness are elements that, although they presuppose each other, are not identical. For example, M. Hamziuk differentiates the concepts of “emotionality” and “evaluativeness”, considering them respectively as part and whole [3, p. 56]. The distinction of these elements confirms the fact that individual subclasses of emotional phenomena are not equally characterized by evaluation.

We are inclined to adhere to the opinion expressed by the researchers who understand the evaluation as the speaker's attitude to the subject of speech, that is, the positive or negative characteristic of a person, object, phenomenon inherent in the word.

Summarizing the review of the perspectives on the interrelated concepts of expressiveness, emotionality, emotivity and evaluation, it is worth noting that in this study we are of the opinion that these phenomena are inextricably linked, but not identical.

Emotionality in linguistics is understood as a potential possibility of a linguistic sign to express the fact of emotional experience of the phenomenon of reality, which is the subject (denotative) content of this linguistic sign.

Since the text is a sequence of linguistic signs that serve the process of communication, emotivity is one of the text characteristics along with the features of coherence and integrity. Thus, emotivity is seen as a semantic and functional category, closely related to the problem of the so-called emotive language and manifested in the system of linguistic means of different levels, intended to reflect, denote and express human emotions. These linguistic means are united on the basis of a common emotive meaning, the linguistic status of which, however, continues to be debated in science.

We understand emotive language as a set of means that serve to express emotionality. The emotive meaning of a language unit can be defined as a meaning whose structure represents (expressed or indicated) emotive senses. These meanings can be completely equivalent to the lexical meaning of the word, be part of the denotative signifying macro component or be part of the connotative component of the meaning. Expressiveness can be defined as non-neutral expression or expressiveness, as the property of a linguistic unit to increase the influencing effect of an utterance due to the presence of certain components in the semantics, such as imagery, emotionality, intensity, etc.

Thus, emotivity and expressiveness are complex concepts that combine several components, including emotionality. The concept of expressiveness is broader than emotionality, as emotionality is a subordinate notion. The concept of emotive, in turn, seems to be more meaningful than expressiveness, since expressiveness can be considered as one of the ways of expressing emotivity. Evaluativeness as the ability to express a speaker's positive or negative attitude to the subject of the message is closely related to the concept of emotionality, but is somewhat broader than the former.

Conclusions to Chapter 1

1. Emotions are a special class of mental processes and states associated with instincts, needs and motives and reflecting in the form of direct experience (pleasure, joy, fear, etc.) the significance of various phenomena and situations affecting an individual. Emotions have a clearly expressed situational character, that is, they express an individual's evaluative attitude to real or possible situations. Emotionality is understood as a psychological characteristic of the personality, the ability to experience emotions and express them; emotionality of language - as a potential possibility of linguistic signs to express the fact of a person's emotional experience of a certain reality phenomenon.

2. The text emotivity in this study is understood as a linguistic characteristic of the text, which covers multilevel linguistic means of displaying (designation, description, or expression) of emotions; it is a textual category aimed at creating an emotive background of the text, which causes emotional impact on the reader. Thus, emotivity arises as a semantic-functional category closely related to the problem of the so-called emotive language and is manifested in the system of linguistic means at different levels intended to reflect, denote and express human emotions.

3. Expressiveness, which includes emotionality as one of the components, is defined as the property of a linguistic unit to increase the influencing power of the

statement due to the presence of certain components in the semantics. Evaluativeness as the ability to express a positive or negative attitude of the speaker to the subject of the message is closely related to the concept of emotionality, but is somewhat broader than the latter concept.

CHAPTER 2

METHODOLOGICAL BASIS OF THE RESEARCH

2.1. Methodology of researching emotions in language

The development of modern linguistics is characterized by an anthropological renaissance, which is expressed in a keen interest in the problem of a person [12, p. 2], in the revival of anthropocentric research paradigm, where a person is recognized as the center of the universe and becomes the starting point in the analysis of certain phenomena, determining the perspective and ultimate goals of the study. It has become recognized that language is not only an “instrument of thought”, but also an intermediary between reality and a person, which, in turn, is realized by the *modus operandi* of language [24, p. 13].

The anthropocentric principle presupposes studying the mechanism of the cognitive process of comprehension of the human factor and the status of a person in society, language and speech. Anthropocentricity is the conceptualization of linguistic categories by human consciousness in accordance with its human structure, mentality. The dominance of the principle of anthropocentrism in language research makes linguistics similar to many other fields of knowledge.

The anthropocentric paradigm arises as a result of the understanding that language, being a human invention, cannot be understood and explained outside the connection with its creator and user. The origins of the paradigm go back to the ideas of W. von Humboldt and E. Benveniste. It was W. von Humboldt who noted that a person becomes a person only through the language, in which the creative powers of a person, his/her deepest possibilities operate. Language is the only spiritual energy of the people.

The emergence of the anthropocentric paradigm in linguistics was determined because the language itself is anthropocentric in its essence, a person has imprinted in the language his/her physical appearance, inner states, emotions, intelligence, attitude

to the subject and non-object world, nature, relations to the collective of people and another person. The researcher's attention moves from the object of knowledge to the subject, analyzes the person in the language and the language in the person.

The essence of anthropocentrism as the basic principle of linguistic research is that scientific objects are studied primarily by their role for a person, by their purpose in his/her life, by their functions for the development of the human personality and its improvement. The human becomes a point of reference in the analysis of certain phenomena, he/she is involved in this analysis, determining its prospects and ultimate goals.

There is a large number of works in modern linguistic literature that study emotions using various research methods. Following the concept of anthropocentric paradigm, linguists use definitional analysis, component analysis, lexico-semantic field method, associative experiment method, cognitive modeling method and others in the study of emotion verbalization.

For instance, while analyzing the lexical meaning of the English noun *joy* denoting the emotion, S. A. Zhabotynska notes that the difficulties of analyzing the lexical meaning of the emotion nominations are related to the fact that, being well known to every person, emotions, due to their continual psychological nature, are not disintegrated into internal features and thus are problematic for description. The researcher believes that the component analysis of the meaning of the noun *joy* allows establishing a list of semes traced not in one, but in all lexico-semantic variants of the word given in the dictionary, as they are connected by relations of contiguity / metonymy, that is, they name different components of the same situation.

S. A. Zhabotynska notes that the dictionary definition of the lexeme *joy* is quite insignificant: "a positive feeling / emotion; an emotional state that can be expressed, which is characterized by sufficient intensity and which is caused by something good". The synonyms *delight*, *happiness*, *pleasure*, *glad feeling*, *felicity* do not add any essential information to the description of the analyzed phenomenon, as they themselves denote emotions that require definition [8].

The method of associative experiment, used by Yu. Yu. Shamayeva to analyze the content of the concept JOY, denoted by the English nouns *joy* and *happiness*, allowed to identify the following associations connected with the image of a person experiencing the corresponding emotion [36, p. 10] (frequency is given in parentheses): smiling (36), projecting a positive attitude (22), laughing easily (9), nice to others (6), confident (5), upbeat (4), energetic (4), with bright eyes lit up and twinkling (4), with energy in the voice (3), encouraging (3), friendly (3), relaxed (3), with winkie wide eyes (2), keeping eye-contact (2), animated (2), excited (2), jumping around (2), giving hugs (2), glowing (2), radiating joy (2), affectionate (2), optimistic (2), calm (2), with an open body language (2), being loud (2), enthusiastically cheerful in speech (2), with rosy cheeks and an open mouth, smirkie, grinning widely, showing teeth, with a softened face expression, great animation of the features, eyes crinkled at the corners, keeping up his/her happy high, walking tall, not slouching, with a good poise, walking with the head up high, carefree, acting exuberantly, with an open posture and gestures, acting and talking cheerfully, jubilantly, vivacious, hyper, might act silly and dance around, chirkie, bubbly, up to anything, with a chipper voice tone, speaking with animation, vocal variety, inflection in the voice, making jokes, having trust in God, peppy, enthusiastic, more successful, present in the moment, savoring present, in a good mood, celebrating, tenderhearted, forgiving, with great control in times of trouble, wise, integrative, non-confrontational, welcoming, considerate, boisterous, helpful, complimentary, warm, not swearing, charming.

The above data are arranged by Yu. Yu. Shamayeva according to the frequency of associations accompanying the emotion of joy. However, to clarify its content, S. A. Zhabotynska resorts to thematic organization, which yields the following result:

The consequence of joy:

- mimics, facial expressions – smiling (36), with bright eyes lit up and twinkling (4), with winkie wide eyes (2), glowing (2), keeping eye-contact radiating joy (2), vivacious, boisterous, with rosy cheeks and an open mouth, smirkie, grinning widely,

- showing teeth, with a softened face expression, great animation of the features, eyes crinkled at the corners;
- demeanor – walking with the head up high, walking tall, not slouching, with an open posture and gestures;
 - physical actions – jumping around (2), giving hugs (2), with an open body language (2), might act silly and dance around, acting exuberantly;
 - laughter, conversation – laughing easily (9), with energy in the voice (3), being loud (2), enthusiastically cheerful in speech (2), speaking with animation, vocal variety, inflection in the voice, with a chipper voice tone, making jokes, acting and talking cheerfully, not swearing;
 - psychological state – projecting a positive attitude (22), confident (5), energetic (4), relaxed (3), animated (2), excited (2), optimistic (2), calm (2), carefree, enthusiastic, integrative;
 - attitude to other people – nice to others (6), friendly (3), encouraging (3), affectionate (2), welcoming, considerate, tender-hearted, charming, warm, helpful, non-confrontational, complimentary;
 - reason for joy: having trust in God, celebrating, forgiving, wise, savoring present, more successful.

According to the results of the associative experiment, the lexical meaning of the noun joy includes the components “consequence of joy” and “cause of joy”. Obviously, there must be more such components, and they can be discovered by expanding the corpus of word contexts and using the method of estimation of logical predicates.

The methodological basis for the study of positive emotions is the formed ideas that:

- a) the totality of knowledge about the world is structured in a certain way in the linguistic consciousness;
- b) the process of evaluation takes an important place both in mental and cognitive activity and in the formation of emotional situation;

c) the formation of emotion is based on the assessment of the experience already available to the person.

The following methods and techniques of linguistic analysis are used in the course of the study to solve the assigned tasks:

1) descriptive analytical method, which involves the direct observation of the studied linguistic facts in the text and the identification of their functioning patterns;

2) the method of definitional analysis, which is used in the work, firstly, to identify the structural components of the semantic level of nominations of positive emotions, and secondly, to select lexemes that objectify this segment of emotional states in English and the components of the lexical level of the nomination model for positive emotions;

3) the method of lexical-semantic analysis to identify and describe the structure of the whole complex of linguistic means for representing positive emotions;

4) method of structural-pragmatic analysis to identify the structural elements of positive emotions and their pragmatic potential;

5) comparative and generalizing – for generalizing and comparing the results obtained by the patterns of emotion thematization;

6) the method of component analysis, which is used to identify lexical and semantic subgroups of vocabulary used to nominate certain shades of meaning;

7) the method of contextual analysis is used to interpret the emotions represented in the text through indirect indications of emotion;

8) elements of statistical analysis of the corpus of examples to highlight the quantitative peculiarity of the studied language units and classes; as well as inductive and deductive methods and the method of graphical representation of the analysis results.

Our research will consist of several stages. At the first stage, all the lexemes that verbalize positive human emotions will be selected by the method of continuous sampling using the method of definitional analysis, which will include the means of substantive (e.g., *joy, happiness, cheerfulness, relief*, etc.), verbal (*to cheer, to amaze,*

to amuse, to love, to relieve, to enjoy, etc.), adjectival (*cheerful, jovial, glad, happy, etc.*) and adverbial (*cheerfully, optimistically, jovially, etc.*) objectification of emotions. The semantic characteristics of the studied units will be analyzed.

In addition to lexical units that denote emotions, i.e., perform only a nominative function, words that have only an emotive meaning and perform the function of emotional and sensory impact on the recipient without naming the emotion directly (*vow, oh, blazing, radiant, etc.*) will be selected. We will also analyze lexemes that have an emotive component in their structure (*wonderful, marvellous, amazing, serene, etc.*).

With the help of component analysis, lexical and semantic subgroups of the lexicon will be identified, and it will also allow to determine the principles of delimitation and structuring of constituents of the lexical and semantic field by their placement from the center to the periphery.

The next stage of the research will involve the selection of examples that objectify the emotional state of a person from English-language journalistic texts. Context is the basis for interpreting emotions. Full understanding of the emotional aspects of the utterance is possible only by analyzing the relations of linguistic sign elements at the level of semantic and grammatically structured sentence. Thus, contextual analysis will help to identify the means of verbalizing emotions represented in the text through indirect indications of emotion. This method will also be used to analyze the constituent elements of phrases with key lexemes – nominations of emotions that modify this lexeme, bringing various shades of meaning.

The comparative and generalizing method will be used to summarize and compare the results obtained by the patterns of thematization of positive emotions.

The last stage of the study will be the description of the functioning patterns in the verbalization of positive emotions in journalistic texts by means of statistical analysis of the sample corpus, which will be used to identify the quantitative peculiarity of the studied language units and classes. The method of graphical

representation of the results of the analysis will be used to summarize the results of the study by presenting them in graphs.

2.2. Ways of verbalizing positive human emotions in speech

Human emotions are multifaceted and “subtle” reactions of the individual to the physical and social environment and, therefore, they can be classified according to many criteria. In the process of human impact on the outside world and on other people, as well as a result of the impact of the external world on the person, they are qualitatively becoming more complex and developed. Hence, it is obvious that emotions cannot be classified by only one feature. In addition, another difficulty in classifying emotions is that the concept of “emotion” is complex, combining different phenomena: emotional states and emotional reactions.

However, despite the existing disagreements, it is possible to point out the main trends in the works of various authors who have guided the study of emotions during the development of linguistic science, and to mention some well-known classifications that divide the variety of emotions into certain categories.

According to the classification of emotions discussed above, all fundamental (basic) emotions are divided into positive (interest, joy), negative (suffering, anger, disgust, contempt, fear, shame, guilt) and neutral (surprise). Thus, for the purposes of this study, we will use the concept of basic emotions as universal emotional processes that are quite similar in different cultures in the way of expression, which constitute the whole diversity of human emotional life.

The category of emotivity covers the whole language system. A number of researchers primarily consider emotivity as a semantic characteristic of individual units of language, other researchers consider emotivity mainly as a feature of the text. Apparently, the differences in the approach to emotivity of different researchers are due to the research material. If lexical units are considered, then their ability to fix in their semantics the indication of emotional attitude to the object of nomination comes

to the fore, and if the text is analyzed, then the emotional empathy that it evokes becomes more important. Undoubtedly, the general integral study of the category of emotivity should take into account both these aspects.

Regarding the text, we can assume emotivity as an inherent quality or property of texts along with the signs of coherence and integrity. In this regard, the terms “emotional tone”, “emotional coloring”, “emotional background” can be found in the works of various researchers. Also, the emotivity of the text can be considered as a reflection of a person’s emotional world in the text and in this regard, we can single out different levels of linguistic means of emotivity: morphological, lexical, syntactic, which will be discussed in more detail below.

It should be noted that there are two types of emotional manifestations in the text:

- a) the author’s vision of the character’s emotions, their description and expression;
- b) author’s emotivity, that is, the emotional involvement of the author of the artistic work in the events described by him/her.

Describing the structure of emotive texts, B. Charleston identifies the following components:

- 1) linguistic (emotive vocabulary and phraseology, a set of emotive constructions);
- 2) paralinguistic (emotional kinesics and phonation in lexical representation, etc;)
- 3) non-linguistic (emotional situation; emotional presupposition, i.e., everything that is perceived as “real”; emotional intentions, emotional positions of communicants at the moment of communication and their general emotional mood).

All this finds formal expression in special means: vocabulary and syntax, structure and stylistics, prosody, phonation and kinesics, which act as signals of text emotivity. In terms of psycholinguistics, they are all semantic stimuli that cause certain emotional reactions in the reader [39, p. 192].

We will focus on the means of realizing positive emotions in the text. We can distinguish the phonetic level, which includes markers of emotional information that contribute to the adequate transmission of emotions of the characters / narrator in the text.

Emotions in speech are necessarily accompanied by a fall or rise in intonation, slowing down the tempo, lowering or raising the intensity, as well as the appearance of pauses before using an emotive element, which is reflected in the text by graphic markers of emotions, conveying phonetic features (dot, dash, question mark), by the high frequency of a sound or sound combination in the text (it is associated with the expression (perception) of feelings and emotions) or by the presence of certain syntactic structures. These means allow representing positive emotions indirectly, using indications to the nature of the statement (lexicological phonetics). For example: *“She’s come into my life. She’s fed me this wonderful romance. She’s made me fall in lo –’ he halts himself abruptly” [71]*

Linguists note that there is a connection at the phonetic level between the inclusion of a certain sound in the word and the meaning of this word. It is argued that sound evokes a certain meaning in the minds of speakers, that is, it is able to replace an object or action, becoming their symbol. I. I. Matz notes that “since the phenomena of the real world are evaluated by the person who perceives, his/her evaluations are transferred to the sounds accompanying these phenomena” [22, p. 181]. This is how the symbolic meanings of sounds in general arise, which apply to the sounds of speech. At the same time, certain sounds can cause a corresponding range of associations. The phenomenon of sound-symbolism attracts the attention of many home and foreign linguists (studies by A. Kalyta [10], V. V. Levytsky [18], J. Ohala [53]). Based on various experiments, scholars prove that sounds have a certain content and a certain meaning. Phonemes transmit information of sensory and emotional nature.

While phonetic means of expressing emotivity mainly include intonational means of expressing positive emotions, morphology considers the means of word formation that allow expressing a particular state.

The emotional component of meaning is often verbalized with the help of morphemes. Emotive suffixes with pragmatic load in English include - y, - ling, - let, - ster, - kin, - ette, - ard. In the case when an emotionally neutral root morpheme is combined with an emotive affix, the lexical unit acquires an emotional colouring: *daddy, kiddy, girlie, mommy*.

For instance: *“Past rulings by the high court have allowed states to limit young people’s access to sexually explicit materials, such as in a 1968 case involving a New York ban on the sale of “girlie magazines” to buyers under age 18” [72].*

In some cases, the same suffix realizes polar motivation in different derivatives: *dafty, softy* and *daddy, birdy*. Such suffixes are potentially ambivalent, for example: *“Roger Ailes is one of the softest touches I’ve ever known”, Hume says. “He is a complete softy for people down on their luck” [73].*

There are significant differences among linguists on the issue of lexical actualization of emotions. N. Tsyntar believes that positive emotions can be realized by three types of lexical means:

- a) words that have only emotive meaning and perform the function of emotional and sensory impact on the recipient;
- b) words that have an emotive component in their structure;
- c) words that denote emotions. The latter are not emotive in themselves, but form the core of the logical-subject naming of positive emotions, appealing to their emotional perception [32, p. 79].

V. A. Chabanenko distinguishes three groups of lexical means: 1) linguistic units that directly express emotions (these are emotional exclamations); 2) a category of words that name human emotions; 3) linguistic units that can both express and convey the speaker’s emotional attitude to any object or phenomenon [35, p. 240].

“Emotivity” as an invariant seme in the lexical meaning of the word is realized in two antonymic variants: “approval” (positive emotionality) / “disapproval” (negative emotionality). In a specific emotional context, each of these variants represents a number of emosemes that verbalize a set of the following emotive meanings: 1) emotional state, 2) formation of an emotional state, 3) emotional influence, 4) emotional attitude, 5) external expression of emotions, 6) emotional evaluation (self-esteem), 7) emotional quality (quantity), 8) emotional intensity (strength of emotions), etc. [26]

I. Krasovska interprets the category of emotionality and emotive vocabulary broadly, including in the emotive series vocabulary denoting the whole range of emotions and emotional states of an individual [14, p. 65]. An even wider range of means involved in the creation of textual emotionality is outlined by Zh. Krasnobaeva-Chorna, who links emotionally colored meaning with secondary nomination and associative-figurative basis of nomination [15, p. 135].

In this regard, a terminological distinction appeared: the vocabulary of emotions and emotional vocabulary. The distinction of these two types of vocabulary takes into account the differing functional nature of these words: the vocabulary of emotions is focused on the objectification of emotions in the language, their inventory (nominative function), emotional vocabulary is intended to express the speaker’s emotions and emotional evaluation of the object of language (expressive and pragmatic functions). Thus, the vocabulary of positive emotions includes words whose subject-logical meaning is the concept of emotions.

Lexical units naming emotions are not emotive. The words *love*, *surprise*, *pleasure*, *relief*, *contentment*, etc. contain only the concept of certain emotions, while the semantics of lexemes-emotions verbalizes the internal emotional state of a person, his/her consciousness and psyche. For example: “*Comfort, **contentment** and middle-class Masterpiece Theatre milquetoast values have prevailed*”, *Wells groused in his blog while reluctantly facing what he now sees as an inevitable win for The King’s Speech*” [72].

Description is the verbalization of an emotional state by means of language. As a rule, it is not the emotion itself that is subject to description, but its external manifestation, including facial expressions, eyes, lips, voice timbre, intonation, etc. The lexical verbalization of emotional kinemas and prosodemas reflects the atmosphere of emotional experiences, evoking in the reader/listener feelings equivalent to the author's intention. This is due to the universality of the expressive component and the possibility of its decoding. For example: “*Anytime you avoid hypocrisy, your **face brightens**. I have noticed that her **face looks quite radiant lately**. It's probably because she doesn't have to look at those monkey ears all the time now*” [73]. This description of the facial kinema signals to the reader the emotion of pleasure, joy.

It should be noted that lexical items belonging to the first two groups are neutral in their semantics. Emotional vocabulary includes emotionally colored words that contain a sensual background. For example: *He reads DuBois's words: “I loved my school, and the fine faith the children had in the wisdom of their teacher was truly **marvellous**. We read and spelled together, wrote a little, picked flowers, sang, and listened to stories of the world beyond the hill.’ Isn't that **marvellous**?” asks Sullivan*” [73]

Taking into account the difference in the nature of the emotional content of these words, it should be taken into account that the vocabulary of all three groups is involved in the reflection of positive human emotions.

We should especially emphasize the fact that, according to the researchers, the designations of emotions that are actually devoid of emotive coloring can represent the category of emotivity. We stick to this point of view since words denoting emotions in some situations can be considered as key words indicating human emotions that the author intends to convey in the text.

Speaking of emotivity as a category that encompasses the entire text, one cannot but mention the importance of syntactic and stylistic means, the significance of which in the realization of positive emotions is emphasized by various researchers.

Ch. Bally wrote that the category of emotivity is created by such syntactic and stylistic means and techniques as exclamation, elliptical constructions of different types, lexical repetition, collision of synonyms (i.e., semantic repetition), syntactic stylistic techniques belonging to artistically processed speech, etc. For example: “*Hurrah! The FMC 901 was booting up. Double hurrahs!*” [71]

N. Tsyntar also singles out expressive means representing positive emotions with the help of special syntactic structures: inversion, rhetorical question, parallel constructions, etc. [32]. The scholar’s point of view, that expressive and figurative means are considered in stylistics only in connection with the artistic whole, as its integral part, is absolutely justified. Each element of the artistic text - words, sounds of words, phrase construction, etc. affect the reader’s mind and feelings not separately, not in isolation, but in its specific function, in connection with the artistic whole, which includes micro- and macro-context [32, p. 55].

I. I. Matz notes that syntactic level is represented by exclamatory, interrogative, elliptical, inverted sentences, parenthetical elements for verbalization of emotions. The higher the degree of emotional tension, the higher the degree of disorganization of the syntactic structure. The researcher believes that interruptions, repetitions, incompleteness of syntactic structures are characteristic of high concentration of emotions [22, p. 182]. For example: “*Then, the man’s visage transformed from one of undetermination... to disbelief...to hope... and finally, to pure joy*” [71].

In our study, we adhere to the following opinion on the means of expressing the category of emotivity in the text: since the division into expressive and figurative means is conventional, it seems natural that both can serve as means of expressing positive emotions in the text. Thus, the specific content of positive emotions constitutes the designation of this spectrum of the human emotional state by different linguistic means and to varying degrees.

As well as many researchers, we believe that the means of realizing positive emotions can be linguistic means of all levels of language, including emotive vocabulary, emphatic grammatical constructions, various stylistic techniques, etc.

Conclusions to Chapter 2

1. Anthropocentrism is understood as the conceptualization of language categories by human consciousness in accordance with its human structure, mentality. Following the concept of the anthropocentric paradigm, the methods of definition analysis, component analysis, lexico-semantic field method, associative experiment method, cognitive modeling method and others are used in the study of emotion verbalization.

2. The aim, objectives, as well as the subject and object of the study have led to the use of certain methods of linguistic analysis in our research. The study consists of several stages. In the process of studying the verbalization of positive emotions in the media text, the following research methods will be used: descriptive analytical method; method of definitional analysis; method of lexical-semantic analysis; method of structural-pragmatic analysis; comparative and generalizing analysis; method of component analysis; method of contextual analysis; elements of statistical analysis, inductive-deductive method and method of graphical representation of the analysis results.

3. The term “verbalization” is used in the paper in a broad sense and covers both the use in the context of the key word naming the emotion and the description of emotions (contexts containing an indirect indication of emotions). Thus, verbalization includes phonetic, lexical, morphological, as well as syntactic means of emotion representation, since all these means contribute to the enhancement and highlighting of certain lexical units. The means of verbalizing emotions is understood as the realization of emotions in the text by means of a single linguistic phenomenon, for example, substantive nomination. Emotional states can be realized in the text through

the following mechanisms: through direct or immediate nomination – the use of a keyword denoting an emotion, as well as through indirect indication of the emotion, i.e., description. The lexicon of the language has great opportunities for the implementation of information in its subtle semantic and stylistic shades. The analysis of linguistic literature helped to identify multilevel linguistic means of verbalizing positive emotions, including phonetic, morphological, lexical, syntactic.

CHAPTER 3

LINGUISTIC MEANS OF EXPRESSING POSITIVE HUMAN EMOTIONS IN ENGLISH MEDIA TEXTS

Emotions are known to be realized at all levels of the language system – from phonetic level to syntactic one, they cannot be limited to the lexical level alone. The regularities of emotional manifestations include their complexity and multi-levelness in the sphere of linguistic units.

Following H.M. Kuzenko, we believe that the word can have an emotional and expressive meaning, through which a person is able to express his/her feelings and emotions. According to the author, “the ability of a person to control the verbal expression of emotions”, namely “to pass them through situational, social and other filters of consciousness, depending on which the same emotions can find different lexical and semantic expressions, indicates the intellectuality of communicative emotivity” [16].

This section attempts to analyze positive emotions in publicist texts verbalized by using: 1) phonetic means; 2) morphological means; 3) lexical units; 4) syntactic constructions.

The results of the study on the means of verbalization of positive emotions in publicist texts are presented in Figure 3.1. The analysis of the factual material allowed to state that positive emotions in journalistic texts are most widely verbalized with the help of lexical means, represented by 442 units, which is 67% of the total sample.

As the diagram shows, phonetic means are used much less in journalistic texts, with 98 contexts (15%). Morphological means are represented in 75 examples, which is 11% of all the selected means for verbalizing positive emotions. Syntactic means are represented by the smallest number of examples (42 cases), constituting 6% of all the research sample.

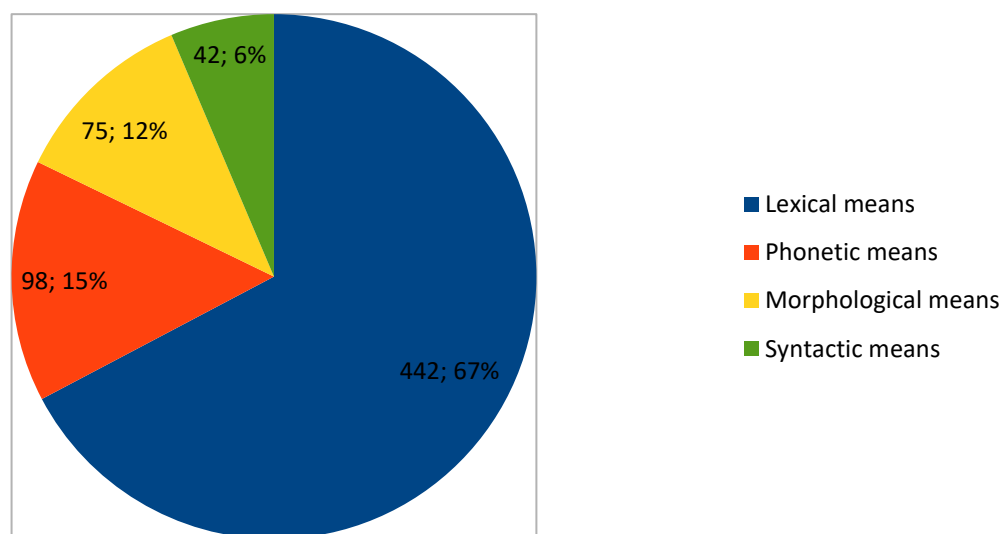


Fig. 3.1. Linguistic means of expressing positive emotions in publicist writing

Thus, emotions in journalistic texts are realized at all levels of the language system: phonetic, lexical, morphological and syntactic. Lexical means to verbalize positive emotions are represented by the largest number of units, which testifies to the fact that the feature of journalistic texts is that emotions in them are verbalized mainly with the help of key words – nominations.

3.1. Phonetic means of expressing positive emotions in English publicist texts

Numerous linguistic studies argue that phonetic means can be multivalent and vary depending on culture, situation, place, time, age, social class, social role, relationships between people, etc. Phonetic means perform informative, communicative, cognitive, expressive, regulatory and illustrative functions; enrich the transmission of meaning and emotions, express the quality and change of the relationship between communication partners, form these relationships. According to N. Lemke, human emotions are directly reflected in body language [51, p. 25]. At the

same time, it should be borne in mind that the meaning of certain phonetic means depends on the person using them, on the context, language, culture and other factors [51, p. 25].

Phonetic means include extra-linguistics (sighing, crying, coughing, laughing, screaming, tapping, breathing); paralinguistics (voice volume, range, strength, voice polyphony, diction, articulation, timbre, tempo, pause, rhythm, melody); prosody (phrasal stress, syntagmatic stress, logical stress, tone, intonation). The culture of human voice and language are in direct connection and represent the personality as such.

By raising or lowering the tone of voice, by intonation, increasing or decreasing the strength of sound, duration, nature of pauses, changes in the tempo and rhythm of speech, the nature of pronunciation, changes in timbre, through intonation, communication partners understand each other's thoughts and grasp each other's emotions. The voice is a vehicle of emotional states.

Emotionality of speech is closely related to the timbre of the voice, and if it is colored by certain emotions, it is called emotional timbre. When positive emotions are manifested – it is a soft, warm, pleasant timbre; when negative – sharp, harsh, irritable. The power of the voice allows for numerous emotional shades in combination with changes in timbre and rhythmic pattern. Various voice modulations, which constantly change each other in the process of interaction between communication partners, depend on the speaker's internal state.

L. A. Harashchuk notes that the voice is “a tool of communication, a source of information, a means of influence, which has not only a significant communicative potential; it is endowed with unique opportunities to transmit information, signals, not limited to verbal content. Up to 60-90% of correct judgments about a person, about his/her inner state is based on the ability to decipher the characteristics of the voice and manner of speaking, to express a variety of shades in attitude, behavior, assessments, feelings” [4].

Since the material of our study includes the texts of English-language newspapers published on the Internet, the phonetic means of expressing positive emotions (intonation, timbre of voice, laughter, etc.) in this case are actualized by verbal units that describe phonetic means in the publicist texts. The analysis of newspaper articles shows that these verbal units include lexemes, phrases and phraseological units that nominate laughter, describe the speaker's intonation and voice.

The lexemes nominating laughter, describing the speaker's intonation and voice can be classified according to the common sense into the following groups: lexemes denoting laughter; lexemes denoting voice and lexemes denoting intonation. The analysis of the examples from journalistic texts showed that the most represented group is the lexemes denoting laughter, as they are used in 67% of the examples. Voice is actualized in 21% of the examples. Lexemes nominating the speaker's intonation in journalistic texts are represented in 12% of the examples.

The units describing a person's voice include the lexeme "voice" modified by adjectives that contain an indication to a positive emotion in their semantic structure: happy, cheerful, contented, delighted, ecstatic, elated, glad, joyful, joyous, jubilant, lively, merry, overjoyed, peaceful, pleasant, pleased, content, convivial, exultant, gay, gleeful, gratified, jolly, laughing, mirthful, etc. For example: "*Right after he had agreed to become Bill Clinton's presidential campaign manager, David Wilhelm placed a telephone call to the Clinton headquarters here. 'Clinton for president', a **cheery voice** answered*" [73].

"*I was a throwaway kid, neglected and abused*", says Virginia Burch, now a great-grandmother. *Her ready smile and **cheerful voice** carry no trace of bitterness*" [71].

"*And that smooth, **jovial voice** handling the anchor honors on NPR's "All Things Considered" this summer – yep, McGinty*" [73].

"*No gruff, **laughing voice** telling him it was time to get up and face the day*" [73].

*“It wasn’t until Lindsey’s **voice** reached a **gleeful** crescendo that Frankie snapped back into awareness, just in time to hear Lindsey keen, “Sure it tastes good, but so do candy bars and we don’t eat those for dinner” [69]*

*“She was sitting right out here in front of God and everyone,” she said in a **pleased voice** as she placed a white, pointed-toe linen pump up onto the curb” [72].*

*“In a **contented voice** she adds, “ Yes, everything’s settled. Just as it should be” [69].*

As the results of our study have shown, the extralinguistic parameter “laughter” is expressed by a number of lexical units, which, for the convenience of their description, can be classified according to their belonging to a certain part of speech into noun lexemes and verb lexemes that nominate laughter.

The main lexemes denoting laughter as a manifestation of positive emotions are “laugh” and “laughter”.

American Heritage Dictionary of the English Language defines the noun “laughter” as follows: “1. The act of laughing. 2. The sound produced by laughing. 3. *Archaic* A cause or subject for laughter” [62]. Random House Dictionary interprets “laughter” as: “the action or sound of laughing; an inner quality, mood, disposition, etc., suggestive of laughter; mirthfulness; an expression or appearance of merriment or amusement; *Archaic.* an object of laughter; subject or matter for amusement” [66, p. 342]. Both definitions make it possible to refer the noun “laughter” to the words denoting phonetic (“sound produced by laughing”, “sound of laughing”) expression of positive emotions (“merriment or amusement”, “mirthfulness”). This assumption is also confirmed by the contexts in which this noun is used, for example: *“It’s the only time in my professional career that I’ve ever had to ask a child to please put the vegetables back on the plate”, he recalled to laughter, before turning serious” [67].*

“I just tweeted that the opening number has changed. War Horse broke his leg, and we had to put him down”, Crystal declares with a grin, causing bystanders to break into laughter” [73].

The analysis of the examples sampled from newspapers shows that the noun

“laughter” is used in 65% of the instances with other lexemes denoting sound:

1.1. By the level of loudness:

a) loud, uproarious, quiet, thunderous, silent, subdued, suppressed. For instance: “*Aug. 11 marked the 34th anniversary of Alma Arrington’s marriage to Ron Brown, and she recalled with **loud laughter** how they had met*” [73]

“*Disbelief was the reaction of her parents, who greeted the news with **uproarious laughter***” [71].

“*Hour after hour, he read the encyclopedia*”, the elder Martin said to **quiet laughter**. “*Was he perfect? No. Was he honest? Yes. Was he straightforward?*” [67].

“*Then she collapsed, and the **thunderous laughter** of my Leviathan bellowed forth, while I kneeled to bind her wrists and ankles with elastic cuffs*” [67].

“*Oh, yeah?*” Nelson said, and retaliated by tickling the infant, whose jaws gaped in a **silent laughter** as he writhed and finally escaped by toppling onto the soft grass [73].

“***Subdued laughter** and conversation floated around them as the departing audience eddied past*” [69].

“*She looked at Bandicut and grimaced, then hiccuped with **suppressed laughter***” [73].

b) burst of, gales of, peals of, shout of, shrieks of, rumbles of. For example: “*Oh, yes, I’ll always write, ” he says. And then, with another **burst of laughter**, he notes that “life with Sissela would be intolerable if I weren’t writing – because she’s so much engaged in it that it’s really marvelous when we are both working on our projects at the same time*” [71].

“*I remember plopping myself down in front of a computer, and the **gales of laughter** as I almost toppled off the chair*” [73].

“*The stories break the ice and send the crowds into **peals of laughter**. But they also do something more*” [70].

c) explode with, roar with, scream with, shriek with. For example: “*Glasses and plates and silverware go flying everywhere, and the whole room **explodes with***

laughter” [71].

“As the audience **roared with laughter**, Mr. Obama said that the candidates with deep Washington experience and ‘conventional thinking’ would almost certainly face problems in the general election” [73].

“When moviegoers **shriek with laughter** at Shrek, they will see Disney – made fun of” [72].

1.2. According to the duration of the sound: long, incessant, uninterrupted, fit of, etc. For example: “So, I listened to them all. It was **a long laughter**” [73]

“He began quivering with **incessant laughter**” [73]

1.3. By the nature of the sound:

a) raucous, gurgling, silver. For example: “They were utterly necessary to each other, two people who knew that the other still listened for the same rapid step to approach, for the same light **silver laughter** to sound in the next room” [73].

“His joke finished, Mangan erupted with a paeon of **gurgling laughter** that caused a ripple effect” [70].

“The two friends glared at each other for a moment, then broke out **into raucous laughter**” [70].

b) ripple with, bellow with, cackle with, hoot with, howl with, snort with, whoop with. For instance: “Citing a previous lecturer’s thesis on the “living Constitution”, she said: “You have declared yourself a proponent of the dead Constitution”. The room **rippled with laughter**” [73]

“He slapped his big hand on the teakwood and **bellowed with laughter**” [73].

“Derek **snorted with laughter**, ‘A Hanukkah party at a Jewish kid’s house? Give me a break, will ya’” [73]

“Basinger **whoops with laughter** as she talks about their 2 1/2-year-old daughter, Ireland. “Alec sits there telling everyone, ‘She’s a genius’” [71].

The noun “laughter” has several synonyms that verbalize phonetic means of denoting positive emotions. They can be divided into several lexical and semantic groups in terms of the sound produced, namely:

a) nouns denoting restrained, suppressed laughter: snicker – a snide, slightly stifled laugh; snigger – a sly or disrespectful laugh, esp. one partly stifled; titter – a suppressed laugh, chuckle, or snigger; chuckle – a quiet laugh of mild amusement or satisfaction; chortle – a snorting, joyful laugh or chuckle; giggle – [countable] a quick, quiet, high-sounding laugh. For instance: *“I could see that smile, that little snicker, and then I felt the explosion. I will never forget that smile”* [72]

*“When asked if she was channeling Lady Sarah Ashley, the aristocratic Englishwoman in her new film “Australia”, Kidman lets out a very un-aristocratic, totally Aussie **chortle**”* [71].

*“All my life I’ve been wondering about my money”, Mr. Stubblefield, now 67 and still drumming, says with a **chuckle**”* [70].

*“Well, he came to see our show and at first everyone was, oh there was a little **titter** ran through the audience when everyone recognized Johnnie Cochran and then they’re watching this show and they’re seeing what they see, without saying anything – they see what they see and by the end of the show, by the end of the second act it was depressing and actually the audience which started out saying isn’t this funny, isn’t it fun?”* [71]

b) nouns denoting harsh, loud, or convulsive laughter: cachinnation – raucous laughter; loud convulsive laughter; guffaw – a burst of deep loud hearty laughter; gurgle – the happy low sound that someone makes in their throat; crow – an inarticulate sound expressive of pleasure or delight; roar – a loud burst of laughter; yuck – an exuberant laugh; howl – a loud cry or shout showing pain, anger, happiness; horselaugh – a loud coarse laugh; a guffaw; belly laugh – a deep loud laugh; snort – a loud sound made by breathing out through your nose, especially to show that you are annoyed or amused. For instance: *“It’s hard to pick just one favorite, Broecker says, but the version of Chris Kattan’s Mango prompted a serious, hearty **belly laugh**”* [67].

“But we were relieved that somebody else thought there was a Shakespeare boom. So many of the scholars we’d interviewed had given us the old horselaugh. The Bard is back? Was that our angle?” [71]

The analysis of the definitions of the verb “to laugh” allowed us to attribute this word to the means that verbalize phonetic characteristics (“make sounds with your voice”, “spontaneous, usually unarticulated sounds”) manifesting positive emotions (“shows you are amused”, “to express certain emotions, especially mirth or delight”), for example: *“Emmett’s momentum carried him toward the Orlando bench and into an enormous hug from none other than Howard, who wrapped his arms around him as they laughed” [70].*

“That I’m not some old relic who doesn’t understand social media or can’t learn some new technique, ” says Symons, who is active on Twitter and Facebook, loves every new time-saving software app that comes down the pike, and laughs at the idea of ever sending another fax” [67].

“Oxford Collocations Dictionary for Students of English” fixes the verb “laugh” in the following collocations:

- ADV. aloud, loudly, out loud; gently, lightly, quietly, softly, silently, under your breath; deeply, heartily, a lot, really, uproariously; just, merely, simply; almost; briefly, a little, shortly; suddenly; easily, freely; openly, outright; helplessly, uncontrollably; cheerfully, delightedly, excitedly, happily; hysterically, nervously; politely; incredulously, in disbelief; angrily, bitterly, cynically, derisively, grimly, harshly, hollowly, humourlessly, mirthlessly, ruefully, scornfully, sourly, wryly; together [65, p. 451].

A significant number of examples involving the verb “laugh” with the above adverbs have been found in journalistic texts, for example: *“He laughs easily and heartily, no matter the pain or the pleasure of the subject, including when asked the date of his divorce: “I’m smiling because I don’t remember. How many guys can say that?” [72].*

“The anti-211 effort has attacked Lerach directly in one ad: It shows him

laughing uproariously as an announcer says, “Now, one man is taking the law into his own hands” [73].

– VERB + LAUGH have to, want to; begin to, start to, try not to; make sb; hear sb. [Oxford Collocations, p. 451], for instance: “*We are like two little kids in the back row of church, **trying not to laugh**” [72]*

“*The thing that kind of **makes me laugh** about this whole conversation is you have union leaders now talking about the sanctity of collective bargaining”, said Mr. Christie, who said he had no plans to take away bargaining rights in New Jersey” [70].*

– PREP. about, at, with [65, p. 451], for example: “*The audience **laughed at** his implicit gibes at Mr. Romney’s wealth, like when he applauded Mr. Romney’s “personal success” and when he prefaced a sentence by referring to “those of us who’ve spent time in the real world” [70].*

– PHRASES burst out laughing; can’t/couldn’t help/stop laughing; fall about laughing; find yourself laughing; stop laughing [65, p. 451], for instance: “*The themes are somber but the filmmaking is so soggy that you **can’t help laughing**” [67].*

The analyzed verbs synonymous with the lexeme “laugh” have been classified into the following groups:

a) verbs denoting laughter accompanied by characteristic sounds: cackle – emit a loud, unpleasant kind of laughing; to laugh or chatter raucously; crow – to utter cries of pleasure; express pleasure verbally; guffaw – to laugh loudly; shout – utter aloud; often with surprise, horror, or joy; snort – to breathe air in a noisy way out through your nose, especially to show that you are annoyed or amused; cachinnate – to laugh hard, loudly, or convulsively; guffaw; roar – to laugh loudly or excitedly; shriek – to make a sound similar to a shriek; bellylaugh – to laugh a deep, hearty laugh.

For example: “*Just after he left, the public address **cackled**: Bob Gladieux, please report to the Patriots dressing room” [72].*

“*LA Times Sells Front Page for Spare Parts*”, **shrieked** the Web site Gawker” [73].

b) verbs denoting restrained, suppressed or quiet laughter: chortle – laugh quietly or with restraint; chuckle – to laugh quietly or to oneself; giggle – to laugh quickly, quietly, and in a high voice, because something is funny or because you are nervous or embarrassed; snicker – to laugh quietly and in a way that is not nice at something which is not supposed to be funny; snigger – to laugh quietly in a way that is not nice at something which is not supposed to be funny; titter – to laugh quietly in a high voice, especially because you are nervous.

For example: “*But in my twisted head, I thought it was a public affair and that I’d be so cool, knocking off Brigitte Bardot! ” she says, **chortling***” [72].

“*Everyone in the group **chuckled**, including the Coca-Cola executive who was her target*” [72].

“*Every time Mr. Grier entered a scene, strutting like a peacock among the poor of Catfish Row, the same young woman in the audience burst out **giggling***” [70].

“*At their Atlantic City debut as antiques, there was **sniggering** division among dealers and collectors. Were Beanie Babies corrupting the collectibles market?*” [70].

“*Bobby and his sycophantic associate, Charlie Fox, **snigger** over a potential bad-movie property: a brooding metaphysical novel about the end of life as we know it*” [71].

The emotional context of speech also includes pauses: the more pronounced the emotional state, the more pronounced the fluctuations in the volume of speech and the more varied the pauses. The analysis of the research material has shown that pauses that signal a person’s positive emotions are indicated in journalistic texts by graphic means – ellipses and dashes.

The newspaper “Christian Science Monitor” contains an example showing the speaker's use of a pause, represented in writing by dots, which can be interpreted as a manifestation of a positive emotion, as it is obvious from the context:

“Mmm...yeah. I hope it all goes well” [71].

“That’ll take me to about eleven o’clock and then I can think about what else to do –“ [70]

“‘Because . . . because . . .’ I close my eyes briefly. ‘Suze, you have to see it. We’re going to have a great big string orchestra, and caviar, and an oyster bar . . . and Tiffany frames for everyone on the tables . . . and Cristal champagne., and the whole place will be this magical enchanted forest, and we’re going to have real birch trees and songbirds...’” [69].

“Mum? Honestly, she’s not bothered either way. In fact., she was joking!” [68].

“This will definitely work. It’s a tad slow, but if I just keep going., if I get into a rhythm –“ [71].

“A leading presidential candidate embracing the fringe? That’s nuts – and new” [73].

The intonational colouring of speech is conveyed via exclamation marks or even by using multiple exclamation marks. The exclamatory intonation transforms the units corresponding to interrogative, imperative, declarative sentences into emotional sentences. It is a means of expressing the emotional side of language. It is its main and, it should be assumed, fundamental function [11, p. 31], for example: *“Given a reason to learn, students bring energy to classroom assignments, and commit “free” time (including coming in on snow days!) to improve their writing, public speaking, project management, collaboration, and math skills” [73].*

“He picks out his wardrobe inside a closet lined with her dresses. He makes smoothies in their kitchen where the whiteboard shows her unerased message: “I ♥ U!” [73].

It should be noted that the repetition of exclamation marks reflects the intensity

of a positive emotion, for example: *While the design looked sound, there was a big red X across his answer with the terse note: “ -17. LEVER!!!”*[73].

As a means of phonetic expression of positive emotions, we also record excessive prolongation of sounds in words, which is graphically expressed in writing words with hyphens, for example: *“He puts on his happy voice, the one millions still remember from his 15 years as the broad-smiling host of "The Dating Game". "And h-e-e-r-e he is!" Lange intones, the way he used to introduce those swingin' bachelors and" bachelorettes”* [73].

The context of the example (puts on his happy voice, broad-smiling host) helps to classify the above graphic division as a means of expressing a positive emotion.

Thus, phonetic means of expressing emotions are represented by lexical units that nominate the speaker's voice, his/her intonation and laughter, as well as graphic means that represent the speaker's exclamatory intonation, pauses and prolongation of sounds, which in certain contexts are interpreted as a manifestation of positive emotions.

3.2. Morphological means of expressing positive emotions in English journalism

Morphological means of expressing positive emotions are represented at two levels:

- at the morphemic level – in the form of so-called “expressive-evaluative” morphemes;
- at the actual morphological level – through words of the category of state, modal words, particles, interjections, onomatopoeias.

In the course of the research, we have recorded expressive-emotional morphemes, interjections and onomatopoeias. We will consider them in more detail. It should be noted that particles and modal verbs are used mainly to express negative emotions.

A morpheme is a unit of language that contains not only the form but also its own content. Compared to the phoneme, this unit makes an even more significant contribution to the creation of meaning. Being the main component of word formation, morpheme interacts with contact units of its level. The use of suffixes -ie (oldie), -u (daddy), -let (chicklet), -kin (lambkin) creates positive connotations, causing positive emotions.

The suffix -ie is defined in the Longman Dictionary of Contemporary English as giving the word the meaning “dear little one” [64]. This suffix is most common in journalistic texts, for example: *“You don’t see them very much, dearie”, she says. In fact, she has visited shelters and soup kitchens, encouraging volunteers to follow suit [71].*

I said “Oh, sweetie, that must have felt awful, getting locked out of your class” [69].

This year they even designed doggie outfits to raise money for Pets are Loving Support (PALS) in addition to outfits for a fashion show at Luxe Atlanta to raise money for the program [71].

Mary Jane is, of course, the mogul mistress – it consistently has been rated No.1 for moguls in the country by Skiing Magazine – and Kristen Tourangeau, a former ski racer, likes to meet her old racing buddies on the Jane and bump down Derailer to pick up the black diamond Boiler, a shortie that gets rough at the end [67].

Rolling Stone, whose cover occasionally features sexy rock babes, is getting the laddie itch as well [71].

Longman Dictionary of Contemporary English considers the suffix -y as a variant of the diminutive suffix -ie [64], for example: *One of my daughters asked me, “Why don’t you do something, Daddy?” [71].*

Intercollegiate athletics is a cash-and-carry business, and if an aspiring program does not have a sugar daddy or mommy, its chances of reaching the big time are slim [70].

The suffix -let is defined as “small one” [Longman Dictionary] and is attached to noun stems, for example: *And while you can stream music, you can play just one song at a time, and only through Box.net’s own little desktop player applet [71].*

“Other teachers”, she says, “encouraged students to eliminate wrong answers in the test booklet by marking an ‘X next to wrong answers, which could account for an unusual number of erasures if students marked their’ X on the answer sheet instead of the test booklet [72].

The diminutive suffix -kin, which is defined by the Longman Dictionary of Contemporary English as imparting to the stem the meaning “small one” [64], is not common in journalistic texts. We have recorded only two cases of its use, for example: *When last seen, he is trying to sell a number that starts: " Should a father’s carnal sins/ Blight the life of babykins? [70].*

“Don’t come down for at least a year”, she sang out, giddy as a lambkin [67].

Units of onomatopoeic (sound-imitative) vocabulary are often used to convey emotions and feelings. In the course of the study, we have analyzed and classified the following groups of onomatopoeia units:

a) nouns denoting sounds that imitate laughter: ha-ha – 1. a sound made in imitation of laughter; 2. *Slang* an instance of amusement; tee-hee – 1. a sound made in imitation of a giggle or titter; 2. an instance of giggling or tittering; hee-haw – a loud laugh that sounds like a horse neighing; haw-haw – a sound made in imitation of laughter, for instance: *The cohorts responded with something vaguely like tee-hee [71].*

He followed this obscenity with a shrill, demonic hee-haw that made George Hand’s jaw drop and his eyes narrow with the suspicion... [70].

Sometimes, when a voter brandishes a camera, his greetings become more elaborate: “Hi, there. You know how to make that work? Ha-ha”. Mr. Romney, never much of a hugger or backslapper, stands with his hands straight down at his waist, tilting forward ever so slightly and turning from side to side as he searches for the next hand to shake or poster to sign [70].

Each epithet is punctuated with a diabolical snicker, a "hee-hee" like when he recalls how he felt when he heard that two of his skinhead brothers had allegedly attacked a black teenager with a machete and spat on his female cousin [68].

b) verbs denoting sounds that imitate laughter: hee-haw – to bray in the manner of a donkey; tee-hee – to giggle or titter, for instance: *I don't make them up, Jon; I just hee-haw at them. Not everyone can create a joke, but if you hear a good one, send it in [68].*

The means of expressing emotional structures of sentences include emotional descriptors [17]. These are words, word combinations or sentences, the semantics and structure of which contributes to the formation of the overall emotionality. In particular, interjections, being a part of the sentence structure, complicate its dictum content, various emotions, feelings, expressions of will, i.e., varieties of subjective-modal meanings. Thus, sentences with interjections are not simple grammatical models, but special semantic and communicative constructions, i.e., formations at the level of complex expressions.

Interjections expressing positive emotions in journalism include a wide range of pleasant feelings and experiences:

1) joy, delight: My! Whoopee! Yeah! Yahoo! ah, aha!, hey!, hurrah!, Oh, Lord!, good Lord!, for example: *Apollo 12 astronaut and third man to walk on the moon, shouting "Whoopee!" as he hopped onto its dusty surface [67].*

At the time, he said, "I didn't rub my chin and ponder the origins of man. It was yahoo, here we are! [71].

2) exaltation, inspiration: Hurrah, Hooray, O! Oh!, wow! Hallelujah!

Fundamentally you could do that, and we would love that, too, if there was like one ink cartridge that fits in all machines. Hallelujah, we'd love to do that [68].

Hooray! Washington is paying for our new Metro rail lines. I love for Washington to pay for things [67].

3) excitement, joyful agitation: Gosh! Oh, God! Good God! Oh, dear!, Wow!

It was Hannah Montana night, " Domonique says. " And oh, gosh, that arena was large [69].

"When we looked out back, we thought: Wow, this is beautiful. This is so relaxing. This is what we would like, even though at the time we didn't know that was what we wanted", she said [73].

4) sympathy, friendly attitude: *Oh! Indeed!*

Oh, are you kidding? Oh, yeah, I love it deeply! [68].

5) relief: *Whew! Eureka! By George!, now! Now than! O! Oh! [69].*

For a while I was scared he might really be for positive change. Whew! My confidence has once again been restored in lying politicians [71].

There is almost never a single dramatic find, one document, that leads to a cry of "Eureka!" [71].

6) satisfaction: *My word! Vow!*

Myword, it's become the second-most popular sport in the world, and more kids are playing at an early age. It's organized better [73].

7) approval: *Attaboy! Attagirl! Good job!*

"Attaboy!" he hollers, stalking the athlete with a stopwatch. "Attaboy!" [71].

Attagirl! Whoa, what have we here? [69].

I am certain no one will bring their wives to the city for these elections, but if you send people to help them in the villages, bravo! [70].

3.3. Lexical means of expressing positive emotions in English media texts

There is a large number of human emotions that find their expression in the lexical system of the language. Lexical means of expressing positive emotions in English-language journalism are represented by four types of nomination with the help of a keyword: 1) substantive, 2) verbal, 3) adjectival and 4) adverbial.

The quantitative results of the study are presented in Figure 3.2. The total number of examples representing lexical means of verbalizing positive emotions in

journalistic texts is 442. The analysis of the factual material shows that the most numerous are the means of substantive (44%) and adjectival (27%) nomination. The verb nomination is less numerous (20%). The least represented is the adverbial nomination (9%).

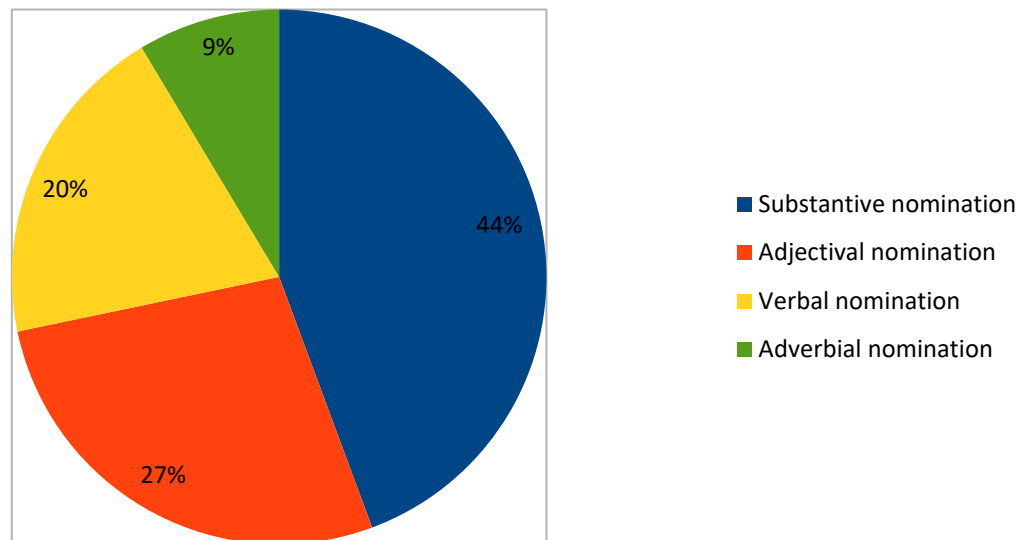


Fig. 3.2. Nomination of positive emotions by keyword

In the case of **substantive nomination**, the keyword identifying the positive emotion in the text is nouns, such as – joy, glee, jubilation, enthusiasm, zeal, excitement, contentment, pleasure, eagerness, hope, rapture, amusement, bliss, cheerfulness, for example: *This zest for spreading cash is the main reason why the visa battle is beginning to resonate on Capitol Hill [70].*

"It's one of those things where there are elements of pride, subjectivity, history, all of those things," Mr. Campbell said [70].

In addition, the candidate's grave warnings about the economy and religion can also conflict with the mood here – where some see small reasons for optimism [73].

In the course of the study, we distinguish the following subgroups depending on the function of the key noun in the sentence:

a) nomination of emotions by means of substantive compounds with the preposition “of” – a feeling of ..., a sense of ..., source of...: *Central Park in all its glory and grit becomes a primary character in " Rappaport, " lending the movie both a sense of triumph and foreboding that no stage set could replicate [69].*

Though being back in class has given her a renewed sense of confidence and purpose, Kim says her fears remain very real [67]

For Haney, it was first a Second Amendment issue. For the rest of them it seemed to boil down to matter of control and creating a sense of safety [68].

Petrino's competitiveness has been a source of amusement in past jobs [68]

b) nomination of emotions by combining a key noun with epithets, for example: *Could it be that when we pass to the Great Beyond, a gatekeeper with a white beard and ample belly will dangle a kingdom of eternal jolliness before us and ask one all-or-nothing question: " Do you recall the most famous reindeer of all? " [73]*

"It accomplishes remarkably little in the form of real relief for homeowners because it gives the banks credit for far too much", said Adam J. Levitin, a law professor at Georgetown [70].

By the time Martha Stewart published her now-legendary Christmas book in 1993 – which instructed readers on how to gild freshly foraged pine cones, among other things – it was clear that many Americans' holiday-decorating tastes had slipped over a line of their own, from carefree gaiety to something like self-consciousness [73].

Janet McTeer's exuberant performance as another woman in disguise is a pure delight, and the counterpoint between her physical expressiveness and Close's tightly coiled reserve is a marvel to behold [68].

We have identified 11 most frequent nouns used to denote positive emotions. These lexemes include **joy, pleasure, happiness, delight, bliss, glee, ecstasy, exhilaration, contentment, cheerfulness, gladness**. The nouns are listed in

descending order of their frequency in journalistic texts. Below are some examples of their use:

Critics paint him as a finger-to-the-wind politician – to their glee, he appeared to indicate support for the Medicare plan before coming out against it last week – but it is unclear whether that will hurt him with voters [70].

This Milken collection, by its sheer comprehensiveness and time span – by putting it all out there – will avoid the banality that comes when you remove the fear and ecstasy from the music [68].

“There’s a tremendous exhilaration and enthusiasm,” he says, “that you feel for the mystery of the experience” [72].

And if this is so and we benefit from a tree’s great beauty, if we stand beneath its branches in melancholy or gladness and are affected by its ambience of peace and stability, should we be offering more than nitrogen, phosphate, and potash in return? [73].

The nouns used in combination with a variety of adjectives that describe emotion include: joy, happiness, satisfaction, desire, amusement, elation, etc.

The key word “joy” has been fixed with the following attributes: delirious, ecstatic, fierce, great, heady, overwhelming, pure, real, sheer, true, wild, wonderful, simple, sudden, inner, physical, for instance: *His eyes reflected a shimmering kind of delirious joy that she’d never seen before; it frightened and amazed her all at once [68].*

The noun denoting the emotion of “happiness” is found in journalistic texts with a number of epithets, including deep, great, perfect, pure, sheer, true, eternal, lasting, future, earthly, human, personal, domestic, family, marital, for example: *In your moment of greatest weakness and doubt, they disparage your beliefs and say the only way to ensure eternal happiness is by accepting Jesus [69].*

Late spring is upon us, and with it comes wedding season, the time of year that inspires a peculiar mix of sentimental stories about chance meetings leading to love alongside gloomy commentaries about the chances of marital happiness [73].

Satisfaction is actualized by combining the key lexeme with the adjectives: complete, deep, great, immense, tremendous, evident, obvious, quiet, personal, job, sexual, for instance: *Irish troops participating in the siege of Yorktown had the immense satisfaction of witnessing the British surrender* [72].

The nomination “desire” has been fixed in the combination with the adjectives: deep, great, strong, urgent, overwhelming, genuine, real, natural, sexual, for example: *“Hoarding is marked by an overwhelming desire to collect items and an inability to discard things that may seem useless, to such a point that the collections cause stress and start impacting a person’s health, career or relationships”* [71].

The noun “amusement” has been found with the adjectives: great, much, faint, mild, quiet, ironic, sardonic, wry, genuine, real, for instance: *“This scenario would become all too familiar to Sondheim and Prince toward the end) of their historic six-show collaboration, when they took sardonic amusement in critics who unfavorably compared the current offering with previous works that had received decidedly mixed reviews”* [67].

The emotion of delight is verbalized using the keyword “elation”, which occurs in combination with the following adjectives: great, sheer, unbelievable, mild, curious, rare, for example: *“This spring has brought some rare elation to the movement, which welcomed the reunion of Elian Gonzalez with his divorced father from Cuba. “There is hope,” said Bob Hirschfeld, a founder of the National Coalition of Fathers and Children”* [71].

In the course of the research, we came across examples where key words that nominate positive emotions are accompanied by other emotions, often even negative ones, for example: *“Men are really great at expressing **joy**, **happiness** and **anger**”, says Bowman, who specializes in researching male friendship* [70].

*“And if this is so and we benefit from a tree’s great beauty, if we stand beneath its branches in **melancholy** or **gladness** and are affected by its ambience of peace and stability, should we be offering more than nitrogen, phosphate, and potash in return?”* [70].

It is interesting to note that the common way of the realization of substantive nomination of emotions is the usage of keyword to describe the human voice / manner of speaking and eyes / look as the most obvious manifestation of emotional reactions, for example: “*We’ve blended into such a close family that Jenni feels like our daughter*”, Mrs. Hirtle says, *her voice filled with joy* [70].

“*Under the cloudless African sky, my eyes filled with tears for my own happiness*” [73].

“*Brian noticed that Lauren, her eyes filled with joy, didn’t want to leave*” [68].

It should be noted that the verbalization of positive emotions also occurs in the absence of key nominations, descriptively, for example: “*A slut in remission?*” jokes Sheehy, *bright eyes blazing under a thatch of fashionably short red hair. She laughs heartily – as she will often during our short time on the patio of Oakland’s Claremont Hotel*” [69].

“*When he came home the day I tested my version of the American classic, his eyes lit up*” [73].

Reagan, whose popularity had been waning before his encounter with Hinckley, was enormously popular when he returned to office, smile in place, “*eyes twinkling*” [68].

The next variety of the direct nomination of emotional states is **adjectival nomination**, i.e., the usage of an adjective as a keyword to denote a person’s emotional state. This is the second most frequent nomination in our sample, as we have recorded 121 cases of adjectives used in the function of direct nomination of positive emotions.

The adjective “happy” is the most frequent lexeme used to denote positive emotions in journalistic texts. It has been observed in collocations with various verbs, nouns and adverbs. Combinations of the adjective with the following verbs have been found in the analyzed texts: appear, be, feel, look, seem, sound, become, make sb, keep sb, for instance: “*Micah Hodge was born in February 2009, and even as he*

*underwent numerous painful surgeries, he **appeared happy** and outgoing, his parents said” [73].*

*“Voices like those of Guang Yang, a mezzo-soprano, and Meagan Miller, a soprano, **sounded healthy and happy**” [70].*

*“One of the show’s objectives is to figure this guy out, figure out what makes him tick, figure out what **makes him happy**, figure out what he’s going to do and how he’s going to come to peace with that” [72].*

The adjective “happy” is found in phrases with the following nouns: ending, hour, birthday, days, family, life, meal, face, holidays, marriage, time, man, person, talk, childhood, couple, etc. For example: *“Drawing on a **happy childhood** memory of a kind Pentagon Police officer who had given him a few rides in his cruiser, David got into a routine of dropping by the nearby Broward County police station to take cellphone photos of the parked squad cars” [73].*

*“Old Hickory made his name at the Battle of New Orleans by giving the war a **happy ending** (for Americans)” [72].*

*“Several Old Colorado City restaurants are building upon the progressive dinner theme with a progressive **happy hour**” [71].*

*“His greatest weakness was his inability to have a **happy family life**”, said Franklin scholar Rosalind Remer” [71].*

*Forty-three percent of people with no financial stress said they had a very **happy marriage**, followed by 39 percent with one stressor and 27 percent of those with two to three stressors [68].*

In the course of the study, we have identified 18 most frequent adjectives used to describe positive emotions. In addition to the lexeme “happy”, these adjectives include **lucky, glad, pleased, amused, fortunate, favourable, delighted, cheerful, ecstatic, joyful, cheery, jovial, contented, blissful, opportune, exultant**. The adjectives are listed in descending order of their frequency in journalistic texts. Here are some examples of their use: *“We’re to see a lot of Janice, now a **contented** wife*

and mother, all affection, expansiveness, and a smile never free of its touch of the sinister” [67].

*“He says he is **glad** to be one boomer to make a late career change and keep working” [67].*

*“Ann and I strolled through exhibits that explained research stations, the months of solid sunlight or solid darkness, and the geology under the ice, as well as into the ominously named polar room, where we donned boots and coats and stood around while the seemingly **cheerful** staff recreated an arctic storm” [70].*

*“This week there is this from the German publication Spiegel Online International: “Germans were **ecstatic** when Barack Obama took over the keys to the White House from George W. Bush” [73].*

*“The good news comes at an **opportune** time for O’Malley: at the outset of his reelection campaign” [73].*

Another type of direct nomination of emotional states is the **verbal nomination** of emotions and feelings. As the name suggests, the word that identifies a specific emotion in the context of a sentence is a verb-predicate, for example: *“She **enthuses** about the new album, her first on her own label, Aretha’s Records” [72].*

*“As someone who was with NASA through Apollo and part of shuttle, what **excites** you about the future of the space agency?” [71].*

In addition to the keyword in the function of the predicate, the verb denoting positive emotions can be used as part of a nominal clause that includes the nomination of emotion as an element in the form of an adverb, for example: *“Charro Watson, 33, said her fourth-grader had been preoccupied with the investigation but **was excited** by the news” [68].*

*“While we never like to see any car involved in an incident, we **have been very pleased** to see all of the drivers walk away from the 200 mph plus impacts”, said Will Phillips, IndyCar’s vice president of technology” [67].*

In the course of the research we have recorded cases of verb nomination in the form of gerund, for example: *“His stormy personal life got in the way: He divorced*

months into office, then quickly married former supermodel Carla Bruni, and became seen as a bling-bling president more concerned with **pleasing** his super-rich friends than serving the public” [67].

Similar to substantive nomination, a key verb denoting a positive emotion can be accompanied by a key verb denoting other kinds of emotions, often negative ones, for example: “Marketing consultants use the bands to pinpoint what **pleases or frustrates** shoppers” [72].

The most represented verbs used to denote positive emotions in journalistic texts include **like, please, desire, satisfy, delight, excite, enthuse, entertain, gratify**. The verbs are listed in descending order of their frequency in journalistic texts. Here are some examples of their use: “She **delighted** in how the senior Romney treated her as “a complete equal”, reveling in her opinions and ideas, and she chose him to baptize her” [70].

“His background was as an entrepreneur, which gave him a brilliant capacity to communicate with people and **excite** them” [73].

“I am to **gratify** his pleasure and nurse his child, I am a piece of household furniture. I am a woman” [73].

“They’re going to have to address the issue in some way that **satisfies** voters basic idea about how to make the city government fiscally sustainable” [73].

Adverbial nomination, i.e., the use of adverbs as keywords indicating emotion, is the least common in journalistic texts. The analysis of the factual material has shown that the most frequent adverbs verbalizing positive emotions include **happily, favorably, enthusiastically, gladly, cheerfully, gleefully, merrily, blissfully, contentedly, joyfully**. The adverbs are presented in descending order of their frequency in journalistic texts. Here are some examples of their use: “The grunt work, however, she is **gladly** leaving to others – namely to Round House artistic director Blake Robison, who wooed her with a streamlined idea for a stage version over coffee more than two years ago” [73].

*“When the knock comes at the door, he **cheerfully** greets the bearer of a paper-doily-lined tray that holds two ceramic bowls – one filled with water and one with scoops of locally crafted peanut-butter frozen yogurt for dogs – and a pile of artfully arranged biscuits” [70].*

*“What remains of the old technique of excommunication is simply nonrecognition in the school’s formal publications, where my classmates’ growing families and considerable accomplishments are **joyfully** celebrated” [70].*

*“They also conducted themselves with admirable class and enthusiasm, mixing **merrily** with an adoring Chinese crowd after years of boorish behavior by their predecessors” [73].*

Thus, in the course of the study we have identified 11 most frequent nouns used to denote positive emotions. These lexemes include: joy, pleasure, happiness, delight, bliss, glee, ecstasy, exhilaration, contentment, cheerfulness, gladness. The 18 most frequent adjectives used to denote positive emotions include, in addition to the lexeme “happy”, the following adjectives: lucky, glad, pleased, amused, fortunate, favourable, delighted, cheerful, ecstatic, joyful, cheery, jovial, contented, blissful, opportune, exultant. The most represented verbs used to denote positive emotions in journalistic texts include: like, please, desire, satisfy, delight, excite, enthuse, entertain, gratify. The analysis of the factual material has shown that the most frequent adverbs verbalizing positive emotions are: happily, favorably, enthusiastically, gladly, cheerfully, gleefully, merrily, blissfully, contentedly, joyfully.

3.4. Syntactic means of expressing positive emotions in English journalism

On the syntactical level, exclamatory, interrogative, elliptical, inverted sentences are used to verbalize emotions. The higher the degree of emotional tension, the higher the degree of disorganization of the syntactic structure. Interruptions, repetitions, incompleteness of syntactic constructions are characteristic of high

emotional concentration, for example: “*He turns briefly, meets my eye and grins nervously – and I give an embarrassed little smile back*” [71].

When experiencing strong emotions, the speaker may have difficulties in choosing words, for example: “*We still get along and I feel like it’s possible to disagree with someone robustly and still be courteous and polite and have fun with them. I mean ... I mean, Jesus said love everybody, for crying out loud*”, Arensmeier said” [73].

Exclamatory sentences and disorganized sentence structure are often markers of positive emotions in journalistic texts, for example: “*Everyone was so nice! They looked you in the eye! They smiled at you! They asked you how your day was going, and they really wanted to know*” [71].

“*Good!*” Eddie smacks his hands together. “*Well, Samantha. I’d say you’ve got the job!*” [67].

Among the syntactic means of representing the emotion of joy and similar emotional shades in journalistic texts, it is worth noting the use of monosyllabic, often nominative sentences, which acquire a stylistic colouring, since their conciseness is associated with the way of thinking, with the nature and peculiarities of the speaker’s perception when experiencing a certain emotion, for example: “*How’s the music?*” “*Marvellous. Wonderful. New. Never better*” [73].

Syntactic stylistic means include inversion, epiphora, gradation, antithesis, rhetorical question, enumeration, anaphora.

Inversion is a figure of speech; an artistically justified violation of the “natural” word order. Inversion in a journalistic text is fixed in combination with repetition (anaphora) and parallelism, for example: “*We measure progress by the success of our people. **By the jobs they can find** and the quality of life those jobs offer. **By the prospects of a small business owner** who dreams of turning a good idea into a thriving enterprise. **By the opportunities** for a better life that we pass on to our children*” [73].

Epiphora is a stylistic device that consists in the fact that adjacent sentences, passages or verses end with the same word or phrase. Epiphora is used to emphasize speech, to reinforce, to highlight a thought, to express an emotion [60], for example: “*Our challenges **may be new**. The instruments with which we meet them **may be new**” [71].*

A rhetorical question is a figure of speech; a question that enhances the emotional impact on the reader and does not imply an answer [60], for example: “*So tonight, let us ask ourselves – if our children should live to see the next century; if my daughters should be so lucky to live as long as Ann Nixon Cooper, what change will they see? What progress will we have made?*” [68].

“*And that explains a comment from University of California, Irvine, economist Michael McBride: ‘People ask me all the time, What do you learn about happiness? What’s the secret to happiness?’*” [69].

Gradation is a technique that consists in the sequential arrangement of words, phrases, tropes (epithets, metaphors, similes) in the order of enhancement (increase) or weakening (decrease) of the feature [60], for example: “*But most men stray because something is lacking in their union, be it sex, attention, or even excitement*” [68].

Antithesis is a stylistic figure, a comparison of opposite or contrasting phenomena, concepts, images, etc. As a result of this comparison, the author’s opinion becomes more acute and expressive [60]. The following sentences are examples of using antithesis in journalistic texts to express positive emotions: “*When asked what it was like, Jordan Tamagni, who worked on that 1996 speech, says, “**Panic. Exhilaration. Pride. Relief. Exhaustion**”* [71].

“*It’s not a matter of **punishing their success**. It’s about **promoting America’s success**”* [73].

“*The church contains in full the **kindness and cruelty**, the fierce intelligence and the shocking ignorance, the struggles and successes, the love and yes, the bitterness and bias that make up the black experience in America*” [73].

Enumeration is formed by repeating homogeneous syntactic units - both individual sentence members and phrases. Enumeration is based on the syntactic process of expansion, which means the addition to some syntactic unit of other units of the same syntactic status and common syntactic relationship with it in the sentence structure [60], for example: “*On a canvas, one wrote in Farsi, “Love, love, love, peace, peace, peace, live, live, live”* [68].

Anaphora (Greek: ἀναφορά - repetition), is a stylistic device that consists in repeating the same sounds, words [60], for example: “*Just so you know where I’m coming from this morning, I love baseball. I love, love, love it*” [70].

“*Oh, Lord, oh, Lord,*” Stanley said. “*Yes, take me back there*” [73].

Anadiplosis, a repetition of the end element of one statement at the beginning of another statement, is observed in the following example: “*First love, paternal and maternal love, love of and for a friend, love of life. It would be hard for a reader to not find a kind of love they can relate to in the story*” [73].

The analysis of syntactic means has shown that it is the least represented way of expressing positive emotions in journalistic texts. The syntactic means used to denote positive emotions include: interruptions, repetitions, ellipsis of syntactic constructions, one-member nominal sentences. Among the stylistic means, inversion, epiphora, gradation, antithesis, rhetorical question, enumeration, and anaphora have been found.

Conclusions to Chapter 3

1. The analysis of the factual material has led to the conclusion that positive emotions in journalistic texts are most widely verbalized through lexical units, which constitute 67% of all the means used to denote positive emotions. Phonetic and morphological means are used much less in journalistic texts, while syntactic means are represented by the least number of examples.

2. Phonetic means perform informative, communicative, cognitive, expressive, regulatory and illustrative functions; enrich the transmission of meaning and emotions, express the quality and change in the relationship of communication partners, develop these relationships. Phonetic means include extra-linguistics (sighing, crying, coughing, laughing, screaming, tapping, breathing); paralinguistics (voice volume, diapason, pitch, strength, polyphony, diction, articulation, timbre, tempo, pause, rhythm, melody); prosody (phrasal stress, syntagmatic stress, logical stress, tone, intonation).

3. The analysis of English-language newspaper articles shows that verbal units include lexemes, phrases that nominate laughter, describe the speaker's intonation and voice. The emotional context of speech also includes pauses. The analysis of the research material showed that pauses signalling a person's positive emotions are indicated in journalistic texts by graphic means - ellipses and dashes. The intonation of speech is conveyed by exclamation marks or their repetition.

4. Morphological means of expressing positive emotions in the journalistic text are represented at two levels: at the morphemic level – in the form of the so-called “expressive-evaluative” morphemes; at the actual morphological level – through the words of the category of state, modal words, particles, interjections, onomatopoeias. The research revealed the usage of diminutive morphemes, interjections and onomatopoeias. The use of suffixes -e, -y, -let, -kin creates positive connotations, causing positive emotions. The journalistic text also contains onomatopoeias (ha-ha, tee-hee, hee-haw, haw-haw, etc.), which are used to convey emotions and feelings. Interjections expressing positive emotions in journalism nominate: 1) joy, admiration; 2) exaltation, inspiration; 3) exhilaration, joyful excitement; 4) sympathy, friendly attitude; 5) relief; 6) satisfaction; 7) approval. Interjections include a wide range of pleasant emotions.

5. Lexical means of expressing positive emotions in English journalism are represented by four types of nomination with the help of a keyword: 1) substantive, 2) verbal, 3) adjectival and 4) adverbial. The most numerous are the means of

substantive (44%) and adjectival (27%) nomination. The verbal nomination is less numerous (20%). The least represented is the adverbial nomination (9%).

6. Syntactic means are the least represented mode of expressing positive emotions in publicist texts. Exclamatory, interrogative, elliptical, inverted sentences are used to verbalize emotions at the syntactic level. Among the syntactic stylistic means that verbalize positive emotions in the journalistic text, we have identified inversion, epiphora, gradation, antithesis, rhetorical question, enumeration, anaphora.

CONCLUSIONS

The study of linguistic means to denote human mental states in modern linguistics has led to the accumulation of significant theoretical potential: attention has been drawn to the peculiarities of multilevel means of verbalizing emotions in the text.

The research is devoted to studying the verbalization of emotional states. The analysis was carried out on modern English publicist text material, considering those contexts in which direct or indirect indication of emotions is realized. The texts of articles from reputable English-language newspapers were chosen for the analysis, as they provide a wide variety of linguistic means and their combinations for conveying information about human emotional states.

The objectives of this study were to consider the category of emotivity in modern linguistic research, to investigate the representation of positive emotions in the lexical and semantic system of the English language, to analyze the ways of verbalizing positive emotions in speech, to describe the methodology of studying positive emotions in journalistic texts. Practical tasks included the description of phonetic, morphological, lexical and syntactic means of expressing positive emotions in English-language journalism.

The first chapter is devoted to the analysis of the basic concepts in the study. We focus on the issue of the category of emotionality in modern linguistic research, the representation of emotions in the lexical and semantic system of the English language. The emotivity of the text is understood as a linguistic text characteristic that covers multilevel linguistic means of representing emotions; it is a text category aimed at creating an emotional background of the text, which causes an emotional impact on the reader. Emotivity is a semantic-functional category closely related to the problem of emotive language. It is manifested in the system of linguistic means at different levels, aimed at reflecting, denoting, and expressing human emotions.

The second chapter touches upon the ways of verbalizing positive emotions in speech and describes the research methodology.

The third chapter describes phonetic, morphological, lexical and syntactic means of verbalizing emotions. The least studied aspects of transmitting information about a person's emotional state in a journalistic text were chosen for the study, namely, the analysis of the contextual conditions for verbalizing the emotional state and the parallel consideration of multilevel means of conveying emotions in a journalistic text.

Positive emotions in publicist texts are mainly represented by lexical means (67% of all analyzed contexts). Phonetic (15%) and morphological (11%) means are used much less in journalistic texts, while syntactic means occur in the least number of examples (6% of all cases of verbalizing positive emotions).

The chapter deals with keyword nomination to express emotions and lexical stylistic devices. Four types of nomination employing the keyword are analyzed: substantive, verbal, adjectival, and adverbial. The analysis of lexical means allows stating that the most numerous are the means of substantive (44%) and adjectival (27%) nomination. The verbal nomination is less numerous (20%). The least represented is the adverbial nomination (9%).

The phonetic means analyzed in the study include the description of laughter, the speaker's voice and intonation, as well as semantic pauses representing positive emotions.

Expressive-emotional morphemes, interjections, and onomatopoeias represent morphological means of expressing positive emotions. Diminutive suffixes are used to create positive connotations that evoke positive emotions in the listener or reader. Onomatopoeias are employed to convey a range of positive emotions. Interjections denote the emotions of joy, delight, elation, inspiration, excitement, joyful exhilaration, sympathy, friendliness, relief, satisfaction and approval.

Syntactic means, which are the least represented way of expressing positive emotions in journalistic texts, include exclamatory, interrogative, and elliptical

sentences, as well as inversion, epiphora, gradation, antithesis, rhetorical question, enumeration, and anaphora.

Thus, the analysis of the material allowed determining the primary linguistic means of verbalizing emotions within the framework of the selected mechanisms. It also demonstrates the varieties of these means and the features of their functioning.

The analysis opens a number of prospects for further research. The obtained results outline new ways of research in the functioning of linguistic means to represent emotions and emotional states in different types of text. Promising directions include the identification of ways of emotion verbalization in other functional styles, as well as the systematization and comparative analysis of linguistic means of emotion representation on the material of several languages, the analysis of means for emotion representation in a diachronic perspective.

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72. USA Today [Электронный ресурс] – Режим доступа:
<http://www.usatoday.com/>

73. WP – Washington Post [Электронный ресурс] – Режим доступа:
<https://www.washingtonpost.com/>