

Міністерство освіти і науки України
Київський національний лінгвістичний університет
Кафедра германської і фіно-угорської філології

Курсова робота
на тему: Дискурсивні емоції у сучасних англомовних ток-шоу

студентки групи МЛа 05-20
факультету германської філології і перекладу
денної форми здобуття освіти
спеціальності 035 Філологія
спеціалізації 035.041 Германські мови та літератури
(переклад включно), перша – англійська
освітньо-професійної програми Англійська мова і
друга іноземна мова: усний і письмовий переклад
Демяненко Анастасії Юріївни

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Національна шкала _____

Кількість балів

Оцінка ЄКТС _____

Київ 2024

Ministry of Education and Science of Ukraine
Kyiv National Linguistic University
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Term Paper

Discursive Emotions in Modern English Talk Show Communication

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Kyiv 2024

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Introduction

In the contemporary media environment, English-language talk shows have become an important cultural phenomenon, influencing public consciousness and shaping public opinion. Unlike other television formats, modern talk shows employ a range of strategies to engage viewers through emotional expressions. The analysis of discursive emotions provides a better insight into the influence of these programs on the viewers, and their role in shaping the way people perceive and react to different social phenomena. However, there is a lack of research focusing on the study of discursive emotions in the realm of talk-shows. Therefore, **the relevance** of this paper is predetermined by the new perspective of studying the role of discursive emotions and uncovering aspects of the interaction between language, emotions, and cultural context in modern talk shows.

The aim of the coursework is to study the role of discursive emotions in modern English talk show communication, aiming to understand how emotions are expressed and interpreted within the discourse of popular talk shows.

The object of the paper is the discursive manifestations of emotions within the context of modern English talk show communication.

The subject of this coursework is the examination of discursive emotions, encompassing both linguistic and non-linguistic elements, as they occur in the communicative exchanges among hosts, guests, and the audience in modern English talk shows.

In order to achieve the research aim, the following **tasks** will be undertaken:

- 1) to examine and categorize the various emotions expressed in modern English talk show discourse;
- 2) to analyze selected episodes from popular English talk shows to identify patterns of emotional expression by hosts and guests;
- 3) to investigate the linguistic means and strategies employed by hosts and guests to convey and evoke emotions in talk show conversations;
- 4) to examine the role of non-verbal communication, including body language and facial expressions, in the expression of emotions during talk show interactions.

To accomplish these tasks, the following **methods** have been employed:

1. General scientific methods: analysis, synthesis, comparison, generalization.
2. Linguistic analysis methods: contextual analysis, intent analysis, pragmatic analysis, and multimodal analysis.

The research material consisted of selected episodes from talk shows, namely “The Tonight Show Starring Jimmy Fallon” (2014 - present), “The Late Show with Stephen Colbert” (2015 - present), and “The Ellen DeGeneres Show” (2003-2022).

CHAPTER 1. THEORETICAL FRAMEWORK FOR THE STUDY OF DISCURSIVE EMOTIONS IN MODERN ENGLISH TALK SHOWS

1.1. The concept of discursive emotions

Although human emotion has been studied scientifically from diverse angles and fields, it remains a highly intricate and mysterious phenomenon. Scholars from the different disciplines that research emotion have used different terms to describe and define it. L. Alba-Juez and J. Lachlan Mackenzie view emotion as a “function that speakers fulfill in discourse” (Alba-Juez, & Lachlan Mackenzie, 2019, p. 17). Edwards argues that emotion is not treated as something separate from interaction. Instead, it's seen as something brought up, talked about, and held responsible for the purposes of actions in talk (Edwards, 1999, p. 272). The way emotions participate in different types of discourses, and how people use them to perform actions as they talk, and what role cognition plays in interaction is the subject of study of discursive psychology, which closely deals with discursive emotions.

Discursive emotions refer to feelings that arise from our cognitive processes, particularly those involving language, reasoning, and understanding. Unlike basic emotions (like joy, fear, anger), which are considered to be more instinctual and immediate, discursive emotions are shaped by our thoughts, beliefs, and interpretations of events. Edwards discusses how emotion discourse is used in both “narrative and rhetoric” (quot. by Strongman, 2003, p. 299), shaping our understanding of events through conversation. He suggests that emotions are not just experienced but also conveyed through elaborate metaphors, such as associating anger with sensations like heat or pressure. Additionally, Edwards explores the concept of “rhetorical affordances”, where words are used to highlight different meanings depending on the context (Edwards, 1999, p. 281). In essence, emotion-laden language plays a versatile role in narrative discourse, allowing for varied interpretations and enriching the storytelling experience.

Emotions perform the emotive function, which is a number of variables that interact with each other. These variables are phase of the emotion, linguistic level at which the emotion is expressed, degree of indirectness of the emotive meaning, and

others, which form a dynamic system of language. Therefore, emotions are a process and not a state (Alba-Juez, & Lachlan Mackenzie, 2019, p. 17).

Emotion, as a process, encompasses various stages and aspects that are better understood in discourse as systems or collections rather than singular, basic emotions. A discourse approach to emotion involves a multimodal analysis, considering various factors that influence the phenomenon. According to Schwarz-Friesel (2015, p. 167) emotions can be expressed on three different levels: (1) detectable body reactions (trembling, blushing, etc.), (2) non-verbal cues (gestures, laughter, etc.) and (3) verbally, through intonation, interjections, affective words, expressive speech acts, emotional metaphors, emotional implicatures, etc. Thus, in order to analyze a given discourse for its emotional potential, we must also examine its larger structure and the contextual elements that form the shared knowledge among the speakers.

1.2. Talk shows as a communication platform

Talk shows began in the 1930s with interactive talk radio, where listeners could call in. By the 1960s, radio programs shifted to more controversial content to attract listeners. Phil Donahue brought audience participation to TV in 1967, paving the way for daytime talk shows like Oprah Winfrey's. These shows, focusing on women's issues, became popular worldwide, marking a shift from debates to talk shows in European media.

The talk show, a highly confrontational form of media, holds significant influence and sparks political and moral debates. The concept of a talk show blurs the lines between “talk (prototypically dialogical) and show (prototypically monological)” (Ilie, 2006, p. 488), public and private realms, individual and collective experiences, expertise and personal insight, interpersonal and mass communication, as well as between information and entertainment.

Defining talk shows is difficult due to their constantly changing nature, intertextuality with other media forms, and tendency to break their own conventions. They blend various communication styles from interviews, debates, sitcoms, game

shows, and quiz shows, making it crucial to consider the socio-cultural context in which they emerge and evolve. Talk shows navigate between public debate and conversational discourse, blurring distinctions between public/private, collective/personal, and expertise/experience. They are characterized by a mix of informal and formal features, influenced by factors like the host's persona, topic, participant backgrounds, and audience dynamics, resulting in a complex interplay of spontaneity and purposefulness.

Talk shows, typically led by a host, bring together experts, lay people, a studio audience, and sometimes callers. According to C. Llie (2006, p. 489) key features of talk shows are:

1. They target multiple audiences, including those directly involved, the on-looking studio audience, and TV viewers.
2. Guests include both experts and lay people, with focus on their interactions.
3. The host, often a media personality, guides discussions, stimulating participation.
4. Each episode tackles a specific topic, ensuring conflict and diverse opinions.
5. Personal experience and common sense gain importance, challenging expertise and dominant discourses (of power, race, gender, etc.).
6. Talk shows use various strategies such as interview, narrative, debate, game, confession, testimony.

Ilie (2001) provides a detailed analysis of the distinctive characteristics of talk shows, which are controlled by broadcasters, monitored by hosts, shaped by participants, and evaluated by audiences. The talk show's structure is influenced by both institutional and situational factors. Situational constraints include time limits, agenda control, speaker selection, and turn-taking rules. Discursive constraints involve predetermined topics, standardized openings and closings, and recurring breaks. Talk shows also demonstrate a hybrid nature, blending conversational elements with institutional features such as news interviews and debates. This

hybridity varies depending on factors like guest personalities, host charisma, and audience expectations. Linguistically, talk shows have specific features in terms of discourse organization, turn-taking patterns, and participant roles, combining aspects of both conversational and institutional discourse.

The talk shows we have chosen for the study “The Tonight Show Starring Jimmy Fallon”, “The Late Show with Stephen Colbert”, and “The Ellen DeGeneres Show” are all very popular programs of American production, that are shown during peak night hours. Generally, they share the common characteristics of talk shows stated above. However, the areas of interviewing expertise of each of the hosts slightly differ: Jimmy Fallon features candid conversations with guests from various fields; Stephen Colbert has in-depth conversations with guests, including politicians, authors, and artists; Ellen DeGeneres holds conversations with actors, musicians, and public figures. These talk shows typically combine expertise, entertainment, and spontaneity, all influenced by the distinctive personalities of their hosts. They address certain subjects, appeal to a variety of audiences, and skillfully blend formal and informal elements.

1.3 The role of emotions in talk show communication

In the communication of talk shows, emotions play a multifaceted and key role in shaping the interaction between the host, the guest, and the audience. From the poignant confessions on Oprah Winfrey's couch to the heated debates on The View, emotions are not just incidental but integral to the fabric of these programs. Emotions determine the dynamics of talk show conversations, influencing everything from the tone and content of the discussion to the engagement and perception of the audience.

Emotion adds authenticity and relatability to talk show content, allowing hosts and guests to connect with viewers on an intuitive level. Programs like “The Ellen DeGeneres Show” thrive on emotional segments that resonate deeply with viewers, such as heartwarming surprises and tear-jerking stories of resilience, for example:

(1) **Ellen:** *So, um, I got some stuff for you okay, so here's a whole bunch of stuff: a basket, there's an autograph, there's a bunch of covers girls, there's major locks, there's all kinds of things, and she also wanted to give you some four seats...*

Guest: *Are you serious?! No, no, no!*

Ellen: *... yeah, the tickets to the LA show you have* (TheEllenShow, 2011, 1:10; 1:30).

Such emotional narratives not only entertain, but also foster empathy and human connection, making talk shows a powerful platform for social and emotional discourse.

Emotions draw viewers in, boost ratings and act as a catalyst for audience loyalty. Programs like “The Jerry Springer Show” have harnessed the power of raw emotional expression and used heated confrontations and dramatic revelations to keep viewers engaged for long periods of time. In contrast, platforms like “The Tonight Show Starring Jimmy Fallon” have sustained audience engagement and loyalty by creating an intimate atmosphere characterized by genuine camaraderie and infectious laughter, for instance, in interview with President Obama Jimmy opens the conversation with an emotional account of his first encounter with President Obama and the First Lady, followed by their gracious recognition of his stand-up act at a barbeque for military families:

(2) **Jimmy:** *We have a lot of guests on our show, and they always have stories about meeting you and fumbling and getting nervous. I don't know if you remember, the first time I met you and the First Lady, I was doing stand-up comedy at a barbecue for military families.*

President Obama: *That was great. We so appreciated it* (The Tonight Show Starring Jimmy Fallon, 2016, 0:00; 0:14).

Effective talk show communication involves managing emotions skillfully. Hosts must regulate their own emotional responses, ensuring they remain composed and empathetic. Likewise, guests must gauge their emotional expression to resonate with the audience. Mismanaged emotions can disrupt the flow of conversation and impact viewer engagement.

Conclusions to Chapter 1

In conclusion, the study of discursive emotions reveals the dynamic nature of human emotion within communication contexts. The role of cognition and language is emphasized in shaping emotions within discourse. Unlike basic emotions, discursive emotions are influenced by individuals' thoughts, beliefs, and interpretations, shaping emotional experiences through language.

Emotion discourse plays a pivotal role in narrative and rhetoric, utilizing language to convey and shape emotional experiences.

Emotions function as complex systems within discourse. The multimodal nature of emotional expression encompasses body reactions, non-verbal cues, and verbal expressions.

Talk shows, from their radio roots to modern televised formats like Oprah Winfrey's, defy easy categorization, blending dialogue with entertainment. They challenge norms of expertise and communication, fostering dynamic interactions among hosts, guests, and audiences. This hybridity, shaped by institutional and situational factors, underscores their adaptability within media.

Emotions are crucial in talk show communication, driving interaction and audience engagement. Emotions shape the dynamics of discourse, fostering authenticity and connection, but effective communication requires skillful emotion management by hosts and guests.

CHAPTER 2. DISCURSIVE STRATEGIES OF EXPRESSING EMOTIONS IN MODERN ENGLISH TALK SHOWS

2.1. Types of emotions in talk shows

In talk-shows, various emotions can be identified based on the interactions, expressions, and discussions among the host, guests, and audience. The synchronized construction of emotions in the studio setting through reflection of guests and hosts on the events of their lives is what determines which emotional experiences will be displayed. Those emotions are predominantly basic emotions that are both positive and negative. The common emotions observed in selected talk-show episodes include:

1. *Excitement.* Excitement on talk-shows often leads to emotional highs, whether it's celebrating a milestone, sharing personal achievements, or experiencing uplifting moments of inspiration. Let's observe some examples from "The Tonight Show Starring Jimmy Fallon" with the actress Rebel Wilson:

(3) **Jimmy:** *Pal, are you excited? It is officially out today, the memoir.*

Rebel: *Yeah, I mean, I'm excited, but I'm also a bit terrified, because it's like all my personal, private secrets. /.../*

Jimmy: *Now everyone's going to see it. But there's so many great stories, and I want to get to all this /.../ (The Tonight Show Starring Jimmy Fallon, 2024, 0:00; 0:20).*

Rebel expresses excitement about the release of her memoir. Jimmy shares in the excitement, acknowledging the significance of the moment and expressing enthusiasm for the stories in the book. Later, Jimmy shares the joy in sharing photos of Rebel's daughter and discussing her engagement:

(4) **Jimmy:** *Oh, no! Look at Royce.*

Rebel: *This is my daughter.*

Jimmy: *No, no, no! She's so cute! /.../*

Rebel: *Yes, got engaged. /.../*

Rebel: *Me got engaged to my Disney princess at Disneyland.*

Jimmy: *That's right.*

Rebel: *So, yeah, we got engaged and had, like, a violinist playing, like, "Can You Feel the Love Tonight?"*

Jimmy: *Oh, my gosh!* (The Tonight Show Starring Jimmy Fallon, 2024, 0:35; 1:20).

2. *Gratitude.* Guests may express gratitude for the opportunity to appear on the show, promote their work, or connect with the audience.

Hosts may also express appreciation for their guests and the audience's support:

(5) **Stephen:** *Please welcome to "The Late Show," Anna Sawai. All right. I have been looking forward to this because I love your performance in "Shogun"* (The Late Show with Stephen Colbert, 2024, 1:03; 1:09).

Guests can also express gratitude for the blessings in their lives, including family, friends, health, and opportunities, emphasizing a sense of appreciation for the positive aspects of their life journey. In the following abstract from the "The Tonight Show Starring Jimmy Fallon" Rebel Wilson expresses gratitude for the support of her friend who believed in her acting aspirations.

(6) **Rebel:** *... And literally, just my one best friend, Nick, thought I could be an actor. Nobody else did.*

Jimmy: *Yeah.*

Rebel: *Yeah. And he was so sweet. He engraved a star with my name on it and said that, "One day, when you have a dressing room, that, you know, you could put that on your door."*

Jimmy: *See? It takes one person to believe in you. And look at you now with a memoir* (The Tonight Show Starring Jimmy Fallon, 2024, 5:35; 5:55).

In another episode from "The Late Show" with Andrew Garfield as a guest, Andrew expresses gratitude for being able to honor his mother and Jonathan Larson through his art:

(7) **Andrew:** *So, thank you for letting me talk about her, and thank you for letting me talk about her with my two guys up there as well* (The Late Show with Stephen Colbert, 2022, 6:52; 7:00).

3. *Nervousness*. Nervousness in talk-shows often manifests as a heightened state of anxiety or apprehension, typically experienced by guests or hosts in anticipation of various factors such as:

1. Guests might feel nervous about meeting famous celebrities or public figures who are hosting or appearing on the show.

(8) **Jimmy:** *And I get there. I was so nervous to meet you. I was Googling how to say hello to the First Lady.*

(Light laughter)

Like, do I say, "Hello, First Lady, Mrs. Obama. Mrs. Obama, First Lady." I didn't know how to say it (The Tonight Show Starring Jimmy Fallon, 2024, 0:21; 0:30).

In the episode from “The Tonight Show Starring Jimmy Fallon” Jimmy expresses nervousness about meeting President Obama and the First Lady for the first time, evident in his admission that he was Googling how to address them and his concern about making a good impression.

2. Sharing personal stories or experiences may feel vulnerable, leading to nervousness about how their stories will be received by the audience or how they will handle potential emotional reactions. In the case of Mariah Carey being interviewed by Ellen DeGeneres about her pregnancy, the singer tried to avoid the answer to the question that seemed to cause great discomfort and nervousness to her:

(9) **Ellen:** *The other thing is that people are saying that that you're pregnant, there's rumors.*

Mariah: *Oh, don't discuss that* (TheEllenShow, 2011, 0:02; 0:09).

4. *Grief*. In the context of talk shows, grief is often portrayed with a mix of sensitivity and empathy. When guests share their experiences of loss or trauma, the hosts and audience typically respond with compassion and understanding. There's often a balance between allowing guests to express their emotions freely and providing a supportive environment for them to process their grief. Talk shows often aim to shine a light on personal struggles and provide a platform for healing and connection, which can help individuals feel less alone in their grief.

The vivid example is taken from “The Late Show” with Andrew Garfield as a guest:

(10) **Stephen:** *I know that you yourself have suffered great grief just recently with the loss of your mother and I'm sorry for your family's loss.*

Andrew: *Thank you.*

Stephen: *And I'm wondering how doing this show or any show, how art itself helps you deal with grief.*

Andrew: *Yeah, mmm (chuckles) I love talking about it, by the way, so if I cry, it's only like, it's only a beautiful thing. This is all the unexpressed love, right, the grief that will remain with us, you know, until we pass because we didn't... we never get enough time with each other, right? (The Late Show with Stephen Colbert, 2022, 4:20; 4:58).*

Andrew opens up about the recent passing of his mother, expressing the deep grief and sadness he feels over her death. He acknowledges the pain of losing a loved one and the difficulty of coping with the absence of someone so important in his life.

5. *Self-doubt.* When discussing their achievements or successes, guests with self-doubt may downplay their accomplishments or attribute them to luck or external factors rather than acknowledging their own abilities or efforts.

Self-doubt is also present in this episode, particularly in Andrew Garfield's recounting of his experience with singing in the film “Tick Tick Boom”. Andrew acknowledges his lack of confidence in his singing abilities, describing how he initially doubted his capability to perform the songs required for the role. He admits to feeling unprepared and uncertain about taking on the challenge of singing in a musical:

(11) **Stephen:** *...and you were unprepared, but just a friend of yours had told Lin, “Oh, he has the voice of an angel,” ...*

Andrew: *Yeah, and lied (The Late Show with Stephen Colbert, 2022, 0:25; 0:30).*

In another example Rebel Wilson expresses self-doubt when discussing her memoir. She admits to feeling excited but also terrified because the memoir contains her personal and private secrets. This fear suggests that Rebel may have doubts about how her revelations will be received by the public:

(12) **Jimmy:** *But it's great. It's so well done. I mean, was there any stories that you were hesitant to put in there? You're like, "Eh, I don't know."*

Rebel: *Yeah. I mean, there's a story about I lost my virginity quite late in life, at 35. So, people were like -- Yeah, not a joke, sadly. So, people -- And then now I was like, "Should I put that in? Like, I don't know."*

Jimmy: *Yeah, why not?*

Rebel: *But I feel like if I was reading somebody's memoir, I just really want to hear everything, like, the things that might be embarrassing about them and, you know, the good things. So, I put it in (The Tonight Show Starring Jimmy Fallon, 2024, 1:35; 2:10).*

2.2. Verbal expressions of emotions

As it was mentioned earlier emotions can be expressed on three different levels (Schwarz-Friesel, 2015, p. 167): (1) detectable body reactions (trembling, blushing, etc.), (2) non-verbal cues (gestures, laughter, etc.) and (3) verbally, through intonation, interjections, affective words, expressive speech acts, emotional metaphors, emotional implicatures. In this section we will deal with verbal expressions of emotions.

1. *Interjections*. These are short utterances that express emotions or reactions, often without grammatical connection to the rest of the sentence. For example, “Wow!” expresses surprise or admiration, “Ouch!” conveys surprise and empathy, and “Ooh! Ahh!” indicates joy.

2. *Affective words* explicitly denote emotions or states of mind. Examples from the selected episodes include “happy”, “sad”, “angry”, “excited”, “terrified”, “nervous”, “relaxed”, “grateful”, “grieving”, and “hesitant”.

3. *Expressive speech acts*: These are utterances that perform an action while also expressing an emotion. According to Searle (1979), expressive speech acts are divided into 7 types: expressive speech acts of thanking, congratulating, condoling, praising, blaming, forgiving, apologizing. In the studied episodes we have identified several of those types, such as:

1. Expressive speech act of thanking:

(13) **Stephen**: *Thank you for sharing*

(The Late Show with Stephen Colbert, 2022, 7:00).

In data above, we can observe the expression of thanking used by the host Stephen Colbert to express his gratitude toward the guest Andrew Garfield for sharing his heart-wrenching story about how we live through the loss of his mother.

2. Expressive speech act of congratulating:

Jimmy's congratulatory statement, (14) "*Congratulations on having a -- That's the best thing*" (The Tonight Show Starring Jimmy Fallon, 2024, 0:28; 0:31) performs the speech act of congratulating Rebel on becoming a mom.

3. Expressive speech act of praising:

(15) **Stephen**: *...and you were unprepared, but just a friend of yours had told Lin, "Oh, he has the voice of an angel"* (The Late Show with Stephen Colbert, 2022, 0:19; 0:28).

In this excerpt, Stephen is engaging in expressive speech acts of praising by acknowledging Andrew Garfield's talent and vocal ability. By stating that a friend described Garfield as having "the voice of an angel," Stephen is offering high praise and admiration for Garfield's singing abilities.

4. Expressive speech act of condoling:

(16) **Stephen**: *I know that you yourself have suffered great grief just recently with the loss of your mother and I'm sorry for your family's loss* (The Late Show with Stephen Colbert, 2022, 4:19; 4:30).

In this excerpt, Stephen's apology performs the speech act of expressing condolences on Andrew Garfield's mother demise.

4. *Emotional metaphors.* Metaphorical language can be used to convey emotions indirectly by drawing parallels between the emotional experience and another concept or image. For example:

(17) **Andrew:** *Yeah, mmm (chuckles) I love talking about it, by the way, so if I cry, it's only like, it's only a beautiful thing. This is all the unexpressed love, right, the grief that will remain with us /.../ I'm indebted to everyone who's brought me to this place so I can honor the most beautiful person that I've ever experienced in my life through my art and use it as a way to heal, use it as a way to sew up the wounds, because that's what we do, right?* (The Late Show with Stephen Colbert, 2022, 4:39; 6:27).

Andrew talks about his grief as “unexpressed love” and describes it as “sewing up wounds” through art, metaphorically connecting emotional healing with the act of stitching.

5. *Emotional implicatures.* Implicature refers to the conveyed meaning that is not explicitly stated but inferred based on context, tone, and other linguistic cues. Emotional implicatures involve understanding the emotional subtext of an utterance. For instance:

(18) **Ellen:** *No, you don't have to...*

Mariah: *That's okay, honestly* (TheEllenShow, 2011, 0:10; 0:13).

This episode shows that saying “that’s okay” with a sigh implies that the speaker is actually upset or displeased, despite the literal meaning of the words. To give it more clarity, we need the context: Ellen announced Mariah’s pregnancy despite Mariah’s protest to do so, and forced her to take a glass of champagne in order to prove the rumors wrong.

2.3. Non-verbal communication of emotions

Nonverbal communication is often defined as paralinguistic, which means that it lies outside the realm of linguistics but is related to it. Paralinguistics encompasses gestures and vocal codes. On the other hand, paralinguistics is considered not directly related to nonverbal communication, but only its part - the sound elements

that accompany speech. T.F. Osipova expresses the idea that the boundary between verbal and nonverbal communication is quite blurry. For example, intonation, which is a linguistic element, also serves as a paralinguistic component (Osipova, 2019).

Nonverbal communication means are divided into:

- a) Paralinguistic (acoustic or sound-related, i.e., related to speech: intonation, volume, timbre, tone, rhythm, pitch, speech pauses)
- b) Extralinguistic, i.e., non-speech-related communication means: laughter, crying, coughing, sighing, teeth grinding, nose sniffing, etc.;
- c) Olfactory (pleasant and unpleasant smells of the environment).
- d) Kinetic (gaze, gestures, postures).

The study of the talk-show episodes revealed the presence of only 3 types of means stated above.

To illustrate the paralinguistic means we can analyze the episode from “The Late Show” with Andrew Garfield: while expressing his feelings about his mother’s death, Andrew takes some pauses, and talks at a bit higher speed showing his vulnerability and difficulty on talking at such a heart-wrenching topic.

Nervousness can often cause the voice to become higher in pitch than usual, and lead to faster speech patterns, with the person speaking quickly and sometimes stumbling over their words. For example: (19) *“I was so nervous to meet you. I was Googling how to say hello to the First Lady. Like, do I say, “Hello, First Lady, Mrs. Obama. Mrs. Obama, First Lady.” I didn't know how to say it”* (The Tonight Show Starring Jimmy Fallon, 2024, 0:21; 0:30).

Harsher and sharper tone of voice indicated the anger of the speaker. For instance: (20) *“Don't discuss that!”* (TheEllenShow, 2011, 0:08).

Extralinguistic means, laughter and applause, even orchestrated ones, are essential components of talk shows and serve as the foundation for creating a happy, feeling environment in the studio that encourages conversation and connection between show attendees. Laughter, in particular, can be observed in the vast amount throughout all the episodes. Though, the emotional pattern expressed by laughter can be different: in some cases, it shows the friendly atmosphere between the host

and the speaker, indicating the emotional engagement, as well as chuckling – a response to some witty comments from both participants of the communication. For example:

(21) **Andrew:** *Umm, you know how we do it. Umm, and then Lin had snuck in, in the back of the room.*

Stephen: *(chuckles)*

Andrew: *The bastard. And the first thing I knew, was, that he was there, was his shoe, flew, across my face while it was, in the middle of the first phrase of this song, and I looked around and it was him looking at my angrily, happily, and said, “Andrew Garfield, you can sing! I don't have to recast you!” (laughter) And he was so relieved, and it was, you know, the shoe of joy, and that was that, we were kind of off to the races from there (The Late Show with Stephen Colbert, 2022, 1:39; 2:13).*

This excerpt uses laughing for several purposes. It appears to be started by Stephen's giggle at the beginning, which suggests that he finds Andrew's narrative entertaining. The laughing grows louder as Andrew narrates how Lin snuck into the room and threw his sneaker, highlighting the absurd and humorous nature of the circumstance. In addition, there's more laughing when Andrew describes Lin's relief expression when she discovers Andrew can sing, which gives the exchange a more playful and supportive feel.

However, laughter can also be nervous – displaying the tense relationships between a host and a guest. For instance:

(22) **Ellen:** *The other thing is that people are saying that, that you're pregnant. There's rumors.*

Mariah: *(laughing) Don't discuss that (The EllenShow, 2011, 0:00; 0:06).*

Mariah's laughing serves several things in this passage. First of all, it may be seen as a reflexive reaction to the joke or absurdity of the rumour that was being discussed, suggesting that the idea that she is pregnant is so ridiculous or funny that it makes others laugh. Second, she might be using her laughing to downplay or divert the rumour, telling the audience that she finds it funny rather than rude or

bothersome. Her laughing may also be an effort to ease the awkwardness or discomfort of the subject, lightening the atmosphere and steering the conversation away from a delicate subject.

Another example extralinguistic expression of emotions is Andrew's tears while talking about his mother, which indicate sadness and emotional vulnerability.

When it comes to kinetic means of expressing emotions, the wide range of gestures and body positions is observed. For example, talk-show hosts often use hand gestures to emphasize points, add energy to their speech, or convey excitement.

Gestures associated with physical proximity, such as leaning forward or backing away, can convey feelings of interest, discomfort, or defensiveness. For example, a guest might lean forward in his or her seat when talking excitedly, or lean back and cross his or her arms defensively when feeling uncomfortable.

Nodding or shaking the head can indicate agreement, disagreement, understanding or confusion. The host usually nods to indicate agreement or encouragement with what the guest is saying, while the guest may nod to indicate disbelief or disagreement.

Conclusions to Chapter 2

In conclusion, emotions clearly shape the dynamics of interactions between presenters, guests, and the audience, as demonstrated by the analysis of different emotions seen in talk-show episodes. The emotional landscape on display is determined by the synchronized production of emotions in the studio environment, which is frequently impacted by reflections on the personal experiences of guests and presenters. These feelings are mostly fundamental feelings, which include both pleasant and negative moods. Excitement, gratitude, nervousness, grief, and self-doubt are prevalent themes. These emotions shape the dynamics of interactions and contribute to the overall atmosphere of the show.

Celebrations, individual accomplishments, or motivational tales are common occasions to display **excitement**, as seen by the visitors' expressions of enthusiasm for upcoming projects or memories of previous successes.

As hosts and guests express **gratitude** for the opportunities, support, and blessings in their life, a sense of unity and acknowledgment of good effects develops.

Talk-show attendees exhibit apparent **nervousness**, especially when they are anticipating meeting celebrities or sharing personal experiences. This indicates a heightened level of vulnerability or anxiety.

With guests sharing their stories of pain or loss, **grief** is delicately represented. Hosts and viewers frequently respond with compassion and empathy, fostering a space for healing and connection.

Self-doubt emerges as guests minimize their achievements or state doubts about their skills, exposing inner conflicts and fears in spite of success on the outside.

Verbal and non-verbal expressions play a crucial role in conveying these emotions. Verbal cues such as interjections, affective words, expressive speech acts, emotional metaphors, and implicatures enrich communication. Furthermore, intonation, body language, gestures, laughing, and applause are important nonverbal cues that may be used to express and intensify emotions in a studio setting.

GENERAL CONCLUSIONS

The study of discursive emotions provides important new insights into the complex interactions that exist between human emotions and communication setting. Emotions within conversation are shaped by cognitive and linguistic systems in a complex way, reflecting the ideas, opinions, and interpretations of the individual.

Emotional discourse is a powerful rhetorical and narrative strategy that uses words to construct and communicate emotional experiences. These feelings are expressed through a complex system that includes verbal, nonverbal clues, and bodily reactions to represent different emotional states.

The understanding of emotional discourse is especially relevant when discussing talk shows, which have transitioned from radio to modern television models. These shows offer an original mix of discourse and entertainment that defies classification conventions and goes beyond accepted standards of knowledge and communication. Talk shows, by virtue of their hybrid character, provide dynamic interactions between hosts, guests, and viewers, which are shaped by institutional frameworks and situational settings.

Talk show communication relies heavily on emotions since they work as stimulants for conversation and audience participation. The carefully controlled expression of feelings in the studio setting, frequently shaped by the hosts' and guests' own reflection, creates the emotional landscape seen in these programmes. This spectrum of emotions ranges from expressions of excitement and gratitude to manifestations of nervousness, grief, and self-doubt, collectively contributing to the overall atmosphere and tone of the program. Both verbal and nonverbal cues, such as interjections, emotive language, expressive speech actions, emotional metaphors, intonation, body language, gestures, laughing, and applause, are crucial in expressing these feelings and improving communication.

РЕЗЮМЕ

Дослідження на тему “Дискурсивні емоції в сучасних англомовних ток-шоу”. Курсова робота складається зі вступу, двох розділів, загальних висновків та списку використаних джерел.

Перший розділ “**Теоретичні засади дослідження дискурсивних емоцій у сучасних англійських ток-шоу**” (“Theoretical Framework For The Study Of Discursive Emotions In Modern English Talk Shows”) є теоретичним. В ньому розглянуто основні положення концепції дискурсивних емоцій, способи їх виявлення та розуміння в контексті комунікації та значення емоцій у комунікації ток-шоу; досліджено, як емоції впливають на взаємодію, залучення та співчуття аудиторії.

Другий розділ “**Дискурсивні стратегії вираження емоцій у сучасних англійських ток-шоу**” (“Discursive Strategies Of Expressing Emotions In Modern English Talk Shows”) є практичним дослідженням. У ньому представлено аналіз основних емоцій у ток-шоу, вербальні й невербальні способи їх вираження.

Метою курсової роботи є вивчення ролі дискурсивних емоцій у сучасній англійській комунікації ток-шоу, спрямованої на розуміння того, як емоції виражаються та сприймаються в межах дискурсу популярних англомовних ток-шоу.

Мета і завдання роботи зумовили використання відповідних **методів** дослідження: загальнонаукових методів (аналіз, синтез, порівняння, узагальнення), та лінгвістичних методів аналізу (контекстуальний аналіз, інтент-аналіз, прагматичний аналіз, дискурс-аналіз, мультимодальний аналіз).

Дане дослідження має потенціал розширити сучасне розуміння впливу телевізійного контенту на суспільство, та надати вказівки для подальших досліджень у сфері медіа-лінгвістики, культурології та медіа-комунікацій.

Ключові слова: *дискурс, дискурсивні емоції, ток-шоу, емоції в ток-шоу комунікації, типи емоцій, прагматика.*

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