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DISCURSIVE EMOTIONS IN MODERN ENGLISH MEDIA DISCOURSE

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INTRODUCTION

Relevance of the research. A discursive approach to the study of emotions focuses on the social nature of emotions and their culturally specific aspects. Emotions are constantly involved in communication and therefore are dynamically constructed interactive processes. The form and content of emotions as social constructs are determined by the contexts that contain the subjective assessment of events by the participants in communication and reflect the functional characteristics of emotions as a psychobiological, social and cultural adaptation mechanism. Emotions are always directed at an object that is a manifestation of their intentionality, they are culturally specific, as they reflect the concept of a norm characteristic of a certain community and are related to the assessment of the situation as favorable/unfavorable for the individual. Therefore, the study of the role of emotions in communicative interaction through the study of their role in the construction of media discourse is relevant.

Linguistic construction of emotions in discourse is a dynamic process that unfolds depending on the communicative interaction and relations of communicators taking place within a broad sociocultural context. Relations between discourse and society are socially mediated by the communicative situation, as they are constructed by communicants. The use of language is socially, personally and situationally variable, which is caused by the experience of the individual in each specific situation. The existence of universals of human languages enables the selection of universals of human cognition and interaction organized within certain models. Different situations will provoke different construction of emotion depending on the object of the emotion, contextual factors and previous experience. For the linguistic construction of emotions in the discourse, it is pertinent to consider the involvement of socio-cultural factors that reflect the values important for a certain linguistic culture; the selection of typical communicative situations through which these values are transmitted, and the use of appropriate linguistic means. With the help of these three components, emotions are constructed in the discourse as dynamic constructs.

The purpose of the study: to determine the regularities of the functioning and use of discursive emotions in English media texts.

The set goal implies the need to solve the following research **tasks**:

1. Describe the media style and its functions;
2. Investigate the role of emotions in media discourse;
3. Analyze types of emotions in media discourse;
4. Characterize the use of emotion terms and expressive language means in modern English media discourse.

The object of the paper is emotion terms and expressive language means in modern English media discourse.

The subject of the paper is the linguistic mechanism of constructing discursive emotions and their role in modern English media texts.

Research **methods** are determined by the tasks and have a complex nature: descriptive-empirical, lexical-semantic, pragmatic and discursive analysis.

The research material presents an analysis of 500 discourse fragments of expressive words and emotion terms usage in modern English mass media.

The scientific novelty of the research lies primarily in the fact that it is the first time a comprehensive analysis of the regularities of the functioning of discursive emotions in modern media discourse has been carried out.

The practical value of the research lies in its potential application in the educational activities of a higher education institution. It can be used in teaching modern Ukrainian and English languages, stylistics, linguistic analysis of media texts, as well as in individual specialized courses, seminars, and in the process of writing bachelor's or master's papers.

The paper includes the introduction, the theoretical and the practical chapters (including conclusions to each of them), general conclusions, the resume, the list of reference materials and the list of illustrative materials.

The introduction outlines the relevance of the topic, the object, the subject, the purpose, tasks, and research methods. It characterizes the practical value and scientific novelty of the work. It describes the materials and the structure of the work.

Chapter 1 describes the concept of emotions in the context of media discourse and their influence on linguistic expression. Emotions are determined by psychological characteristics but can be evoked through the impact of expressive language means employed in mass media. Construction of emotions in discourse depends on cognitive, situational, and socio-cultural factors, which are also displayed in linguistic means.

Chapter 2 explores the role of mass media in generating emotional feedback in readership and influencing public opinion. The use of language means to create expressiveness in media texts, including the use of epithets and metaphors, is examined.

In the **general conclusions**, the findings of the study have been presented.

CHAPTER 1. DISCURSIVE EMOTIONS AS LINGUAL MANIFESTATION OF EMOTIONAL EXPERIENCE

1.1. The concept of discursive emotions

A cognitive-discursive approach to the study of emotions focuses on the social nature of emotions and their culturally specific aspects. Emotions are indivisible from communication and therefore are dynamically constructed in the interactive processes. The form and content of emotions as social constructs are determined by the contexts that contain subjectively evaluate the events and reflect the functional characteristics of emotions as a psychological, biological, social and cultural adaptation mechanism. Emotions are always directed at an object that is a manifestation of their intentionality, they are culturally specific (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 102), as they reflect the concept of a norm characteristic of a certain community and are related to the situation as being favorable/unfavorable for the individual.

But scientists are unanimous in that emotions are included in the structure of consciousness and thinking or are generally associated with various cognitive processes. Emotions are believed to carry information about external objects, about their connections and relations, as well as about the objective situations in which the subject's activity takes place. The most significant feature of emotions is that they directly express the relationship between motives and their realization connected with these motives of activity. This becomes possible because emotions are individual formations (Van Dijk, 1997, p. 98).

Therefore, it can be assumed that emotions are a unity of intellect and affect, or a short-term emotional state. Emotions have a universal character. But whether this universality extends only to people of one nationality, or goes beyond it, remains a rather controversial issue. Today, there are two views on this problem:

1) cultural-relativistic, which claims that emotions are ethno-specific and the ability to experience them depends on the type of culture, linguistic and ethnic affiliation of a person;

2) universal, the supporters of which claim that emotions are universal and a person can experience any emotion regardless of his nationality and cultural background, and only the attitude to emotions can be nationally specific.

Despite the fact that the above views are diametrically opposed, it cannot be argued that any of them is absolutely true or false. However, along with the so-called fundamental emotions, which are characteristic of all peoples and races, there are also emotions specific to a certain culture, which are determined by social parameters. In other words, emotions, being one of the forms of reflection of reality, can have a generalized character, and it is precisely because of the generalization that they can be understood by people, and at the same time, being a personal phenomenon, they have a subjective character.

Traditionally, the emotional sphere of a person and its influence on activity were studied by psychology and were practically not included in the domain of linguistics. The cognitive theory of emotions (emotiology), which combines the achievements of cognitive psychology and linguistics, outlines a new perspective for the study of emotional phenomena. Modern emotion research incorporates the knowledge about emotions obtained in other fields, for instance, cognitive studies, on the basis of which the linguistic concept of emotions is developed. Therefore, it is quite logical that linguistics of emotions is defined as the science of verbalization, expression and communication of emotions. A cognitive account of emotions in linguistics pursues the claim that emotions are closely interconnected with cognitive processes, and their connection is justified as follows: cognition causes emotions because of its inherent emotive nature, and emotions affect cognition by interfering with all cognitive processes. From this follows the essence of the linguistic concept of emotions, which consists in the fact that a person (subject) reflects the world selectively, singling out only what is necessary or significant for him at that moment.

The term "emotion" comes from "emovere" (Lat. "excite"), which determines the very nature of this mental phenomenon. Definitions of the concept of "emotion" proposed from the point of view of various branches of science contain a common feature of interpreting emotion as a complex psychological state that has the following properties:

1) emotion is "a special type of unconscious assessment that bears the imprint of our evolutionary and individual past", depending on which positive and negative emotions are distinguished;

2) emotion "has a pronounced subjective color";

3) it "is associated with a disturbance or a high level of energy";

4) "has neurophysiological, neuromuscular and sensory aspects";

5) it is "connected with instincts, needs and motives" (Fineman, 2006, 2007a; Goodwin, 1997; Goodwin & Pfaff, 2001, p.45).

Studies of emotions in philosophy have long touched on the issues of defining emotions as affective states, which were studied in their opposition to mind. Additionally, these studies have explored the connection between the genesis of emotions and the sensory organs, positing that emotions may play a fundamental role in the recognition of one's needs. Each emotion has its own object that materializes it in a certain way. Feelings of pleasure and pain correspond to emotional experiences which lead to corresponding bodily reactions. The experience of emotion by a person is characterized by a certain dualism, which consists in the combination of pleasure and suffering, which serves as the impetus for the emergence of emotions. According to J. Locke, joy arises when the mind experiences contentment through the possession of something good, whereas hatred is prompted by the anticipation of suffering.

This dualism determines the unconscious character of emotions, which consists in the fact that it is difficult for the mind to suppress the emotion as a passion, a sensual drive. According to I. Kant, reason outlines danger and determines the significance of passions, and the collision of reason with passions acts as a driving force for human activity, which is able to direct human thoughts and actions

in a certain direction (Fineman, 2006 , 2007a; Goodwin, 1997; Goodwin & Pfaff, 2001, p.120).

Emotion, as one of the modes of existence of consciousness, not only projects affective meanings onto the world, but also constructs it. And therefore emotional experience is not a conscious phenomenon, otherwise it would be an object of reflection. This property of emotions is related to their prototypicality, the ability of a person to feel it according to a certain scenario. According to JP Sartre, it is impossible to get out of an emotion without going through all its stages, since a person at this moment is in a special state of psychological tension (Fineman , 2006, 2007a; Goodwin, 1997; Goodwin & Pfaff, 2001, p.77) .

An emotion is associated with an object that demonstrates its intentionality: emotions are always directed at something or someone. When a person experiences fear, anger, or love, there is always an object or someone associated with that emotion. B. Spinoza explained the intentionality of emotion by the phenomenon of generalization, the essence of which is the fact that a thing similar to the object of emotion will cause a similar emotion (Fineman, 2006, 2007a; Goodwin, 1997; Goodwin & Pfaff, 2001, p.82) .

The linguistic construction of emotions in discourse is a dynamic process that evolves based on the ongoing communicative interactions and the relationships of communicators within a broader sociocultural context. Relations between discourse and society, as T. van Dijk claims, are socially mediated by the communicative situation, as they are constructed by communicators. The use of emotive language is socially, personally and situationally variable, which is caused by the experience of the individual in each specific situation. The existence of universals of human languages enables the selection of universals of human cognition and interaction, which are organized within certain models (Van Dijk, 1997, p.57).

Different situations evoke different construction of emotion depending on the object of the emotion, contextual factors and previous experience. As regards the linguistic construction of emotions in discourse, the involvement of socio-cultural factors that reflect the values important for a certain linguistic culture are relevant.

The choice of stereotypical emotional communicative behavior, in which particular cultural values are mirrored, yields the respective choice of appropriate linguistic means. Therefore, the discursive nature of emotions has a dynamic character and is highly predetermined by the cultural context.

The ways of describing emotional states in discursive interactions are extremely diverse, although they have a number of common features, and therefore can be categorized in two major groups of language means:

1) lexical means: emotion labeling: in one way or another, expressing any emotion requires linguistic means, which can be both direct and indirect in nature;

2) discursive means: description of emotions: in certain instances, emotions necessitate clarification, and to achieve this, one may employ redundant emotional expressions, context, descriptive language, or the author's commentary.

Thus, emotionality can be realized not only in a single word, meanwhile even the meaning of an emotion label can be further interpreted depending on other discursive features, including intonation. Consequently, in discursive construction of emotions, emotional meaning is created through a combination of methods by which the speaker unveils emotions. Communicants may employ various techniques to emphasize an emotion, and these techniques can either adhere to conventional means of portraying the emotion or embody an individualized expression.

Emotions can be manifested via paralinguistic means that accompany and sometimes replace communicative activity. At the same time, the emotional function of paralinguistic means consists in the ability to influence the emotions of the addressee, and the dominant means are facial expressions, gestures, body movements, which represent a communicative subsystem that simultaneously performs a communicative function. The choice between verbal and non-verbal means of emotion expression reveals the very nature of affects that are grounded both in bodily and cognitive experiences. No matter how emotions are represented, the subclasses of words that convey them have some characteristic features that reflect the structure of the entire system of marking emotional states. First of all, this is a positive or negative evaluation that characterizes the lexical category of emotion

labels. Additionally, emotions can also be described through the physical sensations or actions of the emoter.

It should be noted that different layers of vocabulary have different potential in the discursive construction of emotional language, while the meaning of language signs is constituted either by concepts or by direct emotional experiences that have not been transformed into concepts. Therefore, it is necessary to single out within the emotive vocabulary of a language emotionally laden words, which have an emotional coloring and express emotions directly, and emotion labels, which make up a system of conventional language means conveying cognized emotional experiences. The criteria for selecting a particular emotional lexical unit are rooted in their unique function - the capacity to convey an emotional attitude towards the object of emotion. This ability is made possible by the specific meanings carried by these words. Additionally, there is a vocabulary of emotions, comprised of words whose lexical meaning centers on emotional concepts. These words do not directly denote a feeling but instead articulate a reasoned perspective on it, essentially serving as labels for emotions themselves.

Mass media (media), — it the main ones methods and forms public spread information wide circle users, which are carried out by help technical means. These means include the press (books, newspapers, magazines etc), TV, cinema, radio, online publication, video- and teletext, video and sound recordings, advertising shields and panels etc. (Potter, W. James, 2008, p. 84).

The concept of mass media has long been at the center of attention for both society and researchers. Researchers have expressed a variety of opinions, ranging from objective to highly subjective, about the nature of mass media. Without denying the diversity of viewpoints and the importance of ongoing discussions, we aim to provide a clearer understanding of the essential characteristics and features of mass media and the role of emotional language means and emotion terms in discourse construction. (Van Dijk, 1997, p.66).

The following functions of mass media must be outlined:

- informative – receiving and dissemination of information about significant

events, that shapes public opinion in providing an attitudinal account of presented information;

- cultural and educational – access to certain knowledge, allowing judgmental labeling of culturally significant facts, ready-made decision, and promotion of comprehensive development of a person and society overall;

- communicative – facilitating communication and establishing connections;

- ideological (social orientation) – influencing the interests, consciousness, ideals, and aspirations of the audience;

- the function of socialization – enabling adaptation to social reality through political norms, values, and behavioral standards;

- the function of criticism and control - mass media provide critical, moral and legal assessment of the events that have occurred, although they cannot apply sanctions against violations. Often, mass media rely not only on the law, but also on public opinion;

- comparative - involves the search for and comparison with similar events and phenomena, as well as the evaluation of their merits and shortcomings based on past events. This process aids in forecasting the future by drawing insights from historical contexts, among other factors (Potter, W. James, 2008, p. 258).

Many of these functions align with or resemble the primary functions found in journalism, such as the informational, communicative, and impactful functions. However, there are also additional functions, including cultural and educational functions, comparative functions, socialization functions, as well as functions related to criticism and control. These distinctions set language mass media apart as a distinct sub-style within journalistic discourse. (Potter, W. James, 2008, p. 263).

1.2. The role of emotions in communication and discourse

According to some scientists (Lawrence, 2008; Lawrence, Mauws, Dyck, & Kleysen, 2005; Lawrence, Winn, & Jennings, 2001, p.62), when talking about the expression of emotions by language means, it should be emphasized that language does not express emotions as such, it conveys a subjective conceptualization of emotions. Emotions and the emotional sphere form a mediated reality, that is, a linguistic picture of the world, which, in its turn, is based on grammar, vocabulary, and ideology, which reproduces a complete picture, eliminating the disparity of elements. In other words, language reflects the world only indirectly, it directly reflects our conceptualization of the world.

Category knowledge about emotions does not cause emotions in a mechanistic way — it constitutes emotions by adding epistemologically novel functions to actions and body states. Said another way, an emotion is an intention that is enacted when embodied conceptual knowledge is brought on line to shape the perception of a physical state, binding that physical state to an event in the world (so that it becomes something more than a mere physical sensation). This view is consistent with a variety of models that define emotions as functional states. A body state or an action has a certain physical function (e.g., changes in respiration might regulate autonomic reactivity or widened eyes increase the size of the visual field), but these events do not intrinsically have certain functions *as an emotion*; events are assigned those functions in the act of categorizing them as emotion during the construction of a situated conceptualization (Barrett L. F., 2012, p. 419).

According to the information theory, the motivational conditioning of emotions is related to the degree of satisfaction of the individual's needs. Emotions appear as a consequence of the lack or excess to information necessary to satisfy their needs. At the same time, emotions are connected not only with needs and motivation, but also with the individual's worldview. The highest stage of emotional expressions is linked to generalized emotions, which are on a level of generalization similar to worldviews. This underscores the connection between emotions,

individuality, beliefs, and the subjective domain. A critical generalization of the above approaches makes it possible to identify characteristic features of emotions relevant for linguistic analysis:

1. Emotions arise as a result of evolutionary and biological processes and are related to instincts. The variety of their manifestations and forms is the result of evolution.

2. Emotions are inextricably linked with physiological processes that play a decisive role in the process of emotion generation. This relationship is realized by the simultaneous interaction of an emotion and a physiological reaction to it. Emotion is always embodied, which is determined by universal biological factors.

3. The basis of emotional processes is motivation, and the motivational process not only affects the cognitive sphere and human behavior, but also acts as an organizing factor of consciousness, which determines the existence of fundamental/basic emotions.

4. Emotions are based on the assessment of satisfaction of the individual's needs, which acts as a cognitive determinant of emotions. With the help of emotion, an individual evaluates the level of satisfaction of his needs, as well as the nature of interaction with the environment. According to the evaluative aspect, emotions are differentiated into positive and negative.

5. Emotions are socially determined, which ensures a person's connection with the environment and determines the ability of emotions to be constructed by a person.

6. Emotions are inextricably linked with thinking and acting as the main motive for perceiving or not perceiving information from the surrounding world. In this way, the ability to combine emotional experiences of an individual with a reflection of the objective world is realized.

7. Emotions are mediated by cultural factors and subject to socio-cultural rules. At the same time, it is culture that affects the ways of perceiving and realizing emotions (Fineman, 2006, 2007a; Goodwin, 1997; Goodwin & Pfaff, 2001, p.83).

In line with the discursive approach to emotions as social and intersubjective constructions, the focus is particularly on the categories of emotions that are strongly linked to culture, cognition, social order, and moral reflection (Creed et al., 2014; Goodwin et al., 2007; Nussbaum, 2003, p.81). Affective and moral emotions represent such emotions that entail longer-term emotional investments and commitments that are grounded in complex, socially constructed moral and cognitive understandings. Affective emotions, such as love, hate, trust, and respect, are positive or negative bonds and commitments that actors have toward people, places, ideas, and things (Goodwin et al., 2007, p. 418). Moral emotions, such as pride, shame, and moral concern, for their part, deal with felt obligations and rights as well as feelings of approval and disapproval based on moral intuitions and principles, such as indignation over injustice (Jasper, 2011, p. 143).

From a philosophy of emotions perspective, Martha Nussbaum (2003 [2001], p. 1), argues that emotions, such as fear, may best be viewed as “intelligent responses to perceptions of value” and “part and parcel of the system of ethical reasoning”. Defining emotions in this way, the author thus distinguishes emotions from moods, which have no clear object, and from the many fleeting sensations and sudden psychological reactions that individuals might experience in the course of their everyday lives (Goodwin et al., 2007, p.104).

From this perspective, the dualism between reason and emotion is problematized. In the social and discursive processes through which institutions are created, maintained, and disrupted, reason and emotion rather mutually shape each other (see also Creed et al., 2014; Vince, 2006; Voronov & Vince, 2012, p.133). Connected to thoughts and evaluations, emotions are important for critical reflection and ethical reasoning — “not just the fuel that powers the psychological mechanism of a reasoning creature” (Nussbaum, 2003 [2001], p. 3). Emotions are therefore an intrinsic part of cognitions, beliefs, and moral judgments and, as such, implicated, in many ways, in the processes through which people make sense of and participate in institutional processes (Creed et al., 2014; Voronov & Vince , 2012, p.98). As a result, we argue that institutions are partly defined and upheld by emotions: by moral

emotions, which reflect normative assessments and legitimacy judgments, and by affective ties, which reflect long-term bonds and commitments or loyalties to collectivities (Goodwin et al. , 2007, p.112).

As social and intersubjective constructions, emotions are subject to institutional control and can be mobilized for institutional politics and institutional work. Emotional arousal, experience, and display always happen and are interpreted in certain institutional and organizational contexts where particular understandings and expressions of emotions are intelligible and socially sanctioned (Ashforth & Humphrey, 1995; Hochschild, 1979, 1981, p.102).

Institutional actors also seek to mobilize particular emotions to pursue particular social, political, and economic ends (Creed et al., 2014; Kantola, 2014; Vince, 2001; Voronov & Vince, 2012, p. 120). Emotions or the management of emotions therefore function as a “microtechnology of power” (Hudson et al., 2015, p. 236), which institutional actors may use as a tool for institutional politics: to leverage institutional control; to engage in resistance; and to gain agency in creating, transforming, and disrupting institutions (Lawrence, 2008; Lawrence, Mauws, Dyck, & Kleysen, 2005; Lawrence, Winn, & Jennings, 2001, p. 52). To theorize the role of emotions in discursive institutional work, the author builds on Arlie Hochschild's (Hochschild, 1979, 1981, 2003 [1983]) ideas about emotion management or “emotion work”. Along with the findings by Hochschild, several forms of emotion work, gathered under the notion of “cognitive emotion work” are of particular relevance for this paper. In contrast to bodily and expressive emotion work, the cognitive emotion work refers to "attempts to recodify a situation" and "to change images, ideas, or thoughts in the service of changing the feelings associated with them" (Hochschild, 1979, p. 562).

While Hochschild’s work mainly focuses on the ways in which individual members of the organization manage their emotions in the workplace, we draw on the more recent work on emotions in organizations that extends her work into the domain of collective emotions and other-oriented emotion work , i.e. how emotion management is carried out at the collective or group level, guided by certain cultural

understandings and norms about appropriate feelings and emotional displays (Ashforth & Humphrey, 1995; Goodwin, 1997; 2007, p.112).

Ashforth and Humphrey (1995), for example, argue that in organizations, where emotions have often been regarded as the antithesis of rationality, specific mechanisms have evolved for regulating the experience and expression of emotion. Therefore, organizations often seek to neutralize emotion through invoking and institutionalizing norms of rationality; to buffer core operations through compartmentalizing emotionality and rationality, and to normalize unavoidable emotions, e.g. through pejorative labels. Finally, where emotional expression is a desired component of role performance, organizations may prescribe norms and expectations for the appropriate emotional stance. (Ashforth & Humphrey, 1995, pp. 104-109.)

Hence, as several scholars have argued (Creed et al., 2014; Fineman & Sturdy, 1999; Kantola, 2014; Vince, 2001; Voronov & Vince, 2012), the management of emotions necessarily involves the exercise of power. By power we refer here to "a property of a relationship such that the beliefs or behaviors of an actor are affected by another actor or system" (Lawrence, 2008, p. 174). Emotions, both negative and positive, trigger sensemaking and animate self-regulation (Creed et al., 2014, p. 67) and can thus be mobilized to fuel, enable, and constrain action. As discursive constructions, emotions also play important roles in the social and communicative processes through which particular versions of reality and cognition are constructed and assembled in text and talk (Edwards, 1999, p. 72).

Emotion work thus exerts its power effects not only by regulating and controlling the display and experience of emotions. Emotion work also performs discursive work: emotions can be mobilized to manage meaning, and meanings can be mobilized to manage emotions in ways that "construct the conditions for how we make sense of the world and act appropriately" (Torfing, 2013, p. 66). Consequently, emotions may be mobilized for a dimension of institutional politics that Lawrence (2008, p. 171) discusses as institutional agency, that is "the work of actors to create, transform and disrupt institutions". Institutional agency is based on the exercise of

episodic forms of power, that is "strategies of actors that are intended to transform institutional arrangements through political means" (Lawrence, 2008, p. 172). It "requires actors to mobilize resources, engage in institutional contests over meanings and practices, develop, support or attack forms of discourse and practice – all involving discrete strategic acts of mobilization" by self-interested actors (p. 174).

According to Lawrence, two forms of power are fundamental for institutional agency: force and influence. Force involves activities that seek to directly overcome another actor's intentions or behavior by constructing particular circumstances that restrict the options available to the actor (Lawrence et al., 2005, p. 183). Influence, then, involves one actor persuading another actor to do something that they would not otherwise do through various tactics of moral suasion, negotiation, and rational persuasion for example (Lawrence et al., 2005, p. 185). Consequently, emotion work — the management of emotions to construct realities and make things happen — may be viewed as a political tool and cultural-cognitive resource for discursive institutional work.

It should be noted that the linguistic and cultural environment of emotion concepts actualizes certain features of their structure. Thus, the conceptual and value characteristics of the concept are manifested in the scientific discourse. A figurative feature characteristic of an artistic concept is not relevant for a scientific concept. In comparison with scientific, everyday and artistic concepts of emotions have an obligatory property - imagery. It becomes obvious that the emotional conceptual sphere is a dynamic, plastic, labile semiotic system, the development of which is determined by both extralinguistic and linguistic factors. Moreover, scientists include extralinguistic factors: complications of practical human activity; the emergence of theoretical knowledge as a way of human development of the world; socialization of human personality; evaluation qualification of the world; moral orientation of public institutions; stratification of society.

Linguistic factors include: asymmetry of the linguistic sign; expanding registers of human communication; social and stylistic differentiation of language;

loan words. Modeling of individual concepts and the conceptual sphere of emotions as a whole is carried out with the help of vocabulary. But since at the moment there is no single universally recognized typology of emotions, it makes it difficult to differentiate emotions for further modeling of the corresponding concepts. To solve the problem of language material selection, in our opinion, a typology of emotions based on the so-called basic or fundamental emotions, for example, R. Plutchik's multidimensional model of emotions, can be used. The 8 fundamental emotional states are: joy, trust, fear, surprise, sadness, disgust, anger, anticipation. Each of these emotions, in turn, is a point on a continuum within which the intensity of the emotion changes (for example, annoyance – anger – rage).

1.3. Rhetorical and linguistic features of media discourse

Mass media influence everyday speech, form a certain taste and dictate the fashion for using certain language means. By examining speech practices in mass media, we can distinctly identify the characteristics of dynamic processes that signify changes in our language during this era. In contemporary times, the primary trends in the development of syntactic, word-formation, and lexical-semantic structures are shaped by the language practices of mass information means, such as the media. (Lindquist, K.A., Feldman Barrett, L., Bliss-Moreau, E., & Russell, J.A., 2006, p. 57). Developing together with political, economic, scientific and cultural public sphere life, the language of mass media is the first to face the problem of naming and design new ones phenomenon in data spheres.

The language of mass media, as one of the sub-styles in journalism, is endowed with its own genre and language features, which are made up of different composite techniques and permanent statements, appeals etc.

At the beginning of its rapid development (end of the 19th - beginning of the 20th century) language mass media perceived as something "template, wrong and little understood" (Casasanto, D., & Dijkstra, K., 2010, p. 62). At that time, the mass media did not yet understand their own tasks, was unorganized and unsystematic. Traceable attempts to resort to artistic literary language are evident, but this contradicts one of the features of media language and journalistic style in general: accessibility as much as possible more circle readers.

Although language mass media and carry to journalistic style, some scientists note that it is a separate functional style. However, the majority of scholars still insist that the language of mass media is a distinct sub-genre within journalistic style which caters to mass media, including the press, radio, and television. The informative, propaganda, and campaigning functions of this style are further categorized into substyles:

- journalistic (speech for radio, TV, press),
- political and campaigning,

- oratorical,
- advertising (Lindquist, K.A., Feldman Barrett, L., Bliss-Moreau, E., & Russell, J.A. , 2006, p. 103).

As mentioned earlier, the primary function of journalistic style in general, and the language of mass media in particular, directly influences the reader or listener by generating interest and providing illumination on socially and politically significant information.

That is why this substyle has its own linguistic features. Within it, a new social and political vocabulary and phraseology are continually emerging (Scherer, K. R., Schorr, A., & Johnstone, T., 2001, p. 59). This includes ideologemes, which showcase political orientations and doctrines of public organizations, parties, and movements; nomen, indicating political subjects; and a vocabulary that elucidates the functioning of governmental institutions, addresses social, moral, and ethical concepts, and more.

The passive utilization of traditional ideologies and the activation of contemporary ones necessitate semantic modifications and transformations of existing lexemes. This involves expanding variants and synonyms, aligning with the current focus on today's needs and the imperative for swift reactions and assessments. (Casasanto, D., & Dijkstra, K., 2010, p. 55).

In recent times, linguists regard the language of mass media as the primary catalyst for fostering dynamic developments in lexical and semantic processes. According to the linguist S. Yermolenko, language practice of mass media plays a significant role in defining language standards, forming 'language tastes', and a 'fashion' on particular word usage (Berrios, R., Totterdell, P., & Kellett, S., 2015).

Stylistically, the press employs a highly diverse vocabulary. In advertising announcements, one can observe the utilization of various stylistic elements, including foreign language words, neologisms, and expressive vocabulary. These elements serve the purpose of adding expressiveness and emotion, aiming to capture the reader's attention and sustain their interest. (Lindquist, K.A., Feldman Barrett, L., Bliss-Moreau, E., & Russell, J.A., 2006, p. 72).

Among the foundational factors shaping the lexical composition of mass media, socio-political vocabulary is particularly influenced. Political occurrences such as changes in authorities, political structures, and ideologies within the state typically result in the emergence of new socio-political terms. This constant evolution is reflected consistently in mass media. (Casasanto, D., & Dijkstra, K., 2010, p. 107). Publicists frequently resort to the use of foreign words to describe international processes, as these often carry richer meanings. This practice involves the incorporation of borrowed words into other languages. Another intriguing phenomenon is the consistent use of fixed phrases and idiomatic expressions, as well as the continual formation of new phraseology with an author's unique touch.

The vocabulary of nearly every functional style (official, business, scientific, conversational, and artistic literature) is present in the language of mass media. This diversity is attributed to the wide range of topics and genres covered, which respectfully assumes the use of:

- social and political terms;
- socially and politically related vocabulary and phraseology;
- neologisms (semantic and lexical);
- 'fashionable' words (slang);
- emotionally colored vocabulary,
- words of foreign language origin and loans,
- slogans (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 88).

In the contemporary stage of mass media language development, mass media often uses jargonisms (most often drawn from youth slang and criminal argot). This underscores the significant role mass media plays in shaping language use. However, it is noteworthy that such language expressions can, over time, lose their original expressiveness, becoming commonplace and even integrating into the literary standard (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 59). The relevance of the aforementioned vocabulary in headlines is particularly noteworthy as it serves its primary function—capturing immediate attention and sparking interest in the reader.

The use of colloquial expressions is also characteristic of mass media language. As a result, the language of mass media blurs the distinction between colloquial and everyday language and the artistic register.

If we consider the language of mass media from the syntactical point of view, then it is worth mentioning that a large number of language clichés and patterns is frequently employed. Often, inversion is used in the language of mass media, which is especially noticeable in headings and subheadings. The aim is to strategically highlight essential words, capturing the reader's attention. Additionally, elliptical sentences are utilized for the same purpose (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 194).

Interrogative and exclamatory sentence, as well as rhetorical questions are emotionally colored language means that are often used in newspaper articles. To economize on language, articles and auxiliary verbs are frequently omitted, a practice particularly significant in the language of newspapers (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 37).

To provide an accurate assessment of events, journalists address six key questions in their articles, a framework formulated by the Roman speaker Marcus Fabius Quintilian in the first century: What exactly happened, who was involved, where did it occur, when, how, and for what reasons was the action executed or the individual placed in the given circumstances. This simple yet informative formula continues to be widely used by journalists worldwide to this day. (Lindquist, K.A., Feldman Barrett, L., Bliss-Moreau, E., & Russell, J.A., 2006, p. 106).

The journalist's task is to present the news both in a "shocking" and understandable manner. In doing so, he discards all unnecessary elements that might obscure the essence of what occurred. The reflection of the object becomes a bare fact. (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 66).

Brief news notes are typically structured using a model known as the "inverted pyramid." The key fact that alters the entire situation is presented in the title and subtitle, which usually serves as the focal point of any publication.

"Allegri will leave Juventus in the summer

Together with the head coach, Turin and his coaching staff will leave.

After yesterday's departure of Juventus from the Champions League, the fate of Massimiliano Allegri in the Grand Prix of Turin seems to have been resolved. Early completion of the fight in the most prestigious European club tournament does not leave the coach a chance to extend the deal. According to unofficial information, in the summer the management of "Old Signora" will make a change on the coaching bridge. The contenders include current Sassuolo manager Roberto De Zerbi, former coach of Juve, Chelsea and Italy Antonio Conte, as well as Eusebio di Francesco, only released from Rome in the spring". (Juve's season ended with Europa League exit at Sevilla says Allegri. Reuters.)

News notes of the "inverted pyramid" type excel in enhanced efficiency, making this style of newspaper article particularly competitive compared to electronic mass media. The demand for high efficiency and documentation necessitates succinct answers to the questions "what?", "where?", and "when?". Consequently, this type of news note inherently embodies maximum objectivity and

stylistic neutrality, earning it the descriptor of a "hard" news report. The newspaper header serves its purpose at each of the three stages of text perception — pre-text, acquaintance with the text, and understanding after reading.

While prioritizing "pure" information doesn't always ensure maximum objectivity, the inherent qualities of this newspaper genre, pricelessness and neutrality, are undeniable. The style of a short article, typically employed in presenting "hard" news, distinguishes itself with an impersonal and protocol-oriented presentation of facts, diminishing the prominence of the author's individual perspective. The author of such notes strives for unquestionable objectivity, resulting in the exclusion of an individual and personal viewpoint. As a result, the author presents themselves to the audience as a social individual representing collective thought. Frequently, such materials are published even without the author's signature.

It is worth noting that not only a short, but also an extended news article stands out credibility and documentation, properties, characteristic of the so-called "literature of fact". This is possible thanks to the textual presence of various quotations belonging to experts, officials, to the participants events etc.

To mitigate the sense of the author's presence and allow for an objective construction of factual statements, linguistic units are employed that, semantically, should lack any signs of subjective evaluation or observed actions. A factographic statement captures the existence or state of being in a broad sense, documenting the process at any point of its flow. Linguistic units indicating various stages of the process play a crucial role, such as "negotiations have begun," ongoing searches, or completed work, and so on. On the basis of the above-described linguistic and stylistic features of news notes and articles, it can be concluded that the informative function should have the precedence over the influence function. Consequently, the informational understyle in newspaper journalism stands out, characterized by a high degree of standardization.

Among the relevant linguistic and stylistic features of the language of mass media, one can incorporate the utilization of word structure to craft an individual

style for the author.:

1) high interest in clichéd expressions, journalistic clichés, standard names and terms (*nuclear tension; restricted information; negotiations are expected that begin*);

2) inclusion of direct appeals to the reader and evaluative epithets. (*their politeness was extraordinary So do not be surprised that hear*);

3) infusion of realities from socio-political and cultural life, along with allusions and quotes. (*new universities; the Oxbridge colleges*);

4) using puns, plays on words, idiomatic vocabulary, proverbs and sayings (*the human face of globalization*) (Scherer, K. R., Schorr, A., & Johnstone, T., 2001, p. 102).

Another significant feature is that English-speaking mass media exhibit a certain degree of tolerance to sensitive issues employing euphemisms and political correct language. Linguistic correctness evinces appeal to positive emotions of the reader and is rooted in the aspiration not to cause offense, harm people's feelings, and to preserve their dignity, health, and life. In this manner, mass media endeavors to employ alternative words and phrases that avoid limiting human rights based on factors such as race, gender, age, health, social status, etc. (*Negro – colored – African : American / Afro - American ; invalid – handicapped – disabled – differently - abled : physically challenged ; foreigners – newcomers ; foreign languages – modern languages*).

Along with that, when examining online media texts from British outlets like The Times, The Guardian, and Daily Telegraph, linguists have identified the presence of non-verbal impact on readers. This is evident through graphic segmentation of text, its layout, typographical signs, as well as the inclusion of drawings, photos, tables, schemes, etc.

1.4. Theories and models of emotions in discourse analysis

Social constructivism as a direction of the study of emotions appeared in psychological science with the aim of studying the role of social values in the process of interaction in society and later found its development in linguistic studies. The theory of constructivism emphasizes that emotions are formed at the moment when biological processes occur in the human brain and body. Attention is focused on the fact that emotions, although biologically controlled natural phenomena, can be subject to social rules, controlled by them and therefore socially constructed. The construction process occurs through cultural norms, a person's own experience and situational factors (Lewis et al., 2012, p. 1-20).

The theory of emotion construction is based on three principles: social constructivism, which emphasizes the importance of the role of sociocultural factors, psychological constructivism, according to which emotions are constructed by the basic systems of the brain and body, and neuroconstructivism, recognizing the idea that experience creates connections in the brain (Barrett, 2008, p. 32).

L. Barrett, one of the modern representatives of the direction of constructivism, claims that emotions are not a reaction to the world, as a person is not a passive recipient of sensory sensations, but an active constructor of emotions. Based on sensory experience and past experience, the human brain constructs emotional meaning and prescribes action (Barrett, 2008, p. 31).

The idea of social construction found its realization in the linguistic constructivist theory of emotions. The linguistic approach focuses attention on finding an answer to the question of how emotions are constructed in language and why the construction of the same emotion by an individual occurs differently in different situations. The impetus for the emergence of the theory was the question: why people, when they are asked to tell how they or someone else feels, construct the circumstances of events or situations, and at the same time, when they need to construct the circumstances of events, they report their emotions (Bamberg, 2007, p. 114).

Emotions, according to the American researcher M. Bamberg, are primarily discursive, and language is a means of constructing emotional meaning and can be used as a means of studying the world of emotions. Emotions are those indices that indicate the intention of the speaker and the reconstruction of the emotional meaning by the listener requires inferential reasoning, that is, an understanding of the cognitive, social, cultural aspects that accompany the utterance (Bamberg, 1997, p. 314-317). For the construction of emotions, cognitive scenarios are important, taking into account the situational factor, which is based on the intentional labeling of the action, behavioral characteristics, transitivity and justice of the action. (Bamberg, 1997). The discursive approach emphasizes the understanding of emotions as special social events associated with a certain situation (Harre, 1988), which allows to consider emotions as a social construct. Thus, emotions in their variety of manifestations are closely related to a specific situation, their physical manifestation also varies depending on the picture of the world that exists in the mind of a person and how he categorizes it.

Linguistics of emotions took shape as a separate direction in the late 1970s of the 20th century, when the attention of researchers focused on people as creators, speakers and users of language, its psychology and mentality. S. Bally claimed that everything in language is determined by emotions, and emotional elements are present at all levels of language. Emotions interact with the language structure and practical use of language at various levels - with the help of prosodic means, exclamations, verbs, syntactic constructions, metaphors, etc., which contribute to the conceptualization and regulation of emotions (Scherer, K. R., Schorr, A., & Johnstone, T., 2001, p. 82).

As a separate field of linguistic research, linguistics of emotions has accumulated a considerable set of knowledge about linguistic features of emotion actualization, which are "at the center of our everyday life and interests" (Lawrence, 2008; Lawrence, Mauws, Dyck, & Kleysen, 2005; Lawrence, Winn, & Jennings, 2001, p. 114).

An overview of the findings in classical linguistics of emotions exhibits a discrepancy both in the principles of listing language means for affect and emotion representation and in understanding the mechanisms of emotion verbalization: either through direct emotion expression or intermediated by cognition. A modern integral approach in emotiology is characterized by the recognition of the dynamism of human experience systems that acknowledges feelings a part of mental dynamics and a basis for semiotic processes of multimodal meaning production practices. Contemporary humanities encompass emotional experiences into the very mechanisms of discourse constructing. Consequently, the indispensability of feelings and perceptions in the processes of sense production is equally represented in the linguistics of emotions both in the synthesis of semiotic and interpretative emotion knowledge processing and in the intersemiotic variability of discursive emotions (Pinich I. P., 2021, p. 18).

Lexicalization of emotions is a semantic universal of the theory of emotionality, since any language has a lexicon of emotions. The problems of linguistically embodied emotions are solved in different ways by psycho- and textual linguistics, the theory of emotional resonance, energy linguistics, linguistic and cultural studies and discourse studies within the limits of communicative and cognitive approaches, which demonstrates the inextricable connection between emotions and language and thinking. The basic principle of the linguistic theory of emotions is that emotions regulate the process of human reflection of the world, acting as a mediator between the world and human language. This reflection is localized in the semantic structure of the corresponding words and encoded in the word by specific components of its semantics, which form the emotionality of the word.

Lexico-semantic categorization of emotions allows to cover the semantic types of lexical units that convey an emotion and to describe the semantic features of the realization of any emotion. Vocabulary that conveys emotions is represented by three groups: vocabulary that expresses emotions (exclamations, emotionally evaluative adjectives and adverbs, etc.); vocabulary that describes emotions;

vocabulary that names emotions. The semantic emotionality of a word can be realized in one of three ways:

- 1) with the help of obligatory (denotative) emotionality, which makes up the actual emotional meaning of the word;
- 2) optional in relation to the logical-subject component of the meaning of the word, emotionality, which makes up the connotation of the word;
- 3) potential emotionality, which constitutes the emotional potential of a word and can be realized in a certain context.

Textlinguistics of emotions, which arose to find answers to the question of whether there is an emotional text, what is the structure of an emotional text, how is the emotional plan of the text implemented, how does the emotionality of the text correlate with the category of the addressee, etc., has recently acquired new outlines in terms of studying the emotionality and emotogenicity of the text. Emotionality as a polystatus cognitive category reflecting the emotional state of a person is presented at different levels of the language and speech system.

The methodology for studying the structure of the category of emotionality in texts of various genres includes

- 1) scanning the text, that is, identifying potentially emotionally charged text units;
- 2) testing – reconstruction of the emotional situation of the text;
- 3) specification – identification of dominant and accompanying emotional themes;
- 4) stratification – identification of emotional units of different types;
- 5) description – a lexical-grammatical description of emotional units related to the identification of pragmatic attitudes of emotional state subjects;
- 6) animation – a stylistic interpretation of the functioning of emotional units;
- 7) integration - assessment of the role of emotional units in the overall structure of the text (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 68).

The reasons for the emotionality of a literary text are the reader's reactions to specific (emotion) knowledge embodied in the text. Emotion knowledge is

implemented by different text level elements that reflect the author's emotional intentions and are aimed at modeling the likely emotions of the addressee. On the one hand, the artistic text presents fragments of knowledge capable of influencing the emotional sphere of a person. They reflect the emotional intentions of the author, who expresses his understanding of reality and tries to affect the reader emotionally. On the other hand, the perception, understanding and interpretation of the textual reality cause emotional reactions of the reader to the textual reality. The linguistic-cognitive direction in the study of emotions is aimed at researching the concepts of emotions, the connection between the semantics of emotions and cognitive processes, aspects of the conceptualization and categorization of emotions, the possibility of constructing prototype cognitive scenarios of emotions, etc. Emotional feelings are related to mental processes and depend on how a person perceives and interprets events.

The language of emotions is understood as an integrative format of knowledge representation, which is the result of two main cognitive processes that are carried out with the help of language - conceptualization and categorization. According to A. Foolen, "people have the ability to conceptualize not only their own, but also other people's emotions, and in this regard, cognition is intermediate between language and emotion". Emotions are interpreted as the basis of cognitive processes behind spontaneous linguistic semiosis. Zhabotynska's method of conceptual analysis - the semantics of linguistic networks (LN) allows to build a conceptual model of information that is activated by the name of emotion. In SLS, basic propositions are used to build conceptual networks, which have the highest level of generalization, or schematicity, and represent the initial categories of thinking and the types of relationships between them.

Among the characteristic features of emotion concepts, which distinguish them from other types of concepts, are imagery and a close connection with cultural and moral values. The linguistic and cultural vector of the study of emotions allows to demonstrate the emotional national specificity of each language and to highlight emotional components of both universal and ethnic concepts. Emotions are

culturally determined, they are "imposed" on the language group of the ethnic group by various cognitive scenarios that are associated with certain concepts of emotion. The impetus for the emergence of the concept of emotion is the joint collective activity of people, there is a certain cultural regulation of verbal relationships between emotional linguistic individuals in different ethnic groups (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 69).

1.5. Previous studies on discursive emotions in media discourse

The discursive turn in linguistics also affected the evolvement of the linguistics of emotions, focusing the attention of researchers, first of all, on the social aspect of the production of emotions. Distinguishing emotional and emotive types of discourse allows us to follow the role of the speaker in the production of emotions. An emotional type is formed by associative stringing of individual statements into a single whole, which leads to the blurring and fragmentary presentation of information with a vaguely expressed cohesion, while the emotional discourse is a carefully planned monologic speech in which thought develops sequentially and gradually.

Emotions are closely related to evaluation (positive/negative), as they participate in the processes of reflection and cognition, subjectively representing the evaluative attitude of the subject to the objects of the surrounding world. The discourse of negative emotionality is interpreted as a type of speech activity in emotional situations, aimed at the transfer of an emotional state as a way of psychologically realizing the addressee's negative emotions and causing the corresponding emotional experience of the addressee. The peculiarities of the embodiment of emotions in the English media discourse make it possible to single out the somaticon of the character's emotional response, which is defined as a form of feedback in a dialogic interaction, represented by a certain non-verbal component of communication, which by their systemic relations form a pragmatically determined emotionally expressive non-verbal behavioral response of the speaker to the communicative verbal/non-verbal partner's stimulus. Identification of features of the actualization of emotions in different types of discourse makes it possible to determine the specificity of the discursive strategies of the communicative interaction of the communicants (Scherer, K. R., Schorr, A., & Johnstone, T., 2001, p. 44).

Thus, there has been a discernible bias towards the cognitive approach in the study of emotions. Researchers increasingly emphasize the role of cognitive

processes, such as perception, interpretation, and appraisal, in shaping emotional experiences. This shift reflects a growing recognition of the intricate interplay between cognition and emotion, paving the way for nuanced insights into the complex nature of human emotional responses displayed in various language expressions.

Thus, the idiomatic phrase *a maiden in distress* reveals an archetypal event with a defenseless and/or enslaved subject of distress – the archetype of the fair maiden (an innocent pure young and goodness personified woman), a typical cause of suffering – the archetype of the untrustworthy and sly trickster, and a typical image of a rescuer (a knight in shining armor) – the archetype of the hero. The etymology that goes back to the word-forms *distingre* (Latin), *destresce / destresse*, *destrecier*, *detresse*, and the archetypal image of the concept DISTRESS reveal the following semantic features: 1) physical separation from someone / with something; 2) cognitive dissonance – being divided in mind; 3) obstacle to achieving the goal, 4) exerting moral pressure on the individual; 5) difficult, anxious situation; 6) real threat and enslavement; 7) involvement of external factors to overcome the state of distress.

The domain SPACE is also based on orientational conceptual metaphors (the image-schema VERTICALITY): DISTRESS EXPERIENCER IS IN THE CENTER OF EMOTION with the correspondences amidst / in the midst of the grief; DISTRESS IS DOWN (in deep distress, on the precipice of distress, low distress). In Casasanto and Dijkstra's (2010) parlance, “positive and negative life experiences are implicitly associated with schematic representations of upward and downward motion, consistent with theories of metaphorical mental representation” (p. 179). Another type of conventional metaphors discloses conceptualization of distress in terms of structured source domains that represent distress or a distress experiencer in media as a trapped person with the vivid manifestation of this emotion, the one who has lost equilibrium and control: DISTRESS EXPERIENCER IS A TRAPPED PERSON (to be beset by, nowhere seems safe, caught up in) within the image-schema BLOCKAGE and DISTRESS IS A LOSS OF CONTROL (a wild, frantic

sadness) that is based on the image-schema BALANCE. The mapping DISTRESS IS BEING UNDISGUISED manifests itself in the metaphorical expression naked distress. The mappings DISTRESS EXPERIENCER IS A PERSON WITH LOST EQUILIBRIUM (stumble into distress) and DISTRESS IS A LOSS OF EQUILIBRIUM (shaking grief, distress) are based on the image-schema BALANCE and explain the mental and psychic disorder through the bodily imbalance. The state when the person is unable to control their actions, bodily reactions, thoughts that turn into suicidal is seen as DISTRESS EXPERIENCER IS A PERSON WITH LOST CONTROL (mad with grief, break down). Fragment 4 conceptualizes intensity and the undisguised manner of external expressions when being in distress, vulnerability of the distress experiencer: You tread, naked in naked distress (Casasanto, D., & Dijkstra, K., 2010, p. 47).

Basic componential analysis and that of conceptual metaphor models introduce frames and their elaborations filled with conceptual features of DISTRESS. This all makes up a coherent whole and represents a mental model of DISTRESS concept in media discourse: EVENT / SITUATION of / about DISTRESS with elaborations PRESSURE, THREAT, RISK, and DANGER set up CAUSE / SOURCE that evokes STATE / FEELING of DISTRESS. EVENT / SITUATION of / about DISTRESS makes INFLUENCE on AGENT, PATIENT, and EXPERIENCER. The interrelation between these semantic roles, or “case frames” (Fillmore, 1968), or “theta-grids” (Stowell, 1981) can look as follows: AGENT equals PATIENT; AGENT impacts on PATIENT; EXPERIENCER equals AGENT; EXPERIENCER equals PATIENT. REACTION lies in EXTERNAL EXPRESSION of distress, INTERNAL SENSATIONS of distress, EVALUATION, and ACTION. The correlation of frames is realized when EVENT / SITUATION of DISTRESS was CAUSED by shelling or bombing home and war-related injuries and evoked STATE / FEELING of DISTRESS (stress, grief, sadness). EXPERIENCER equals PATIENT as soon as children were acted upon by external factor DANGER (war, bombs) and suffered from it. Their REACTION is highly intensified (severe, extreme) by INTERNAL SENSATIONS (felt grief) and

EXTERNAL EXPRESSION (shown signs of). The frame CAUSE / SOURCE of DISTRESS characterizes such features of the concept DISTRESS as being: 1) sudden, eg, Quite suddenly, everything fell apart; 2) cascade, eg, It is distress heaped upon tragedy, 3) enduring, eg, lasting / enduring / on-going / constant distress; 4) located in time, eg, ongoing distress and other time expressions used in distress events as two weeks ago, still, all too often; 5) phase that can be split into zero phase (prevent distress), the first phase of beginning (to stumble into / to lead to / to inflict / to begin / to cause / to bring / to drive somebody to distress), the second phase of duration (to experience / to feel / to suffer / to prolong distress), and the third phase of cessation (to deal with / to get over / to override / to overcome / to alleviate / to ameliorate / to ease / to relieve / to limit / to reduce, distress ends / fades / is over); 6) intense, e.g., high level of intensity (profound / acute / intolerable / severe distress), middle level (more distressing), low level (subtle / mild / very little distress); 7) connected to the intellectual / mental sphere, eg, comprehend / remember / understandable distress; 8) connected to the perceptual sphere, eg, palpable (tactile) / evident (visual) / sour (gustatory) distress.

Distress, which is singled out as a basic emotion by representatives of psychological studies (Izard, Tomkins), is defined as a mental state of emotional tension characterized by a high degree of expression, intensity and duration (Selye). The involvement of distress in the media discourse serves as a means of creating an emotional content of mass media texts, their expressed emotionality, activation of categorical emotional negative situations in the mind of the addressee. Its actualization takes place in a communicative situation, where the addressee - the author constructs and broadcasts distress to the readership - the addressee for emotional reflection on events in society with the help of subject-referential situations, characteristic of the occurrence and experience of distress (Berrios, R., Totterdell, P., & Kellett, S., 2015, p. 104).

Communicative is a situation in which subjects engage in communicative interaction, and object-referential is a situation that is the topic of conversation. As a result of the analysis of single statements and repeated word usages with the help

of the Textanz program, Morozova identified the following sociocultural factors that manifest themselves in communicative and subject-referential situations of distress and determine the peculiarities of its construction: "family" , "death", "life", "freedom", "justice", "support", "hope", "truth" and "time" (Wierzbicka, 1992). One of the main values of English-speaking society is the "family", which has traditionally been seen as a "refuge" from the cares of the world, and leaving it means loneliness, unhappiness and social instability (Minsky, M. 2010, p. 44).

The family acts as unity, as people who are part of one community (e.g. we as a family shared that love; part of our family; the cricketing family), in which the emotional state of one member depends on the emotional state of the entire team and vice versa. The family also acts as support for the subject of distress (families on the front line of soldiers' distress; family pays tribute). Attention is focused on the importance of a mother's love and attention for a child's emotional health (e.g. the young child grew up without a mother's love and never enjoyed her childhood days; gave her advice and love as a mother; she can get a mother's advice, attention and love), the lack or absence of which leads to suffering. Consider the examples:

(1) *Although the Belgian Evaluation Commission for Euthanasia says individuals can also apply based on emotional suffering. Verhelst described growing up as a girl in an unloving family that had wished for a boy. Verhelst's history suggests a life that was marred by extreme mental pain, much of which could have been defused had he been treated with more understanding and compassion from the beginning* (Salon, 2013).

A fragment of the subject-referential situation "Moral violence" illustrates the case of a girl who grew up in a family without love. Her mother's indifference pushed her to change her gender and later resort to euthanasia. Distress is constructed with the help of nouns (suffering, pain) and adjectives that emphasize the effect on the psycho-emotional sphere of the subject of distress (emotional, mental), the experience is intensified with the help of the adjective (extreme).

2) "inner freedom", which is explained in philosophy as "the liberation of a person within himself from the shackles/chains of his own prejudices, ideas and

images" (Danielyan, 2017). The reason for the lack of inner freedom is an external stimulus and a conscious decision (provided there is a choice) made by a person to consider the situation as undesirable, hopeless, one that brings sorrow, suffering, pain. An example of the restriction of "internal freedom" that leads to distress is the subject-referential situation "Frustration", in which the author reports about the collapse of plans for a planned vacation due to an external stimulus - a delay in the issuance of documents:

(2) *"I absolutely recognize the anger and distress that some people have suffered and I would like to put on record that yes, in every case where we haven't met our service standards, where we haven't been able to meet the customer's needs, yes, certainly, we are sorry for that"* (BBC News, 2014).

The communicative situation of distress in the media discourse highlights the spiritual value "justice", which belongs to "higher universal values and merges with justice in one concept in the Western mentality" (Prykhodko, 2022). Subjects of distress see the feeling as a means of easing their emotional state, restoring or establishing justice, punishing the inducers of distress - phenomena, objects or people, which in one way or another have become external irritants. "Justice" is identified by the following linguistic equivalents: e.g. justice, no feeling of vengeance or retribution, justified, investigate / -d / -ion, reinvestigating, search / -ed, seeking, human rights, sentence, term, punished / -ment, term, extradite / -tion, unfair, deserves (to be punished).

For example, in the fragment of the subject-referential situation "Physical violence" the modal verb Eng. *should* serve as a linguistic marker for the subject of distress to dictate the conditions for improving his emotional state at the expense of restoring justice, namely sentencing his daughter's murderer to life imprisonment: English. Coral Jones said: "I'm really pleased that it has gone ahead and because people like him should never be allowed out."

(3) *"Life should be life. I don't think they should have an easy life in prison where they have three meals a day. Perhaps years ago they had to earn stuff - today*

they have human rights. "Our rights went when he killed our daughter and we still suffer now and it's over a year" (Daily Mirror, 2014).

Content analysis also reveals the sociocultural factor "support", which is explained by contexts with a key lexeme representative of support. What is important is the offer of support and sympathy (support was being offered), its amount (English not given enough support) and correctness according to the situation (with the right support, children can recover; adequate adult support). The significant element of getting out of distress and the greatest support for the subject of distress is the family, for children – parents / adults (children experience strong or prolonged adversity without adequate adult support; family support structures).

The family's support of its member is metaphorically conveyed as fighting on the front line or wading through a minefield in the subject-referential situation "Illness, illness or injury":

(4) *"When a soldier suffers from PTSD, families, particularly spouses such as Paxton, are on the front line of it. So, some families and spouses slog through this minefield on their own, or depend on close relatives and friends"* (The Seattle Times, 2012).

The universal virtue "hope", which is materialized in the triad of concepts "FAITH-HOPE-LOVE" (Prykhodko, 2022), has a significant role as a helper who will free the subject from suffering or ease his grief: e. g. I hope; hoping it would go away; hopelessness and apprehension about their future; vain hope; false hope. Suffering of the subject of distress increases:

1) feeling of hopelessness / hopelessness / despair, for example, in the fragment

(5) *"A combination of factors make them predisposed to heightened distress when faced with hopelessness, and apprehension about their future"* (The Guardian, 2016);

2) instilling illusory hope, in particular, for the return of the missing child. In this case, there is a double emotional reaction to a negative event:

(5) *"It is distress heaped upon tragedy to learn that the News of the World had no humanity at such a terrible time. The fact that they were prepared to act in such*

a heinous way that could have jeopardized the police investigation and given them false hope is despicable" (The Guardian, 2011).

In the fragment of the subject-reference situation "Moral violence", the addressee condemns the interference of journalists in private life, recognizes as pathetic, terrible, pitiless (despicable; heinous; no humanity) the presentation of vain hope to the subject of distress. The fragment reveals the cascading nature of emotion, that is, its intensification due to the long-term accumulation of unpleasant events (It is distress heaped upon tragedy).

Participants in a distress situation hope for support, restoration of justice (he hoped that "justice would prevail"), avoidance of deaths and other losses (I can only hope that this does not lead to unnecessary loss of life in the future; hope it's not a mortal disease), the return of relatives (caused her parents to have false hopes that she was alive), "happy end" - a happy ending of storylines for positive characters (she hopes that the bad beginning in her life will make a good ending), in positive changes to prevent the repetition of tragic events (I sincerely hope changes are made to make sure no family has to go through the pain that Sheila's family are currently experiencing), liberation from suffering / exit from state of distress (the hope that in the end, she found a release from the mental torment that made her life unbearable), recovery after distress (I was suffering a lot. Too much. I hope to recover myself).

(6)"The father of a callous fantasist who destroyed the life of her lecturer by pretending she had terminal cancer to make her care for her has said she "deserves to be punished". Elisa Bianco, 22, was sentenced to two years and eight months in prison last week after admitting she stalked and caused serious harm or distress to Sally Retallack" (Independent, 2015).

In the indicated fragment of the subject-referential situation of distress "Moral violence", the construction of distress occurs through the condemnation of the girl's deception, with the help of the English emotive. callous ("heartless, soulless, insensitive"), and indicating the consequences of a lie for the emotional state of its subject (destroyed the life; serious harm or distress). The sociocultural factor "time" is denoted by lexemes in English: time, minutes, hours, now, every day, long. Time

plays a decisive role because it determines the intensity, avoidance :: non-avoidance and relief of distress.

For example, the fragment of the subject-referential situation "Physical violence" depicts the dependence of the emotional state on the length of stay in prison:

(7) *"People held in immigration detention have rates of severe mental distress. Detainees' mental health is deteriorating dramatically the longer they are incarcerated"* (The Guardian, 2016).

Time determines the transition from a potential to a real possibility of entering a state of distress. The fragment of the subject-referential situation "Disease, illness or injury" depicts the dependence of the time the brain is without oxygen and the catastrophic consequences for the life of the child, who will later play the role of the subject and object of distress for his relatives:

(8) *"There were warning signs from about an hour before Toby was born to show that he was in distress. The midwife's mistakes mean that Toby was not finally born until 20-25 minutes after he should have been, during which time his brain was starved of oxygen. Toby's brain damage, which happened during those last 20-25 minutes and which was catastrophic"* (The Guardian, 2011).

Time also performs the function of deixis, denoting the moment when the subject is in a state of distress (the time I was rather nonplussed) and condition or assessment (at this distressing time).

Conclusions to chapter 1

The concept of emotion is interpreted as a psychophysiological state, which is based on evaluative activity, is situationally and socially oriented, and unites all sensory-motivational processes connected with the process of experiencing affects, emotional states, feelings, which are characterized by the ability to construct, embody and experience them in positive or negative direction. The psychological characteristics of anger, fear, sadness and disgust are decisive for their construction in language and influence their actualization in discourse. The biological and socio-cultural conditioning of emotions, their important role in the evolutionary development of a person, the intensity of manifestation, neurophysiological properties find verbal, non-verbal and cinematic embodiment in film discourse. The main cognitively determined characteristics of discursive emotions are association and expression, embodiment, and connection with the cognitive sphere of the audience, the ability to be realized by a combination of heterogeneous semiotic means.

The process of constructing emotions in the discourse appears as a process of interaction of cognitive, situational, and socio-cultural factors, which finds its realization in the linguistic form. The process of constructing emotions in discourse takes place within the framework of a three-component model: the involvement of sociocultural factors, the construction of a typical communicative situation, and the selection of appropriate linguistic means.

CHAPTER 2. USE OF DISCURSIVE EMOTIONS IN MODERN MEDIA DISCOURSE

2.1. Emotion labels in constructing emotional feedback in readership

Scholars consider THREAT a universal tool for influencing an audience. They highlight that negative emotions elicited in a recipient by a threat, have an intense effect on thoughts, feelings and behavior and, accordingly, represent the most effective tool for influencing others (Kara-Murza, 2015, p. 214). FEAR, an ever present factor in much modern media discourse, is seen as an emotion widely exploited in the manipulation of consciousness. Arguably then, one of the goals of media is to create the “fearful subject” (Furedi, 2018), someone who is easy to manipulate. The construction of fear in media, and its impact, have been widely discussed by journalists, sociologists, psychologists and linguists (Altheide, 2002; 2006; Altheide & Michalowski, 1999; Cap, 2017; Delanti, 2008; Dillard & Anderson, 2004; Furedi, 2018; Tunney et al., 2021; Wodak, 2015, 2021; Zappettini, 2021). Researchers are unanimous in the opinion that fear is one of the dominant emotions in contemporary times (Kopytowska & Chilton, 2018), a powerful emotion that shapes our lives and our world (Dozier, 1999), not only a psychological but also a social and political phenomenon (e.g. Ahmed, 2014; Altheide, 2006; Wodak, 2015, 2021). Discussing the affective politics of fear, Furedi (2018) writes about the 'culture of fear' and states that society has become fixated on "promoting a climate of fear and cultivating a disposition to panic" (Furedi, 2018, p. 2). He specifies that the term 'culture of fear' works as a "rhetorical idiom and carries a connotation that can encompass a variety of feelings from unease and discomfort towards a sense of insecurity, powerlessness, intimidation, etc." (Furedi, 2018, p. 4). As observed by Delanty, "fear of others and anxieties about the future have emerged as potent social forces in contemporary society" (2008, p. 676). According to the studies, the word 'fear' appeared more often at the end of the 20th century than it had done before, particularly in headlines, where its use more than doubled (Altheide & Michalowski,

1999) and this tendency seems to have continued. Furedi (2018), for example, states that compared to the late twentieth century, language has become far more inclined to “embrace the rhetoric of fear” (Furedi, 2018, p. 2) and points out that “the messages communicated by the media are often oriented towards capturing its audience's attention through appeals to people's sense of anxiety and fear ” (Furedi, 2018, p. 13). He notes the increasing presence of fear-related linguistic phenomena such as catchphrases ('the politics of fear', the 'fear factor'), highlights the role of media in these processes, and cites Grupp (2002), who points out that “there has been a general shift from a fearful life towards a life with fearful media” (Furedi, 2018, p. 14).

Such notions inform the approach of this paper, which explores how the lexemes 'threat' and 'fear' function in textual contexts, and asks what their pragmadiscursive characteristics and functions are. According to the APA Dictionary of Psychology, fear is a "basic, intense emotion aroused by the detection of imminent threat, involving an immediate alarm reaction that mobilizes the organism by triggering a set of physiological changes". It is worth noting that psychologists distinguish between fear and anxiety, emphasizing that "the former is considered an appropriate short-term response to a present, clearly identifiable threat, whereas the latter is a future-oriented, long-term response focused on a diffuse threat" (ibid.). This definition also mentions intense emotion, imminent threat, immediate alarm reaction, response to a present, clearly identifiable threat, which suggests that 'fear' is an intense emotion triggered by a present and imminent threat that is clearly identifiable, while anxiety refers to a 'diffuse threat'.

The search for the collocation "Russian threat" yielded the following results: *Russian threat to the US / to the UK/ to Israel/ to Sweden/ to Baltic states/ to Europe / to NATO and even to such far away states as Canada, Australia and South Africa.* Searching for instances where Russia threatens yielded results such as: *Russia threatens Ukraine / Bosnia / Turkey / NATO/ Sweden / US / Israel / Georgia.* These threats are presented as aggressive and terrifying:

(9) *Russia threatens to NUKE US cities with 6000 mph-hypersonic Zircon missile if war breaks out after successful' test* (The Sun, 2020).

(10) *Putin threatens to target the US if it deploys missiles in nearby European countries* (CNBC, 2019).

(11) *The Office of the Director of National Intelligence released an assessment on Tuesday about foreign threats to the 2020 US federal elections. The assessment found that Russia pursued efforts aimed at "denigrating President Biden's candidacy and the Democratic Party, supporting former President Trump, undermining public confidence in the electoral process, and exacerbating sociopolitical divisions in the US* (CNN, 2021).

(12) *The threat from a hostile aggressor [Russia] which the European Commission said last week would seek to cause the same havoc to the European elections in May.* (The Guardian, 2019) .

Distress is often linked to threat or fear through the emotional and physiological responses that individuals experience when facing a perceived threat or danger. Distress is a state of extreme anxiety, sorrow, or pain, and it can be triggered by situations that are perceived as threatening. When individuals feel threatened, their body's stress response is activated, leading to heightened arousal, increased heart rate, and other physiological changes associated with distress. In this way, distress can be a manifestation of the emotional and physiological impact of perceiving a threat or experiencing fear.

The atomising componential analysis of the distress lexicon allows to build a lexical field (Trier, 1973) with subsequent microfields that contain closely knit words related to distress. Names for the microfields and their elaborations were initiated by the results of Voyant Tools, a web-based open-source text reading and analyzing project (Sinclair & Rockwell, 2016). It calculated the frequency of unique words used to define *distress* (n) in 10 lexicographic sources (OALD, LDOCE, COBUILD, The Free Dictionary, RHKWCD, Wordnet Dictionary, MED, MWDT, Sensagent). The bulk of definitions of distress (n) consists of words with the highest frequency: suffering, pain (9.4%), danger, state (7.5%), caused, physical (5.7%),

great, ship, situation (4.7%) , distress, food, money, need, seizure (3.8%). Hence, the lexical field of the concept DISTRESS includes:

microfield Suffering (56% of lexical units) with two elaborations Psychological / Mental Suffering (35%) and Physical Pain (21%). Fragment 1 realizes the instantiation of concept DISTRESS as far as a lexical unit agony falls into microfield Suffering and means a psychological or mental suffering in the context.

(13) *KILLER Mark Bridger has inflicted fresh agony on the family of April Jones after launching an appeal against his sentence* (Daily Express, 2013).

microfield Adversity (44%) with two elaborations Danger (24%) and Need (20%). The next fragment demonstrates the lexical instantiation of DISTRESS—difficulties—that is included in the microfield Adversity.

(14) *Capello is as beset by difficulties as anyone who preceded him, but there is a difference* (The Guardian, 2010).

The nucleus comprises the lexicon that objectifies DISTRESS as a psychological or mental suffering e.g., anguish, woe, grief, alarm, and the meaning of danger is marginal e.g., indigence, emergency, etc. Semantic study of the emotion language includes the fine-grained analysis of conceptual metaphors of DISTRESS.

2.2. Expressive language means in building up the emotional response in readership

Emotional language possesses a unique capacity to intricately construct and evoke emotional responses in readers, influencing their perceptions, attitudes, and engagement with the text. At every level of language, from phonetics and morphology to syntax and semantics, emotional language units are strategically embedded to enhance the impact on the reader's emotional experience.

At the phonetic level, the rhythm, intonation, and cadence of words can convey a range of emotions, setting the tone for the entire discourse.

Sound combinations, such as /sl/, which traditionally carries a negative connotation.

(15) *Be it shame or slander, seduction or smear, there is but one thing that humbles even the most highly-regarded members of our dear ton...a scandal!* (Daily Express, 2015).

(16) *He is never seen going in and out of brothels, at least. I even know where he's been for the past few years, right here in London. As opposed to some gambling hell, or backwater slum or whatever it was you chose to fuck about for God knows whatever reason.* (Daily Express, 2017).

This fragment is rich in expressive language means, which is achieved with the help of such emotionally-laden vocabulary as *brothels, hell, to fuck about*. If we look at these words of the writer from the phonetic level perspective, this same expressiveness and transfer of anger and rage occurs with the sound combination /sl/ in the word *slum* and the repetition of [s] sounds. The hissing sounds inherently carry a negative connotation, as in the animalistic realm, this sound is associated with creatures that pose a threat to other living beings. Considering emotions from a sociolinguistic perspective, it can be inferred that the negative significance of this sound, particularly when repeated, becomes ingrained in individuals at a psychological level.

The system of emotional language means at the phonetic level encompasses intonation, tempo, melody, timbre, emphasis, phoneme combinations, various types

of pauses, joints, rhythms, as well as doubling or rhyming combinations type: razzle - dazzle, fuzzy – wuzzy, helter - skelter , fuddy - duddy, chitchat, hanky - panky, teeny - weeny, hickety - pickety, hoity - toity, namby - pamby, rift - raft, toil and moil, moan and groan, hum and haw, most of which have a humorous tone. The expressiveness of such words relies on a distortion of the typical phonetic form, yet this alteration doesn't lead to confusion.

Morphologically, specific word choices, prefixes, or suffixes may carry emotional weight, intensifying or softening the conveyed sentiment.

Often, expressively colored words are used to convey a real picture of events to the addressee, to create an emotional impression of these events, to have a strong effect on the audience, and to emphasize the importance of this statement, namely:

- nouns of abstract semantics (hatred of war, honor, torture),
- intensifiers (really, entirely, simply),
- adjectives characterized by being expressively colored (so important, it's too serious, maximum damage),
- modal verbs (cannot, have to, must),
- verbs characterizing mental activity (we understand, people realize that, having agreed) (Makarov, 2003).

The appearance of additional shades of meaning in a lexical unit, depends on the context, significantly expands the visual possibilities of the vocabulary of the English language. In terms of expressiveness, it is necessary to distinguish vocabulary:

- emotionally neutral, that is, that which expresses only a concept, without indicating the attitude of the speaker to it: room, door, woman, top, make, take, end, upper, lower, etc.

- vocabulary emotionally colored, which conveys the feelings, moods and attitude of the speaker to the statement (Casasanto, D., & Dijkstra, K., 2010).

In explanatory dictionaries, emotionally colored words are provided with the following labels: diminutive, humorous, ironical, derogatory, rhetorical, or high-flown.

The transfer of emotional color can be carried out with the help of special affixes or semi-affixes:

- affectionate: darling, tommy, daddy, dearie, sweetie, hubby, kiddy, ducky, birdie, nightie,

- contemptuous: mobster, gangster, hireling, warmonger, panicmonger, , dullard. The emotional coloring of words can also be based on their figurative use, on pleasant or unpleasant associations linked to them, for example, affectionate addresses: honey or kid, brutal expressions: blockhead, shut up! A hell of, rotten; familiarly disparaging: to fiddle instead of play the violin and to jaw instead of speak. Expressiveness can also be achieved through hyperbole: love, adore, be crazy about; pleased, delighted, charmed, enchanted; alarmed, frightened, paralyzed, petrified, scared stiff; angry, enraged, furious (like a Fury).

It is worth noting that the epithets brilliant, smart, multilingual, and ambitious in these examples are used to strengthen the impact on the reader, more accurately emphasize the personal qualities of the politician and express the authors' positive attitude toward politicians.

We made a selection of expressive means from the following publications of the newspaper "The Washington Post" on pre-election topics:

(17) "*Paul Ryan 's dilemma lies in Donald Trump 's _ hands* " (BBC, 2016); In this case, the translation of the metaphor is possible: "Paul Ryan's dilemma is in the hands of Donald Trump."

(18) "*The Daily Trail: What the outcome of today's Trump-Ryan talks means for the GOP ...*" (BBC, 2016);

(19) "*Clinton campaign plans battleground-state media blitz hitting Trump on housing crisis*". (BBC, 2017).

In this sentence, the metaphor battleground-state media blitz is used, which translates to: lightning war, the battlefield for which is the state media.

(20) "*An army of Hillary Clinton's surrogates in battleground states will blast Donald Trump on Tuesday over his past statements about the housing market and his business record, according to a campaign aide*". (BBC, 2016).

The metaphor army is presented here , which does not mean the actual armed forces of the state, but rather a large number of Hillary Clinton's deputies. This

metaphor has a conceptual function. "Clinton's allies plan to highlight that Trump Mortgage approved subprime mortgages to unqualified borrowers".

In our case, the metaphor carries a nominative function, that is, it names a certain class of people who help Hillary Clinton. It should be noted that this metaphor occurs twice in the text.

(21) "*While Hillary Clinton was proposing measures to ease the effects of the housing bubble on American homeowners before the crisis, Donald Trump was cheering on the market's collapse and reportedly peddling sub-prime loans so he could try to get even richer.*" (BBC, 2018).

In this passage, we see *the housing bubble* metaphor, which means: a bubble in the real estate market or a housing bubble. This metaphor serves a nominative function by identifying the challenge that Americans encountered. It should be noted that this expression occurs three times in the selected text.

(22) "*How you react to the so-called housing bubble can be a barometer of your business personality,*" he wrote in a September 2005 blog post. (BBC, 2017).

In this passage, the metaphor 'barometer,' implying a device and is used in place of the word 'indicator.' The purpose of this metaphor is nominative.

Metaphorical expressive means play a significant role in eliciting emotions and constructing a desired emotional response within readership. Metaphors, as powerful linguistic devices, bring vivid imagery and symbolic associations to the narrative, allowing readers to engage emotionally with the text. By comparing one concept to another, metaphors create an emotional resonance that transcends the literal meaning of words.

Additionally, syntactical structures have the ability dictate the rhythm, pace, and emphasis within a sentence, influencing the reader's emotional experience. Sentence length, punctuation, and arrangement of words contribute to the overall tone and mood of the text. A carefully crafted syntactical structure can evoke tension, excitement, or contemplation, guiding the reader towards the intended emotional response. When combined, these expressive means form a dynamic

interplay that not only communicates ideas but also shapes the emotional landscape of the reader's experience.

In the expressive vocabulary of the English language, the emotional meaning that reveals the speaker's attitude to the subject of thought, his assessment of objects and phenomena of objective reality, dominates the objective-logical meaning, for example: perfectly, awfully, terribly, terrific, blessed, exclamation: hear! listen! There are words that have only an emotional meaning and do not have a substantive-logical meaning, such exclamations: alas! pooh! But in most of the expressive vocabulary, the emotional meaning is closely related to the subject-logical one and even derives from it, such evaluative words expressing the assessment of phenomena from the point of view of the speaker or an entire social group: nice, pleasant, grand, comfortable, lovely, silly, foolish, brilliant, fair, unfair, just, unjust, good, bad, wonderful, fine, sweet, delicious, phony, good-for-nothing, never-do-well (Ozhegov, 1974).

Spoken language is especially rich in emotionally colored vocabulary, in particular language in the family, at school, in college, on sports grounds, etc. The transfer of emotional coloring can be carried out with the help of special affixes or semi-affixes:

- affectionate: darling, tommy, daddy, dearie, sweetie, hubby, kiddy, ducky, birdie, nightie,

- contemptuous: mobster, gangster, hireling, warmonger, panicmonger, scam flalmonger, dullard. The emotional coloring of words can also be based on their figurative use, on pleasant or unpleasant associations associated with them, for example, affectionate addresses: honey or kid, brutal expressions: blockhead, shut up! a Hell of, rotten; familiarly contemptuous: to fiddle instead of to play the violin and that jaw instead of to speak. Expressiveness can also be achieved through hyperbole: love, adore, be crazy about; pleased, delighted, charmed, enchanted; alarmed, frightened, paralyzed, petrified, scared stiff; angry, enraged, furious (like a Fury).

It should be noted that this metaphor occurs twice in the text. "While Hillary Clinton was proposing measures to ease the effects of the housing bubble on American homeowners before the crisis, Donald Trump was cheering on the market's collapse and reportedly peddling sub-prime loans so he could try to get even richer."

In this sentence, we see an example of a simple metaphor with a nominative function - weapon. Elizabeth Warren is called a new weapon against Donald Trump. "Trump economics is a recipe for lower wages, fewer jobs and more debt," Clinton told a crowd here Tuesday afternoon. The word recipe is an extended metaphor with a conceptual function. The figurative meaning is used to indicate that the Trump economy is the result of lower wages and fewer jobs.

In the following sentence, we see a metaphor performing an evaluative function. Donald Trump calls Elizabeth Warren a complete failure to convince voters that she is not the best politician and should not be listened to: "She 's a total failure." And in the next sentence, we see an expanded two-front war metaphor: "Clinton has for weeks been bogged down in a two-front war against Trump and Sanders". This metaphor carries a conceptual function. The figurative meaning of the word war is used to denote confrontation , in which Hillary Clinton is mired in. "Hillary Clinton sends a very clear message to Bernie Sanders: Enough is enough."

In the given sentence, we find the expressive metaphor sends a very clear message, which translates as follows: Hillary Clinton sends Bernie Sanders a very clear signal that she will not participate in the Debate. "It would also give him a new platform to criticize her, something he has proven adept at doing and which Trump has celebrated by repeating many of Sanders' charges."

"Instead, she has said she would narrow the loophole that allows easy purchases of firearms at gun shows or online." In this sentence, we see an example of the loophole metaphor, which refers to the illegal possibility of buying weapons over the Internet. The function of metaphor is nominative. In the following passage we see the metaphor of dummies with the evaluation function: " And these dummies

say, ' Oh well , that 's _ a trade war .' Trade war ?" Donald Trump calls other people dolls or dummies. "Donald Trump's trade war could kill millions of US jobs".

The function of this metaphor is a conceptual function. "Clearly, the standard bearer of the Republican party is the Republican nominee for president, and when elected, the president of the United States is the face of the Republican Party," said Rep. Chris Collins (RN.Y.), Who was among the first House members to endorse Trump earlier this year". In the above example, there is a metaphor with a nominative function. A representative of the Republican Party is called a standard-bearer, and this is not an isolated example. "But in a Wall Street Journal op-ed article this week, Mr. Jindal was singing a different tune about Mr. Trump". The metaphor was singing a different tune has a conceptual function. The figurative meaning of "sang a different song" is used to indicate that Mr. Jindal has changed his mind about Donald Trump. "Significant fissures remain between Mr. Trump and Republican congressional leaders". In this example, we see a simple metaphor of fissures, which translates as "cracks". This metaphor carries an evaluative function, and it describes the differences between Trump and Republican leaders. "The Washington Post reported earlier this year that in 2005, Trump ignored growing warnings that the housing market was on shaky ground just before launching the mortgage company". This passage provides an example of the metaphorical epithet shaky ground, which describes how volatile the housing market is. Shaky ground can be translated as shaky ground.

"But the video Trump published on Instagram and blasted out to his 8 million Twitter followers marked a particularly vicious turn in a campaign that already is expected to become extremely nasty." We immediately encounter two epithets: nasty campaign and vicious turn. "Clinton, who told CNN last week that there is no question she will be the nominee, is trying mightily to shed the divisive primary and move on to the brutal and expensive contest with Trump. In the meantime, she is in an awkward spot." Here we we see the epithets brutal and expensive contest used in relation to the fight between Hillary Clinton and Donald Trump. "Fox News would broadcast the phantom debate, if it happens." In the sentence, the author uses the

epithet phantom debate , indicating a debate that will not take place. "Hillary Clinton is putting up an unexpected fight in Kentucky, a state that her campaign had thought until quite recently might be out of reach in her primary race against Sen". In the following example we see the epithet rhetorical division, which denotes a rhetorical division into those "Following that race, the Republican National Committee issued an "autopsy" calling for outreach to minority voters, and Ryan renounced his own rhetorical division of Americans into "makers" and "takers"" "But it is has not been Trump's adherence to gauzy principles that has been most troublesome for Ryan and the House Republicans who elected him speaker". The above example uses the epithet quazy, which is used in the phrase gauzy principles, which translates as thin "While a battered former Gov. Jeb Bush of Florida and a bruised Senator Ted Cruz of Texas are still keeping their distance from Mr. Trump, the recent outreach among others who assailed him for months has been swift and striking."

(23) *"Clinton and her surrogates also called attention to Trump's statements in 2006 and 2007 - in the lead-up that the housing crash in release 2008 - saying that if the housing bubble burst, he "would go in and buy like crazy" to make money"* (BBC, 2017).

(24) *"Lindsey Graham once compared the idea of a Trump nomination to the prospect of "being shot"* (BBC, 2018).

In specified above examples we we can see example comparing Mr. Trump's appointment on post the president with a perspective be shot

(25) *"This is perhaps the most glaring example of two 'brothers' fighting on opposite sides of the battlefield"* (BBC, 2016).

In this sentence, there is a comparison of two politicians with brothers who fighting on opposite sides of the battlefield: *'brothers' fighting on opposite sides of the battlefield* .

In to the next examples meets comparison Hillary Clinton by definition systematic racism:

(26) *"Hillary is like the definition of systemic racism, personified," Snow said. "We can only assume he agree with Trump's view that women are dogs and pigs"*

(New York Times, 2016).

It is about the views of Mr Trump, according to which women are everything one thing that dogs and pigs

(27) *"Senator Elizabeth Warren delivered a scalding rebuke of Donald J. Trump on Tuesday night, describing him as a "small, insecure, money grubber" as she escalated her feud with the presumptive Republican nominee"* (New York Times, 2017).

And in this a passage U.S meets comparison Mr Trump with a person main goal whose profit. In texts is used word *money grubber*, which one you can translate like hapuga

In the next passage we also see comparison:

(28) *"Calling Mr. Trump an "urgent threat" to the country, Ms. Warren painted him as someone who inherited a fortune from his father, then grew it by swindling people and skipping out on his debts"* (BBC, 2016).

Elizabeth Warren compares Trump to a man who received an inheritance from his own father, and then grew up cheating people and avoiding payments debts.

In the next passage is presented a comparison of Mr Trump with a dangerous swindler *Mr. Trump as a dangerous con man*:

(29) *"But Mrs. Clinton's team has hoped to portray Mr. Trump as a dangerous "con man," as Democrats have said for days, whose self-interest clashes with the reservoir of populism he has tapped into"* (BBC, 2017).

(30) *"Trump went he that say that Clinton, if elected would release violent criminals from prison into an unarmed and vulnerable society"* (BBC, 2018).

Donald Trump claims that if Hillary Clinton is elected, she will begin releasing criminals from prison into a country where the residents will not be able to rid themselves of them. This argument is an obvious exaggeration because she only advocates for strengthening regulations on obtaining permission to carry weapons, not an outright prohibition.

(31) *"Donald Trump wanted to talk trade, telling an audience here that the country is "getting killed" and losing jobs"* (BBC, 2017).

There is clear hyperbole in this passage, as the country is not actually killed, language is going about the shortage of workspaces

(32) *"Idea of a Trump nomination to the prospect of "being shot" ... no less fatal, death by "poisoning" (BBC, 2016).*

In this passage, we observe a glaring exaggeration regarding what Mr. Trump's appointment might be equated to in terms of prospects "being shot."

(33) *"A Hillary Clinton presidency would be a disaster for this country", – he said "(BBC, 2018).*

Similarly, as in previous examples involving Mr. Trump, Hillary Clinton's candidacy is likened to disasters.

In the following example, we observe an instance of anaphora. The expression "we believe" is repeated three times in the passage. It is noteworthy that this expression is precisely repeated at the beginning of each sentence, thus constituting anaphora.

(34) *" We believe in limited government. We believe in the Constitution. We believe in the proper role of the differences in the separation of powers. We believe in things like life" (BBC, 2016).*

In the given passage below, anaphora is also employed, with the expression "I want to see" repeated twice.

(35) *"But I actually want to see it end. I want to see the Democratic Party win this and it's pretty clear that me that Hillary Clinton is the standard-bearer"(BBC, 2017).*

In the next examples, we also encounter anaphora with the repeated expression "we want him."

(36) *"We want him that win and we want him that be the next president"(BBC, 2016).*

The expression "Root for people" is repeated at the beginning of every sentence, indicating syntactic anaphora.

(37) *"Root for people that get thrown out he the street? Root for people that losetheir jobs? Root for people to lose their pensions?" (BBC, 2017).*

The above examples are syntactic anaphors. The following anaphora is lexical, as every sentence begins with the personal pronoun "I."

(38) *"I had a cordial, pleasant phone conversation with Mr. Trump," the South Carolina senator said in a statement Thursday afternoon. I congratulated him on winning the Republican nomination for President. I know Mr. Trump is reaching out to many people, throughout the party and the country, to solicit their advice and opinions. I believe this is a wise move on his part.*" (BBC, 2015).

And one more lexical anaphora:

(39) *"Since Trump ascended to presumptive nominee, Ryan's approach has been driven by dual imperatives – one personnel that stay true that principles he has promoted for decades, and one political, to give House members space to contend with Trump he their own terms"* (BBC, 2016).

(40) *"But what I do believe is that he loves this country and he will surround it himself with capable, experienced people, and he will listen to them. "Politicians have no idea how that do this - they do not have a clue"* (BBC, 2017).

In this passage, lexical anaphora is employed with the verb "have" repeated two times.

(41) *"Heartless hypocrites like the Clintons," Trump said, "want to get rid of guns and yet they have bodyguards that have guns"* (BBC, 2016).

In this sentence, we observe the antithesis of "wanting to get rid of guns, and yet having bodyguards with guns." While Hillary Clinton advocates for the elimination of guns in the country, she herself will be surrounded by guards equipped with weapons.

(42) *"Clinton is closer to the nomination than Barack Obama was at a similar time point in the 2008 primaries. Then, the pledged delegate led for the senator from Illinois shrank below 100; her lead is almost 300"* (BBC, 2017).

In the given examples, an antithesis is evident, as two politicians Hillary Clinton and Barack Obama are opposed to each other.

(43) *"I was in the contest - he was not"* (BBC, 2017).

In this example we also can see antithesis

(44) *"China is "behaving very very badly" by devaluing its currency"* (BBC, 2018).

We observe clear metonymy in this passage. When referring to China, the author has in mind politicians who lead the country, not necessarily the entire nation as a whole.

(45) *"Clearly, the standard bearer of the Republican party is the Republican nominee for president, and when elected, the president of the United States is the face of the Republican Party," said Rep. Chris Collins (RN.Y.), who was among the first house members that endorse Trump earlier this year"* (New York Times, 2017).

In the specified example above, we observe metonymy in the expression "the face of the Republican Party."

(46) *"He's going that win the whole west coast," said Angelique Orman, 44, relaxing on the lawn of a massive Sanders rally near Eugene"* (New York Times, 2018).

Rumor has it that Trump is planning to claim the entire West Coast. However, one must pay attention to the exact coast and the voices of the people living on it.

(47) *"Donald Trump is worried about helping poor little Wall Street?"* (New York Times, 2019).

The expression "poor little Wall Street" is ironic because the street, at the center of which the U.S. stock market is located, cannot be poor.

In the next passage, irony is once again evident.

(48) *"Let me find the world's smallest violin that play a sad sad song"* (New York Times, 2017).

Elizabeth Warren is joking about the issues Donald Trump is facing regarding poor Wall Street, questioning whether the problems associated with the stock market are truly significant.

(49) *"She has criticized Trump for being cavalier about gun safety and warned in a Twitter message last week that Trump would force schools to allow firearms in classrooms because he no longer wants schools to be gun-free zones"* (New York Times, 2015).

In the above passage, we observe ironic language, as in comparing Trump to a knight, Clinton attempts to humiliate him. A knight is traditionally seen as noble, while Clinton implies the opposite about Trump.

(50) *"Calling their 15-minute conversation "cordial," Mr. Graham offered rare praise for Mr. Trump"* (BBC, 2017).

The phone call referred to in this sentence clearly did not take place cordially, indicating that Mr. Graham does not have much respect for Trump.

(51) *"In public Mr. Ryan praised Mr. Trump, the presumptive Republican presidential nominee, as "warm and genuine," and declared that a process of reconciliation was on the way"* (BBC, 2017).

Conclusions to chapter 2

At present, mass media serve as generators of public information and thoughts, satisfying the main public needs. During their development, they began to use various means of influencing public opinion. Analyzing the language used for expression and manipulative influence in mass media texts allows us to determine the techniques employed by the authors of this style to influence public opinion and public emotions.

In the research, we considered several hundred cases of using lexical and stylistic means to create expressiveness in English media texts. It was found that the most frequent among them are epithets and metaphors. The primary purpose of their use by the authors is to express positive, negative, and neutral connotations in relation to various events.

The findings highlight the importance of language in shaping public perceptions and attitudes, since media texts apply linguistic devices deliberately to influence the emotional tone and overall sentiment of the information delivered. This research adds to our understanding of the complex interaction between language and media, providing valuable insights into the deliberate layout of messages to impact public opinion. As mass media evolves, the investigation of linguistic devices within media discourse remains an important field of continuing research, providing chances for a deeper knowledge of the mechanisms used in shaping public discourse.

GENERAL CONCLUSIONS

As a result of the conducted research, we have drawn the following conclusions:

Information is one of the fundamental social needs of an individual. One type of information is mass information, which is collected, processed, and transmitted to a large audience through mass media. Mass media includes the press, radio, television, online publications, and cinema. The main purpose of mass media is the continuous transmission of information about social life to the audience.

The key distinguishing features of mass media are its public nature, accessibility to a broad audience, orientation toward societal interests, and the ability to influence them. Over the last few decades, traditional means of information transmission have included the press, radio, and television. However, with the development of the Internet, everything has changed. Currently, the majority of society prefers Internet-based media, which offer a personalized approach to each user, quick information dissemination, compactness, and cost-efficiency.

The role of emotions in media discourse has been studied. The language used in mass media determines the primary trends in the development of lexical-semantic, word-formation, and syntactic structures of the language. The language of mass media is considered a distinct substyle in journalism with its own genre and language features.

Expressiveness is a linguistic property that enhances the logical and emotional content of speech. Expression is the totality of semantic and stylistic signs of speech expressiveness, contributing to its stylistic markedness and emotionality. Expressiveness and expression are distinct concepts; expression serves to increase and strengthen expressiveness. Expressive vocabulary is continually updated with new lexical and semantic options. In reports, expression conveys the main parts of the statement's content, author emotions, individual perception of reality, and enhances the text's aesthetic impact on the recipient.

Types of emotions in media discourse have been analyzed. The appearance of additional expressive shades of meaning in a lexical unit, depending on the context, significantly expands the visual possibilities of the English language vocabulary. In terms of expressiveness, it's necessary to differentiate vocabulary into two categories: emotionally neutral, which expresses only a concept without indicating the speaker's attitude, and emotionally colored vocabulary, which conveys the speaker's feelings, moods, and attitude towards the statement.

In explanatory dictionaries, emotionally colored words are categorized as diminutive, humorous, ironical, derogatory, rhetorical, or high-flown.

The use of lexemes to denote emotions in media discourse has been addressed. In our research, we considered over three hundred cases of using lexical and stylistic means to create expressiveness in English-language media texts. It was found that the most frequent among them are epithets and metaphors. The primary purpose of their use by the authors is to express positive, negative, and neutral connotations in relation to various events.

RESUME

Робота досліджує концепцію дискурсивних емоцій в сучасному англomовному медійному дискурсі.

Структура роботи включає вступ, теоретичний і практичний розділи, загальні висновки, резюме, список використаних джерел та список ілюстративних матеріалів.

У вступі окреслено актуальність теми, об'єкт, предмет, мету, завдання та методи дослідження. Охарактеризовано практичну цінність та наукову новизну роботи. Описано використані матеріали та структуру роботи.

Перший розділ описує концепцію емоцій у контексті медійного дискурсу та їх вплив на лінгвістичне вираження. Емоції визначаються психічними феноменами та впливають на їх мовне вираження в засобах масової інформації. Конструкція емоцій у дискурсі залежить від когнітивних, ситуаційних і соціокультурних факторів, що виражаються через лінгвістичні засоби.

У другому розділі розглядається роль масових медіа в генерації інформації та впливу на громадську думку. Досліджується використання мовних засобів для створення виразності у медійних текстах, зокрема використання епітетів і метафор.

У загальних висновках представлено результати дослідження.

Ключові слова: емоція, медійний дискурс.

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