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КУРСОВА РОБОТА

на тему: **Способи вираження емоцій у сучасній англійській мові**

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Term Paper

## **Means of rendering emotions in Modern English**

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## INTRODUCTION

Language is not only a tool for conveying information, but also a means of expressing emotions and feelings. The ability to express and interpret emotions is an essential component of effective communication, particularly in modern English. From everyday conversations to media and literature, there are a wide range of linguistic means that can be used to convey emotional states and experiences. These include both verbal and nonverbal means of communication, such as adjectives, superlatives, exclamations, positive and negative verbs, metaphors, intonation, facial expressions, and body language. In this context, exploring the means of rendering emotions in modern English can help us to better understand the role of language in communication, and how it can be used to build stronger connections and more meaningful interactions with others, even showing our intelligence. (Goleman, D., 1995, p. 13)

**The object of the study** is means of rendering emotions.

**The subject of the study** is features of means of rendering emotions.

**The purpose of the study** is to analyze features of means of rendering emotions in modern English.

**Tasks:**

- to analyze emotionality in Linguistics;
- to define Basic Emotions;
- to highlight means of Expressing Emotions and Emotional States in English;
- to analyze linguistic Means of Expressing Positive Emotions;
- to highlight linguistic Means of Expressing Negative Emotions.

The work consists of introduction, two chapters, conclusion and references.

## **CHAPTER 1. LINGUISTIC MEANS OF EMOTIONAL EXPRESSION**

### **1.1. Emotionality in Linguistics**

Emotionality in linguistics refers to the study of how language is used to express and convey emotions, and how emotions are conveyed through language. Emotionality is a crucial aspect of communication, which was used by human beings at the very beginning (Panksepp, J. ,1998, p. 271). It plays an important role in various linguistic domains, such as language acquisition, language processing, language production, cultural identity, and discourse analysis. (Ekman, P., & Friesen, W. V. , 1971, p. 125)

One of the primary ways in which emotionality is expressed through language is through the use of words and phrases that are associated with specific emotional states. For example, words such as "happy," "sad," "angry," "excited," and "fearful" are commonly used to express different emotions. Additionally, nonverbal cues such as tone of voice, facial expressions, and body language can also convey emotional states (Kost, 2011, p. 279–284).

Emotionality also plays a role in language processing, as emotions can affect how language is interpreted and understood. For example, research has shown that people tend to process emotional words more quickly than neutral words, and that emotional stimuli can have a greater impact on memory retention.

In language production, emotionality can influence the way in which speakers choose their words and phrases, and how they structure their sentences. Speakers may use emotional language to convey their own emotional state, or to elicit a particular emotional response from their listeners. (Keltner D., & Gross, J. J., 1999, p. 474)

In discourse analysis, emotionality can be analyzed in terms of how emotions are expressed and conveyed within a particular context. For example, researchers may examine the use of emotional language in political speeches, or how emotions are conveyed in different types of media, such as news articles or social media posts.

In linguistics, language of emotion description and language of emotion expression are studied. At the linguistic level, emotions are transformed into emotiveness, which means that emotions are a psychological category, while emotiveness is a linguistic one (Vinay J.-P., Darbelnet J., 1992, p. 235).

When studying emotiveness as a category of art, it is necessary to take into account the peculiarities of textual semantics, as well as the nature of human emotions, the most important properties of which are their objectivity (directedness towards the world) and subjectivity (belonging to the subject). Therefore, in conceptual modeling of emotiveness, the referential, intentional, and receptive aspects of textual language are considered, the differentiation of which has led to the identification of three components of emotiveness:

- objectivity as the presence of emotion-generating knowledge in the literary text;
- involvement, i.e. the embodiment of the author's emotional intentions in the text;
- suggestiveness as indications of the probable emotional response of the reader to the textual reality (Grigorenko N., 2010, p. 123–127).

There is no complete and unambiguous definition of the concept of emotiveness in linguistics. Some scholars define emotiveness as an immanent semantic quality inherent in language to express emotivity as an act of the psyche reflected in the semantics of linguistic units, social and individual emotions. The researchers also note that emotiveness is emotivity in linguistic meaning, that is, a sensory evaluation of an object expressed by linguistic or speech means of a person's feelings, moods, and experiences. Emotiveness is always expressive and evaluative, but not vice versa.

Modern researchers note that emotionality is also a textual category subordinate to informativeness or modality, which expresses the emotional attitude of the addressee (author), their function in the text, characters, the likelihood of emotions of the real or hypothetically modeled reader towards the described

events, phenomena, characters, their behavior, and is analyzed using emotionally charged textual components (emotional markers).

Emotions are the object of emotional representation. Researchers point out that a detailed analysis of this object allows for a deeper understanding of the essence of emotionality (Watson D., 1988, p. 20).

In addition, it should be noted that there are words that have emotional potential or words with situational emotional-evaluative content, whose emotionality is revealed only in context (Krasovska, 2010, p. 152). These words are not emotional, but in the process of their functioning, they realize their potential and replenish the reserve of emotional vocabulary. The scientific concept of "emosemes," the essence of which is revealed as a separate type of semes that correspond to the emotions of the speaker. These semes are expressed in the semantics of a word as a combination of the semantic feature "emotion" and semantic concretizers such as "love," "disrespect," "humiliation," and so on. The emotionality seme can reflect an emotional process regarding any person: the speaker, listener, or a third person (Watson D., 1988, p. 9).

Overall, emotionality is an important aspect of linguistics that can help us better understand how language is used to express and convey emotions in various contexts.

## **1.2. Defining Basic Emotions**

Basic emotions are a set of distinct and universal emotional states that are characterized by their distinctive physiological and behavioral responses. The concept of basic emotions is based on the idea that there are a limited number of primary emotions that are biologically innate, rather than learned or culturally influenced.

There are several different theories of basic emotions, but one of the most well-known is the theory proposed by psychologist Paul Ekman, which suggests

that there are six basic emotions: happiness, sadness, anger, fear, disgust, and surprise. These emotions are thought to be universal and can be recognized across different cultures, regardless of language or cultural background (Schachter S., 1971, p. 195).

Happiness is characterized by feelings of joy and contentment, and is often associated with smiling and laughter. Sadness is characterized by feelings of loss, grief, and unhappiness, and can be accompanied by tears and a downcast facial expression. Anger is characterized by feelings of frustration, hostility, and aggression, and can be accompanied by raised voice, clenched fists, and a scowling facial expression (Wierzbicka, A., 1999, p. 126-133).

Fear is characterized by feelings of alarm, apprehension, and anxiety, and can be accompanied by increased heart rate, sweating, and a wide-eyed expression. Disgust is characterized by feelings of revulsion, nausea, and aversion, and can be accompanied by a wrinkled nose and lip curl. Surprise is characterized by feelings of astonishment or bewilderment, and can be accompanied by widened eyes and raised eyebrows (Mander, 2014, p. 42-48).

While the basic emotions described by Ekman are the most widely recognized, there are other theories that propose different sets of basic emotions. For example, psychologist Robert Plutchik's theory suggests that there are eight basic emotions: joy, sadness, anger, fear, trust, disgust, surprise, and anticipation. Regardless of the specific number of basic emotions, the concept of basic emotions is an important area of study within psychology and has implications for understanding how emotions are experienced, expressed, and regulated.

In addition to the six basic emotions proposed by Ekman, some researchers have suggested the existence of other basic emotions, such as contempt, shame, and guilt. However, these emotions are not universally recognized as basic emotions and are still the subject of debate within the field.

The concept of basic emotions has also been criticized for oversimplifying the complex nature of emotional experience. Some argue that emotions are not discrete states, but rather complex and multifaceted phenomena that are influenced



by a variety of factors, including cultural, social, and individual differences (Reevy G. M., Malamud Ozer, Y., Ito Y., 2011, p. 526).

Despite these criticisms, the concept of basic emotions remains an important area of research within psychology and continues to be a useful framework for understanding emotional experience and expression. By identifying the core emotional states that underlie human experience, researchers can gain a better understanding of how emotions are processed, regulated, and communicated in different contexts, and how they contribute to our overall psychological well-being.

### **1.3. Means of Expressing Emotions and Emotional States in English**

Today, it can be confidently stated that the concept of emotions belongs to the conceptual framework of the world, which is a structured set of knowledge that humans have about the world, as well as to the linguistic picture of the world, which embodies this system of knowledge in a symbolic way (Mander, 2014, p. 53).

All the various emotions that constitute knowledge about the emotional world of humans can be imagined as macroframes, and therefore, it can be assumed that a certain part of the knowledge about emotions and feelings is represented in various models of their expression and description in literary texts (Berridge K. C, 2010, p. 56).

Such models can be verbally expressed as expressions (explication), designations (nomination), or descriptions (description) (Thomas Y., 1997, p. 171). Considering the fact that popular science texts contain a significant element of artistry, let us examine the classifications of emotional designations and emotional states in.

Emotional designations can be based on a single lexeme or a complex of lexemes. Depending on whose nomination there is a direct indication of the

emotion that a person experiences, one can speak of direct or indirect linguistic designation of emotions and emotional states in the text.

Direct linguistic markers of emotions and emotional states in English-language literary texts include lexical and phraseological units that contain a direct indication of a particular emotion, i.e. the naming of the emotion or feeling, where the lexical designation, a key word that identifies the emotion, is present. Direct linguistic markers of emotions and emotional states include several types depending on the part of speech to which the key word identifying the emotion belongs:

- nominalizations of nouns;
- nominalizations of verbs;
- nominalizations of adjectives;
- nominalizations of adverbs.

Emotional states can be expressed through descriptions of psychophysiological symptoms, such as changes in skin color accompanying a particular emotion, respiratory symptoms associated with a certain emotion, and other psychophysiological (Taranenko L. I., Horbachuk O. I., 2017, p. 32).

Emotional states can also be expressed through descriptions of emotional motor symptoms, such as facial expressions, gestures, and movements, that always accompany human speech.

Emotional states can also find expression in internal subjective experiences that have no external manifestation. Therefore, means of expressing emotion and expressiveness in the English language and English-language text can be classified as verbal and nonverbal. Among verbal means, we distinguish substantive, verb, adjective, and adverbial nominations, which can be used independently or in combination.

## Conclusion to Chapter 1

Emotionality in linguistics refers to the study of how language is used to express and convey emotions, and how emotions are conveyed through language. Emotionality is a crucial aspect of communication and plays an important role in various linguistic domains, such as language acquisition, language processing, language production, and discourse analysis.

To conclude, the English language provides a wide range of linguistic means to express emotions and emotional states. Verbal means such as nouns, verbs, adjectives, and adverbs can be used independently or in combination to convey emotions in speech or written text. Nonverbal means, including facial expressions, body language, and tone of voice, also play an important role in expressing emotions.

Moreover, emotions can also be conveyed through internal subjective experiences that may not have any external manifestation. Therefore, understanding the nuances of emotional expression in English can help individuals effectively communicate their feelings and intentions, leading to better interpersonal relationships and more effective communication.

## CHAPTER 2. MEANS OF RENDERING EMOTIONS IN MODERN ENGLISH

### 2.1. Linguistic Means of Expressing Positive Emotions

Positive emotions are often expressed in modern English through a variety of linguistic means:

- Adjectives:

Positive adjectives such as *delightful*, *amazing*, *wonderful*, and *fabulous* are frequently used to describe people, experiences, and events in modern English to convey a sense of happiness and joy.

- *The view was amazing, with the sun setting behind the mountains, casting a warm glow over the valley below. (J.R.R. Tolkien, The Hobbit, p. 74)*
- *"The concert was marvelous, with the singer's voice soaring through the air and the crowd cheering with enthusiasm. (Kevin Kwan, Crazy Rich Asians, p. 409)*
- *"The beach was wonderful, with the crystal-clear water and the soft sand underfoot. (Paula Hawkins, The Girl on the Train, p. 247)*

- Superlatives

Superlatives are often used to express the highest degree of positivity, such as "*the best*," "*the most beautiful*," and "*the greatest*," to create excitement and enthusiasm.

- *She was the most beautiful creature he had ever seen, and he loved her with all his heart. (F. Scott Fitzgerald, The Great Gatsby, p. 14)*
- *Albus Dumbledore was the greatest wizard of all time, and his power and skill were the stuff of legends. (J.K. Rowling, Harry Potter and the Half-Blood Prince, p. 218)*

- *Mr. Darcy was the most handsome man that ever was seen, and Elizabeth Bennet found herself drawn to him despite her initial dislike.* (Jane Austen, *Pride and Prejudice*, p. 116)

- Exclamations:

Exclamations such as "Wow!" and "Amazing!" are commonly used to express surprise, excitement, and awe.

- *"Wow, this is incredible!" she said as she gazed out at the sweeping vista below.* (Suzanne Collins, *The Hunger Games*, p. 264)
- *"Holy moly, that's impressive!" he said as he saw the massive ship in the harbor.* (Herman Melville, *Moby-Dick*, p. 185)
- *"Oh my God, I can't stand it!"* (Lauren Weisberger, *The Devil Wears Prada*, p. 253)

- Positive verbs

Verbs such as *love*, *enjoy*, and *adore* are used to express positive emotions and feelings towards a person, place, or experience.

- *"I adore this park," he said, watching the children play on the swings* (J.D. Salinger, *The Catcher in the Rye*, p. 30).
- *I love you deeply, my husband.* (Nicholas Sparks, *The Notebook*, p. 110)
- *"I really enjoy reading," he said, picking up a book from the shelf.* (John Green, *The Fault in Our Stars*, p. 113)

- Metaphors

Metaphors are often used to create vivid and engaging imagery that can evoke positive emotions in the audience. For example, a metaphor such as "*a ray of sunshine*" can create a sense of warmth and happiness.

- *She was a breath of fresh air in a stuffy room.* (F. Scott Fitzgerald, *The Great Gatsby*, p. 6)
- *The music was a waterfall, cascading down in a symphony of sound that filled the room.* (Kristin Hannah, *The Nightingale*, p. 54)

- Positive tone

A positive tone, such as an enthusiastic and upbeat voice, can convey positive emotions to the audience and create a sense of excitement and joy.

- *"I'm so excited to see what's next," he said, bouncing on his toes.* (J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 176)
- *"Wow, you really memorized every single word of that letter, huh?"* (Jenny Han, *To All the Boys I've Loved Before*, p. 136)

Overall, the use of these linguistic means in modern English can help create a positive and uplifting atmosphere.

## 2.2. Linguistic Means of Expressing Negative Emotions

There are several linguistic means of expressing negative emotions in modern English, such as:

- Strong words and phrases

The use of strong words and phrases can express negative emotions effectively. For example, words like "hate," "despise," "loathe," and phrases like "I can't stand it" and "it drives me crazy" can convey strong negative emotions.

- *"I hate him," she whispered through gritted teeth, clenching her fists.* (Gillian Flynn, *Gone Girl*, p. 104)
- *"I despise everything about this place," he growled, glaring at the walls around him.* (George Orwell, 1984, p. 16)
- *There's a word I really hate.* (J.D. Salinger, *The Catcher in the Rye*, p. 5)
- *"It drives me crazy when she talks to me like I'm a child," he grumbled, rolling his eyes.* (Alice Sebold, *The Lovely Bones*, p. 29)
- *And not wear black? I loathe funeral crepe.* (Margaret Mitchell, *Gone with the Wind*, p. 375)

- *This one is so special, so central to what he is doing, he can't stand to wait long, and he doesn't have to.* (Thomas Harris, *The Silence of the Lambs*, p. 105)
- *On his return he would sit in front of the picture, sometimes loathing it and himself.* (Oscar Wilde, *The Picture of Dorian Gray*, p. 69)
- *"I hate the way he makes me feel so small," she said, her voice trembling.* (John Green, *The Fault in Our Stars*, p. 38)

- Intensifiers

Intensifiers are words that intensify the meaning of an adjective or adverb, making it more extreme. For example, "absolutely," "completely," "totally," "utterly," "extremely," and "incredibly" can be used to intensify negative emotions.

- *"I absolutely despise him," she said, her voice dripping with venom.* (Stieg Larsson, *The Girl with the Dragon Tattoo*, p. 106)
- *"I utterly detest everything about this place," he growled, slamming his fist on the table.* (J.D. Salinger, *The Catcher in the Rye*, p.6)
- *"I completely loathe the sound of his voice," she said, shuddering with disgust.* (Gillian Flynn, *Gone Girl*, p. 24)
- *The Senator totally loses interest in him if that happens.* (Thomas Harris, *The Silence of the Lambs*, p. 67)
- *The elaborate character of the frame had made the picture extremely bulky* (Oscar Wilde, *The Picture of Dorian Gray*, p. 58)
- *"I absolutely can't stand the thought of being in the same room as him," she said, shuddering.* (Paula Hawkins, *The Girl on the Train*, p. 28)

- Metaphors

Metaphors are used to create vivid imagery that can express negative emotions. For example, "my heart sank" can be used to express disappointment or sadness, while "she was boiling with anger" can convey intense anger.

- *"His heart felt like a lead weight in his chest," he said, feeling overwhelmed with guilt.* (J.D. Salinger, *The Catcher in the Rye*, p. 62)
- *"She was a ticking time bomb, ready to explode at any moment," he said, watching her tense up.* (Paula Hawkins, *The Girl on the Train*, p. 85)
- *"The room was as silent as a graveyard," she said, feeling nervous and uneasy.* (Stieg Larsson, *The Girl with the Dragon Tattoo*, p. 43)
- *Clarice Starling's self-interest snuffled ahead like a keen beagle.* (Thomas Harris, *The Silence of the Lambs*, p. 4)
- Hyperbole

Hyperbole is an exaggeration used to emphasize a point. It can be used to express negative emotions in an extreme way. (Colston, H. L., 2002, p. 1005-1021) For example, "I could die of embarrassment" or "the pain was unbearable" can convey intense negative emotions.

- *"The sound was so loud it felt like it was drilling into my brain," he said, covering his ears.* (George Orwell, 1984, p. 10)
- *"The disappointment was so crushing it felt like a physical weight on my chest," she said, her eyes filling with tears.* (Jane Austen, *Pride and Prejudice*, p. 57)
- *"The fear was so overwhelming it felt like my whole body was shaking," he said, his voice trembling.* (Stieg Larsson, *The Girl with the Dragon Tattoo*, p. 71)
- *like children leaving a pleasant street at dusk.* (F. Scott Fitzgerald, *The Great Gatsby*, p.12)
- *"The disgust was so strong it felt like a physical force pushing me away," she said, wrinkling her nose.* (Oscar Wilde, *The Picture of Dorian Gray*, p. 36)
- *"The frustration was so intense it made me want to scream," he said, pounding his fist on the table.* (J.D. Salinger, *The Catcher in the Rye*, p. 84).



- Sarcasm

Sarcasm is a form of irony that is used to mock or convey negative emotions indirectly. It can be effective in expressing negative emotions in a humorous way and can be used through dialogue and nonverbal cues. (Whissell, C., 2003, p. 1067). For example, "Oh, great. Another Monday morning" can convey a sense of dread or frustration.

- *"Oh, I just love being stuck in traffic for hours," she said with a smirk, her tone dripping with sarcasm. (Gillian Flynn, Gone Girl, p. 28)*
- *"Oh, wonderful. Just what I wanted. Another day of rain," he said with a sarcastic tone, looking up at the grey sky. (Stieg Larsson, The Girl with the Dragon Tattoo, p. 42)*

- Tone of voice

The tone of voice used when speaking or writing can also convey negative emotions. For example, a harsh or angry tone can express frustration or anger, while a sad or mournful tone can express sadness or disappointment.

- Swear words

Swear words can be used to express negative emotions in an explicit and vulgar way. (Averill, J.R., 1980, p. 335-337). However, their use can be controversial and offensive, so they should be used with caution.

Overall, the choice of linguistic means to express negative emotions depends on the context and the intended effect on the audience.

## **Conclusion to Chapter 2**

The use of linguistic means to express positive emotions in modern English is an effective way to engage and connect with the audience. Adjectives, superlatives, exclamations, positive verbs, metaphors, and positive tone are all powerful tools that can be used to evoke feelings of joy, happiness, and

excitement. By carefully selecting and combining these linguistic means, writers and speakers can create a sense of positivity and optimism that can uplift and inspire the audience. Ultimately, the ability to express positive emotions through language is an important skill that can enhance the effectiveness of communication and help to build stronger and more positive relationships with others.

There are several linguistic means that can be used to express negative emotions. These include the use of strong words and phrases, intensifiers, metaphors, hyperbole, and sarcasm. However, it is important to use these means carefully and appropriately, considering the context and the audience. The use of offensive language or swear words should be avoided, as it can be controversial and offensive.

## CONCLUSIONS

Emotionality in linguistics refers to the study of how language is used to express and convey emotions, and how emotions are conveyed through language. Emotionality is a crucial aspect of communication and plays an important role in various linguistic domains, such as language acquisition, language processing, language production, and discourse analysis.

To conclude, the English language provides a wide range of linguistic means to express emotions and emotional states. Verbal means such as nouns, verbs, adjectives, and adverbs can be used independently or in combination to convey emotions in speech or written text. Nonverbal means, including facial expressions, body language, and tone of voice, also play an important role in expressing emotions.

Moreover, emotions can also be conveyed through internal subjective experiences that may not have any external manifestation. Therefore, understanding the nuances of emotional expression in English can help individuals effectively communicate their feelings and intentions, leading to better interpersonal relationships and more effective communication.

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## **RÉSUMÉ**

Курсова робота на тему: Способи вираження емоцій у сучасній англійській мові.

Виконала - Вітряк Ірина Вікторівна

Курсова робота складається зі вступу, двох розділів, висновку, резюме та списку використаних джерел. У першому розділі “Лінгвістичні способи вираження емоцій” представлені поняття емоційності в лінгвістиці, визначення основних емоцій, способи вираження емоцій та емоційних станів в англійській мові і висновки. У другому розділі “Способи вираження емоцій у сучасній англійській мові” представлені мовні засоби вираження позитивних і негативних емоцій, висновки до розділу.

У даній курсовій роботі всього:

Сторінок: 23

Список використаних джерел: 11

Список ілюстрованих матеріалів: 0

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