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**DISCURSIVE EMOTIONS IN MODERN MEDIA DISCOURSE**

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## INTRODUCTION

Emotions play an important role in a human life, as the assessment and subjective attitude of an individual to the surrounding reality and the events taking place in it are expressed through emotional manifestations. Furthermore, emotions form the basis of human interaction and communication and, as evidenced by numerous studies in the field of philosophy, psychology, sociology and linguistics, their role in communication is constantly growing.

The study of emotions within the framework of linguistics is a relatively new direction, since the first developments in the direction of the linguistics of emotions appeared only in the 70s of the XX century. The intensification of the study of displaying emotionality by means of language dates only to the beginning of the XIX century. There is a clear tendency in modern linguistics to study the representation of emotions at different levels: at the level of the word, utterance, text, and discourse. This is due to the fact that a wide range of human emotions is reflected in language and speech and also evoked by and within discourses, media discourse in particular.

**Relevance of research.** The emotionalization of many areas of modern life, even those that were considered exclusively rationalized and intellectual, stimulates the activation of scientific interest in this field of knowledge. This also applies to media discourse, which has become the center of modern language creation, a dynamic carrier and producer of public opinion as a result of globalization, the spread of audiovisual and electronic media. Psychological, socio-cultural, emotional and expressive aspects of the interaction between man and the world are broadcast precisely through the media product. Accordingly, the largest number of expressive means of performing discursive emotions, which, in turn, are not only a way of conveying subjective evaluations and perceptions, but also a desire to influence the audience, are observed in media discourse.

That is why the relevance of this study is determined by the importance of further investigation the ways of representing emotions in media discourse within

the pragmatic approach to the analysis of language and discourse. It is also relevant to study the reasons for the choice of phonetical, grammatical and lexical means to achieve the pragmatic goals of the speaker. It is connected with the important direction of linguistic research – the linguistic mechanisms of manipulative influence, in particular in the discourse of the media.

**The aim** of the paper is to study discursive emotions in modern English media discourse.

**The object** of the paper is linguistic means for the realization of the emotivity category in modern English media discourse.

**The subject** of the paper is the pragmatic effects of linguistic manifestation of discursive emotions in modern English media discourse.

To achieve the research aim, the following **objectives** will be tackled:

- to give an overview of the linguistic aspect of emotion studies;
- to define the key features of modern media discourse;
- to characterize the pragmatic value of emotional component in modern English media discourse;
- to specify the notion of discursive emotions;
- to generate a typology of discursive emotions in modern English discourse of talk shows;
- to examine phonetic, lexical and grammatical means of expressing emotions in modern English media discourse.

**Methods.** To accomplish these tasks general and special methods of scientific research are employed. To systematize scientific views on the emotive component in linguistic studies, a historical-comparative method and an empirical research method are used. Varieties of discursive emotions of modern media discourse are analyzed using descriptive and comparative methods. A structural method and discourse analysis are used to define the main features characteristics of the media discourse and a pragmatic value of emotional component in it. A continuous sampling method is used to collect data, while generalizations are made at the phase of drawing up conclusions.

**The material** of the study makes the set of episodes from the American talk show «The Ellen Show».

# CHAPTER 1

## SCIENTIFIC APPROACHES TO STUDYING THE EMOTIVE COMPONENT IN MODERN MEDIA DISCOURSE

### 1.1. Emotive component as a subject of philological studies

Emotions and feelings undoubtedly find unique expression in language consciousness. They are conceptualized and subsequently verbalized, capturing the emotional experiences of individuals and the collective life of communities. This is reflected in the discursive practices of each linguo-culture and language. Linguistics of emotions is formed on the border of different sciences: linguophilosophy, semantics, pragmatics, psycholinguistics, linguoculturology, linguo-conceptology, ethno-linguistics, gender linguistics, etc. It integrates the knowledge of a number of linguistic tendencies into a coherent system. Linguistics of emotions investigates the systemic object – emotions and feelings as a sophisticated form of existence of a human experience, a consequence of a symbolic and practical human activity, particular modus of a social and historical existence.

The anthropocentric research paradigm, which dominates at this stage of the linguistics development, considers language in a close relationship with its native speaker and prioritizes the factors that ensure the successful use of language by the subject of communicative activity to achieve his goal. The emotional sphere of an individual is one of the most important in her life, because a person constantly feels certain emotions and expresses them through verbal language means, «fixes» emotions, intelligence, attitude to the objective and non-objective world in her speech. The study of the relationship between the language system and the emotional sphere of a person contributed to the formation of a separate field of linguistics – the linguistics of emotions (emotiology), which was formed as a science in the 20<sup>th</sup> century based on psychology and traditional linguistics.

The anthropocentric and emotiological orientation of modern linguistic studies prompts scientists to investigate linguistic means of expressing emotions, since emotions most often form the motivational basis of an individual's activity.

There is a clear tendency to study the representation of emotions at different levels in modern linguistic research: at the level of the word, utterance, text and discourse. The study of the characteristic patterns of displaying human emotions by language and speech occupies an important place in linguistics, since emotions are an important aspect of human existence and accompany the processes of thinking and perception of the world. The heterogeneity of the emotionality phenomenon determines the existence of different approaches to its study. The unusual complexity of this phenomenon is also evidenced by the fact that in linguistics there is still no holistic linguistic theory of emotions, and existing theories characterize emotions from the perspective of different branches of science.

The classification of the main modern approaches to the study of emotional vocabulary is given by N. Romanova (Романова, 2013, с. 297):

- communicative, based on the principle of communicative potential of emotional semantics at all linguistic levels – from phoneme to text;
- cultural, which is based on the idea of the national-cultural originality of the emotive lexemes;
- cognitive, whose representatives come from the formula «language – thinking» or the complex triad «language – thinking – world»;
- psycholinguistic, according to which emotional semantics in an individual's lexicon is determined by the interaction of linguistic and psychological determinants;
- comparative-historical, delineated by the processes of gradual semantic changes of emotionally marked words, as well as by the contrast between the terms «emotionality – neutrality» and the structure of emotional semantics such as «one-layer or mono-semantic – two-layered or ambivalent» etc.

The presented approaches do not exhaust all the variety of approaches to the study of emotional vocabulary. Some other approaches (axiological, gender,



stylistic-functional and functional-stylistic, etc.) are considered in the linguistic scientific literature.

The emotion perspective of communicative linguistics has become the subject of numerous scientific studies in the field of theory and semantics of emotions, emotion conceptualization and verbalization. In this regard, the basis for the study of human emotions is the language itself, which nominates emotions, expresses them, describes, imitates, stimulates, classifies, structures, comments, offers means for linguistic manipulation and modeling of the corresponding emotions.

The language itself forms an emotional picture of the world of representatives of one or another linguistic culture. At the same time, emotions arise both in linguistic and cultural situations, and they themselves generate certain situations. Thus, language is both an object and a tool for studying emotions. V. Slipetska delimits these concepts, relying on different areas of their use: «Emotive is the same as emotional, but about language, its units and their semantics. Emotivity is the semantic property of language to express emotionality as a fact of the psyche by the system of its means» (Сліпецька, 2017, с. 211). The same opinion is held by M. Milova, who claims that «emotivity is emotionality in linguistic refraction, the expression of human feelings, moods, and experiences by linguistic means» (Мілова, 2014, с. 106).

A number of scientists (Пухняк, 1998; Прокопченко, 2014; Гамзюк, 2000) also devoted their works to distinguishing the concepts of «emotionality» and «emotivity». Emotionality is considered as an instinctive, unconscious, unplanned manifestation of emotions, focused more on the subject himself. It is generally accepted that emotionality carries a certain communicative load, since it conveys information about the emotional state of the subject and his attitude to the speech situation. At the same time, emotivity is recognized as a conscious, planned demonstration of emotions aimed at the addressee (Пухняк, 1998, с. 5). Emotivity is a term commonly used in linguistics. Thus, in the context of this study, we will consider emotionality as the expression of a person's emotions or feelings by linguistic means of different levels.

V. Galagan contemplates emotivity as a text category with inherent communicative function, which consists in transmitting communicatively significant information to the recipient and exerting an emotional impact on him. From the point of view of linguodidactics, awareness of the communicative role of emotivity in discourse is an extremely important factor that can provide an adequate understanding of the author's intention, realized in discourse by a variety of verbal and nonverbal means (Галаган, 2008, с. 174).

A significant number of scientific works are devoted to the semantic aspects of the emotions verbalization and the study of the inextricable connection between emotions and language. The representative of the linguistic theory of emotions A. Wierzbicka consider that emotions regulate the process of reflecting the world by a person, acting as an intermediary between the world and the language. This reflection is expressed 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 (Wierzbicka, 1999, p. 37). According to J. Protsyuk, the semanticization of emotions is the process of establishing relations between a person and an object of surrounding world, when an emotion is a person's reaction to a stimulus that forces her to perceive the objects of the world and their properties in a certain way. The lexical-semantic categorization of emotions proposed by the author makes it possible to cover the semantic types of lexical units that convey emotions and to describe the semantic features of the realization of any emotion. Vocabulary that conveys emotions is represented by three groups: lexemes that name emotions, describe emotions and express emotions (Процюк, 2010, с. 236).

V. Slipetska distinguishes an emotional-sensory component in the semantic structure of all words of the language. According to the author, it is a complex formation in which processes of various levels of complexity and awareness are involved. Emotional response includes socially mediated and specific personal experiences of an individual (Сліпецька, 2019, с. 88). The researcher also notes that the linguistic description of emotional vocabulary covers only one of the aspects of

the interaction of language and the emotional sphere of a person, therefore it is advisable to study the emotional component within the psycholinguistic approach.

A. Prokoichenko considers emotionality as a linguistic display of emotions, characteristic of all levels of language. Its components are emotional tone, emotional judgement, intensity and duration. Accordingly, language reflects both qualitative and quantitative components of emotions (Прокоїченко, 2014, с. 250).

Regarding the functions of emotives, scientists consider the function of emotional self-expression to be their main function. However, emotives also have a function of influence, which is realized when the expression of emotions has a certain purpose. In addition, the function of evaluation belongs to the functions of emotive vocabulary. According to N. Kiselyuk, evaluation is a mandatory component of emotives and it is always emotional (Киселюк, 2012, с. 267). The same opinion is held by V. Chabanenko, who considers the expression of emotions in language as a form of expression of social evaluations (Чабаненко, 2002, с. 351).

O. Lozova studies the cognitive function of emotions. According to the researcher, emotions are related to mental processes and depend on how a person perceives and interprets events. In the field of vision of the specified number of linguists are the issues of emotion concepts, the connection between the semantics of emotions and cognitive processes, the linguistic and cultural aspects of the conceptualization of emotions, as well as the possibility of constructing prototypical cognitive scenarios of emotions (Лозова, 2009, с. 329).

The emotional component at the level of the text is investigated by J. Andriychenko. The author considers emotionality as a cognitive category that reflects the emotional state of a person and is presented at different levels of the language and speech system. J. Andriychenko offers to investigate the cognitive structure of the category of emotionality in fictional texts following the stages of (Андрійченко, 2009, с. 11):

- 1) scanning the text – identifying text units with an emotional component;
- 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 the subject's emotional state;
- 6) animation – a stylistic interpretation of the emotional units functioning;
- 7) integration – assessment of the role of emotional units in the overall structure of the text.

This theory allows us to combine semantic, pragmatic, stylistic aspects of the category of emotionality with cognitive modeling to identify cognitive-discursive models.

The emotive component from the point of view of linguocultural science was studied by O. Malynenko (Малиненко, 2014, с. 187). The researcher tried to demonstrate the emotional national specificity of each language and highlight the emotional components of both universal and ethnic concepts in their works. Thus, T. Krysanova interprets the emotional component as a complex structural and semantic formation consisting of a concept, an image, and a cultural value (Крисанова, 2014, с. 80).

Z. Fomina distinguishes universal and culture-specific features of emotional concepts of literary language, which allow us to draw conclusions about the specificity of the cognitive mechanisms of the emotional constructs explication in the Ukrainian, German, Austrian and Swiss conceptual world picture, their cognitive structures, consciousness, features of metaphorization in the artistic spaces of different cultures (Фоміна, 2013, с. 363).

A. Vezhbytska notes the importance of taking into account cultural, social and ethnopsychological aspects in the study of emotions. The researcher substantiates the need to describe the emotional concept through the selection of universal conceptual primitives. She suggests to explain emotional concepts with the help of words – «emotive universals», which are not the names of emotions, but are understandable to representatives of all cultures. In her opinion, this will allow to create a universal language of emotions. A. Vezhbytska confirms the existence and

relevance of «emotive universals» with the following facts (Wierzbicka, 1999, p. 23):

- 1) all languages have a word with the semantics of the lexeme «feel» in their vocabulary;
- 2) feelings and emotions are classified into «positive» and «negative» in all languages;
- 3) all languages have «emotional» exclamations;
- 4) all languages have a set of lexemes («terms») denoting emotions;
- 5) all languages include lexemes denoting universal emotions, such as shame, cry, smile, afraid, etc.;
- 6) all languages have grammatical constructions for describing feelings.

The construction of certain prototypical scenarios, according to the author, helps to interpret the speaker's emotions and is important for understanding human culture and consciousness.

In the matter of defining emotive vocabulary, we share the opinion of M. Hamzyuk. The author considers emotive vocabulary as naming, describing and expressing emotions (Гамзюк, 2000, с. 124). M. Hamzyuk notes that the emotional state and emotional attitude can be embodied in language by various means: direct nomination (fear, love, anger), expression (exclamations, invective, etc.) and description (postures, features of speech and gaze, etc.).

N. Grygorenko notes that the emotional component is realized in texts with the help of nominative, descriptive and expressive means. Nominative means of implementing the emotive component include names of emotions, their synonyms and derivatives. Descriptive means of verbalizing emotions include language expressions that express the content of an emotion without naming it, but describing it or containing an indirect indication of it. Expressive means include lexical units that express the speaker's subjective attitude to the content or addressee of speech in a communicative act (Григоренко, 2010, с. 123).

Thus, modern linguistics of emotions is characterized by different directions of theoretical approaches. Despite the fact that science has accumulated a significant body of knowledge about the nature of emotional phenomena and the means of their verbal representation at all levels of language, there are no works that would provide comprehensive data on the specifics of the implementation of the emotive component in various types of discourse. However, an objective picture is possible only when scientific approaches of various sciences are involved in the study of the category of emotionality, which will allow creating a complete picture of the phenomenon under study.

## **1.2. The essence and features of modern media discourse**

The information space created by numerous messages in the press, the Internet, and on television has become an integral part of the everyday life of a modern person. Therefore, the structure and content of the media are constantly changing under the influence of technical progress, as well as the demand for information and entertainment content. It is reflected in the structural-pragmatic, semantic, cognitive and other components of the media discourse.

Many investigations have been devoted to the study of the linguistic aspects of the mass media genre, so it is expedient to analyze the main ones in order to get the most complete picture of existing approaches to the study of media discourse.

Studying such a phenomenon as media discourse, first of all we will consider in particular the concept of «discourse». Due to the fact that the concept of «discourse» is considered within a number of scientific disciplines, such as linguistics, sociology, philosophy, psychology, anthropology, etc., there are many approaches to its interpretation. The study of the concept, structure, typology and features of the functioning of different types of discourse is one of the central objects of research in modern linguistics.

The world-famous and recognized Swiss linguist, one of the founders of the Geneva linguistic school and structural linguistics, F. de Saussure, first described the phenomenon of discourse. The scientist contrasted language with speech, by which he understood the act of expressing one or another thought, speech activity in which the elements of language are directly realized and texts are created (De Saussur, 2005, p. 81).

Belgian linguist and follower of F. de Saussure, E. Beuissans, in the work «Language and discourse» considered discourse as the mechanism or process of transformation of language as a sign system into speech. Accordingly, in his opinion, language was an abstract system of signs, and speech was a process of linguistic activity (Danes, 1987, p. 272). N. Fairclough expressed the opinion that the concepts of text and discourse are productive and procedural aspects of linguistic activity. According to the author, the text interacts with many different discourses, each of

which refers to a certain genre and correlates with a certain situation (Fairclough, 1997, p. 271).

An important place in the theory of discourse is occupied by the views of T. van Dijk. The scientist explained the complexity of defining the phenomenon of discourse, firstly, by the conditions of its formation, and secondly, by the imprecise place of the discourse, which it occupies in the system of language categories. The linguist understands discourse as a certain statement, and cognitive attitudes or frames determine its content and form. The scientist investigates discourse from the functional approach as a communicative event between the speaker and the listener, which is naturally conditioned by a certain temporal space and situational context (Dijk, 1988, p. 73).

The phenomenon of discourse was mostly considered in the context of the functional-communicative approach in domestic linguistics. So, at first, the term «functional style», which corresponded to the style of the text, was used instead of the «discourse».

Within the framework of cognitive linguistics, discourse is considered precisely as a cognitive process related to the creation of a speech message. The most important concepts at the cognitive level of studying media texts are the information society, the linguistic picture of the world, ideology and culture. S. Potapenko, a representative of the cognitive direction of discourse analysis, singles out several approaches to its study (Потапенко, 2009, с. 204):

- 1) structural-syntactic approach (according to this approach, discourse is a complex syntactic unit);
- 2) structural-stylistic approach (discourse is considered as an extratextual implementation of language, which is characterized by situationality, spontaneity and a special style);
- 3) communicative approach (discourse is considered as verbal communication, for example, dialogue or conversation).

Being a form of representation and consolidation of a linguistic sign, depending on a number of conditions, on the one hand, and being an utterance in



conjunction with cognitive frames that determine the content and form of the utterance, on the other hand, discourse is «naturally occurring coherent speech or written documents», in which the use of language in a social context is determined in a certain way, manifested through interaction or dialogue between interlocutors (Stembroke, 2001).

Y. Vzheshch investigates the discourse from the standpoint of sociolinguistics. The author interprets it as a personal and institutional discourse with personal and status-oriented differences. Accordingly, the peculiarities of discourse determine the affiliation of communication participants to a certain social group (Вжешч, 2014, с. 11).

D. Schiffrin gives the discourse a genre characteristic, which consists of a number of features (Schiffrin, 1994, p. 186):

- 1) the purpose of communication (informative, imperative, etiquette, evaluative);
- 2) image of the author;
- 3) image of the addressee;
- 4) the image of the past (direction of the event, characteristic of the answer: refusal, refutation and agreement);
- 5) the image of the future as a transition to the next stage of communication;
- 6) event content;
- 7) linguistic realization of the speech genre.

The analysis of approaches to the definition of the term «discourse» allows us to identify its main features: communicative expression (oral or written); the presence of context; the presence of the influence of pragmatic, psychological, and sociocultural factors; informativeness, influential potential, and relations between the participants of the discourse. The criteria for the classification of discourse focus special attention on the properties that determine the essence of a particular type of discourse. The basis of known common classifications are the following features: context (place and conditions of speech implementation), communicative context

(theme), discourse participants, goal, chronotope, system of linguistic means (characteristic concepts and terms).

In the context of this work, it is expedient to focus attention on the essence of the media discourse, its main characteristics, varieties and functions. It is necessary to turn to the definition of the concept itself for further study of media discourse, since there are many approaches to both the definition of media discourse and approaches to the terminology itself. The following terms are most often used in Ukrainian linguistics: «медіадискурс», «медійний дискурс», «масмедійний дискурс», «медійний дискурс», «дискурс масової комунікації», «мова ЗМІ» and so on. Foreign linguists use such terms as «mass media discourse», «media discourse», «language in the news» and so on.

There are two approaches to defining media discourse. According to the first approach, media discourse is a specific type of speech-thinking activity, characteristic exclusively for the information field of the mass media. According to this approach, researchers distinguish between media discourse and other independent types of discourse, such as political, religious, scientific, etc. According to the second approach, media discourse is considered as any type of discourse implemented in the field of mass communication, produced by the media, for example political, religious, pedagogical and other types of media discourse which presuppose the presence of a relatively stable set of practices of production, broadcast and interpretation of mass information (Черниш, 2013, с. 309).

Media discourse is mainly realized in the media space. The media space is understood as the totality of media subjects (personalities and communities), the texts which are transmitted by them and the collective addressee who perceives these texts – the mass audience, both the target and the widest one.

Types of media discourse are directly related to the genre and functional features of the media space. The following types of media discourse are distinguished (Scollon, 2001):

1) according to communicative functions: journalistic discourse, advertising discourse, PR discourse;

2) according to channels of implementation: television discourse, radio discourse, computer discourse.

Taking into account researches of D. Sizonov, we can distinguish the following basic categories of media discourse: virtuality; availability; interactivity; hypertextuality (СИЗОНОВ, 2013, с. 389). We can also highlight the following properties of media discourse: multidimensionality; oral and written forms of speech; conciseness; phaticism; expressiveness; creativity.

The mass media discourse has all the features inherent for the discourse of print media, television discourse, radio discourse, which can be characterized as distant with elements of direct contact (interviews, television debates, talk shows, etc.) with an individual-collective subject and a mass dispersed addressee. The participants, on the one hand, are a journalist, on the other hand, readers, television viewers, radio listeners, etc., whose goal is to obtain information on various topics. In terms of scale, media discourse has features of mass communication with elements of personal and group ones.

Speaking about the functional potential of media discourse, most researchers identify its informational and influencing functions. We agree with D. Korytnik and S. Baranova that the information impact exerted by the media on mass consciousness is very significant. Having a positive or negative message depending on the target setting, comprehensive or selective nature, the content transmitted in media discourse influences the recipient (КОРИТНИК, 2020, с. 266). The information function in its pure form is rare, since any information, even one that seems neutral, has one or another effect on the addressee. Therefore, the influencing function is always present in media discourse.

Discrete units of media discourse that divide information flows into separate parts are media texts, so studying media discourse without analyzing the concept of «media text» is impossible. L. Kudryavtseva describes the concept of «media-text» as «a type of text belonging to mass information, characterized by a special type of author (principle coincidence of the producer of the language and its subject), a

specific text modality (open speech, various manifestations of the author's «I»), designed for a mass audience" (Кудрявцева, 2019, с. 58).

Within the framework of media linguistics theory I. Stupak identifies the following types of media texts:

- 1) news;
- 2) information analytics and commentary;
- 3) publicism;
- 4) advertising.

News texts are based on the intention of informing. Their ideological dominant is the description of socially significant events, in other words, news. The communicative strategy of this type of media discourse is to ensure authenticity, that is, readers can count on an objective representation of current events. The description does not depend on journalistic interpretation. News discourse is characterized by the lack of expression of the addressee in speech. The expression acquires an objective character through the author's use of links to the source of the message and quotes, clichéd language means, standard composition and neutral stylistic tonality. Currently, authors often use diagrams, graphs, maps, drawings and digital data. Linguists agree that news media discourse has the following properties: relevance, novelty, significance, and disposability.

The basis of journalistic texts is made up of ideologemes – the most important meanings of the interpreted reality given by the author, reflecting his worldview. This type of texts is persuasive; therefore, its leading communicative strategy is persuasion. The authority of the addresser's personality, the language game, presuppositions, and a complex system of argumentation help to realize the intention of persuasion. Modern journalistic discourse requires a high intellectual and cultural level of development from the addressee, since there is a tendency towards the intellectualization of the language of media.

By expressing an opinion and evaluation, a comment combines the implementation of the message function with the enhancement of the impact component (Ступак, 2022, с. 103).

The content of media discourse depends on the specific goal by which it is motivated. Describing reality, explaining it, regulating the activities of recipients, influencing their consciousness, assessing reality and predicting the state of affairs – all of the above goals can be realized in media discourse. To distinguish one type of media discourse from another, it is necessary to identify the concepts that make up its thematic and semantic core.

The structure of mass media discourse is determined by speech actions aimed at the realization of a communicative intention. The specific goal of communication is achieved with the help of the following discursive practices: spreading and ensuring the availability of information for a wide audience; its replication, rotation, recoding, referencing and deployment, approximation, informational and ideological support, and regular updating.

The connection between the communicator and the addressee in mass media discourse is carried out through any communication channel used «for the purpose of simultaneously transmitting information to a large number of people» (Wimmer, 2011, p. 377). R. Wimmer and J. Dominic point out the following possible channels: radio, television, newspapers, magazines, billboards, films, recordings, books and the Internet. S. Faiz also adds to the list a new category of «smart» media, meaning smartphones, smart TVs and tablets (Faiz, 2014, p. 7). The author argues that communication through the last three channels occurs through the exchange of text and email messages, blogs, tweets and social media posts.

The goal of mass media discourse is to convey to the audience a reflection of the real world. So, the existence of various forms of information presentation motivates the identification of the following functions implemented by media discourse:

- 1) informative;
- 2) regulatory, which includes the ideological function and functions of social control and manipulation of public consciousness;
- 3) educational;
- 4) entertaining;

5) phatic;

6) advertising.

The informative function is that media texts provide the addressee with information about events taking place in the world, the state of the economy, political and social movements, achievements of science and technology, and so on. This function requires the effective transmission of factual material and the successful updating of the meanings intended by the addressee.

The educational function of mass media discourse is that the media contribute to the dissemination of knowledge about the world. The author of a media text often explains realities and unknown terms that are not characteristic of a particular society.

The phatic function means establishing contact between communicants. It is fully characteristic of mass media discourse, given the fact that in the conditions of fierce competition at present, for publishing houses and television channels, the ability to establish contact with the audience and maintain it becomes vitally important.

The advertising function is a combination of the functions of informing, commenting and promoting a product or idea.

The media can implement various functions, but regardless of the function performed and the reality representation model updated by the media, in the process of interaction between the individual and the media text, a media communicative event occurs, as a result of which the content of the media text becomes part of the recipient's worldview.

Thus, we can conclude that due to the diversity of points of view on the phenomenon of media discourse, there are no uniform criteria for identifying its types. Thus, according to the method of reproduction, a distinction is made between oral mass media discourse and written mass media discourse. The categories of addressee, sender and intention allow us to distinguish informational, journalistic and entertaining varieties. Due the channel of implementation, linguists study television discourse, radio discourse and online discourse.

## Conclusions to Chapter 1

In conclusion, research on discursive emotions demonstrates the dynamic character of human emotions in the context of communication. The significance of cognition and language in the creation of emotions in conversation is highlighted. Unlike basic emotions, discursive emotions are shaped by people's thoughts, beliefs, and interpretations, which are communicated via language.

Emotional discourse is an important aspect of storytelling and rhetoric, since it uses words to express and form emotional experiences. Emotions serve as complicated systems throughout conversation. The multimodal aspect of emotional expression includes physiological responses, nonverbal clues, and vocal statements.

Modern talk shows defy straightforward categorization, blending conversation with entertainment. They push the boundaries of experience and communication, promoting dynamic interactions between hosts, guests, and audiences. This hybridity, influenced by institutional and situational circumstances, highlights their flexibility in mass media.

Emotions are important in talk show communication because they drive engagement and keep people interested. Emotions affect discourse dynamics, fostering authenticity and connection; nonetheless, effective communication necessitates skilled emotional control on the part of both hosts and guests.

## CHAPTER 2

### EMOTIONAL PRAGMATICS OF MEDIA DISCOURSE

#### 2.1. Emotive component in modern media discourse

Linguistic construction of emotions in discourse is a dynamic process that unfolds depending on the communicative interaction and relations of communicators taking place within the broad 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 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 (Dijk, 1988, p. 251).

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, the involvement of socio-cultural factors that will reflect the values important for a certain linguistic culture are relevant; selection of typical communicative situations through which these values will be transmitted and the use of appropriate linguistic means.

The emotional component in modern media discourse is an important element that helps convey emotions, influence the audience, and create an emotional connection between the speaker and the listener. In a media context, be it news, talk shows or advertising, emotions play a significant role in shaping the impressions and reactions of viewers or readers (Dijk, 2009, p. 257).

So, if we talk about emotive component in modern media discourse, we should highlight several points. The first one is using of emotionally colored vocabulary. Media materials are often saturated with words that evoke strong emotions. These can be both positive emotions (for example, *joy*, *delight*) and negative ones (for example, *fear*, *anger*). For instance, in the news, such words as "terrible", "amazing",



"unbelievable" are often used to increase the emotional impact on the audience. Some examples from news headlines:

- *"Terrible disaster claims dozens of lives"*
- *"Incredible rescue after massive fire"*
- *"Heartbreak: The Story of a Child Who Saved His Family"* – A title with a focus on "heartbreak" immediately creates an emotional context and evokes sympathy.
- *"Catastrophic flood destroyed thousands of houses: human tragedies in every corner"* – the words "catastrophic" and "tragedies" enhance the sense of crisis and deep regret.

These headlines use emotionally charged words such as "horrific", "unbelievable" to evoke strong emotional reactions in readers – shock, sympathy or surprise.

The next point is appeal to the feelings of the audience. Media appeals to basic human emotions such as *compassion, fear, hope* or *joy*. This allows us to quickly attract attention and cause the desired reaction. For example, advertisements often use family values or success to create a positive emotional background. Some examples from the media:

- *"Every hryvnia can save a life. Give children a chance for the future!"*
- *"What would happen to your family if you were gone tomorrow? Protect the future with our insurance!"* — advertising uses the fear of the unknown and concern for loved ones to prompt action.
- *"Have you ever thought that a cough could be a symptom of a serious illness? Learn more before it's too late."* — such a strategy appeals to fear for health.

This emphasizes the importance of charity through appeal to emotions of compassion and responsibility.

- *"Feel real freedom behind the wheel of our new SUV!"*

- Interview with an eyewitness of the tragedy: "*How did you feel when you realized that you lost everything?*" — such a question is aimed at evoking deep emotions, and this strengthens the empathy of the audience.

Here is an appeal to emotions associated with a sense of freedom and drive.

The next point is intonation and non-verbal means. In television and radio, not only vocabulary plays an important role, but also intonation, pauses, speech rhythm, which enhance emotional impact. Changing the tone or volume of your voice can significantly affect how the audience perceives the information. For example, during an interview with a character who is talking about a personal drama, the presenter can speak more slowly and quietly to emphasize the seriousness of the topic. At the same time, in comic moments, the presenter can raise his voice and speed up the pace to make the audience laugh.

The fourth point is using of visual and audio effects. Video and audio formats use a variety of means to create emotional context. It can be musical backgrounds, images, colors that enhance or change the mood. For example, sad music during stories about social problems or dynamic music in advertising sports achievements helps to create the necessary emotional atmosphere. Documentaries about environmental disasters often use footage of destroyed nature, starving animals or polluted oceans, accompanied by disturbing music. This creates emotional pressure on the viewer, causing anxiety and a sense of responsibility. Drug advertising can be accompanied by images of healthy and happy people after using the product, which evokes positive emotions and a sense of hope.

One more important point is creating an emotional resonance. Modern media strive to create such materials that would find a response in the emotions of viewers or readers. This can be the effect of identification (when the viewer feels that his problems are identical to those described in the media discourse) or empathy for the characters of the program or plot. For example, posts on social networks – short videos or images that evoke strong emotions, for example, videos with touching moments of animal rescue, often accompanied by captions like: "*It's just impossible*

*not to love!*". Such materials often gain thousands of reactions and shares because of their emotional charge.

The next point is social networks and emotional influence. In social networks, emotional content spreads the fastest. For example, posts that evoke anger, outrage, or sympathy have more reactions and comments. This is used by the media to increase reach and audience engagement.

The seventh point is examples of an emotional component. News stories often use emotions of fear or anxiety to draw attention to important social or political issues. For example, in reports about disasters or conflicts, such words as "crisis", "catastrophe", "danger" are actively used.

The next point is – our key point, actually – talk shows. They often appeal to positive emotions: joy, laughter, surprises. Ellen – our key speaker – uses jokes, irony, and lighthearted comments to create a friendly atmosphere. For example, the moment of the meeting of a family that has not seen each other for a long time showing to the audience the touched characters hugging, causes tears of joy and sympathy. Also, interviews with people who have experienced difficult situations are accompanied by emotional questions and the presenter's sympathy, which adds emotionality to the entire dialogue.

And the last point is impact on the audience. The emotional component helps the media communicate more effectively with the audience, making viewers or listeners feel an emotional connection to the content. This can lead to a more active reaction — discussion, distribution of content, participation in social initiatives, or even the formation of a certain public opinion. For example, during political speeches, phrases like "*Our country is going through difficult times, but together we will overcome all obstacles*" are often used – such statements appeal to emotions of hope, patriotism and unity.

Therefore, the emotional component is a key element of modern media discourse, which helps the media not only to inform, but also to influence the emotional state and behavior of the audience.

## 2.2. Discursive emotions in modern media discourse

Although human emotion has been researched scientifically from various perspectives and areas, it remains a complex and fascinating phenomenon. Scholars from many fields that study emotion have used numerous terminologies to describe and characterize it. According to L. Alba-Juez and J. Lachlan Mackenzie, emotion is a "function that speakers fulfil in discourse" (Alba-Juez, L. & Mackenzie, J. L., 2019).

Edwards contends that emotion is not considered as separate from interaction. Instead, it is viewed as something that is brought up, discussed, and held accountable for the sake of acts in conversation. Discursive psychology studies how emotions engage in various forms of discourses, how individuals utilize them to accomplish actions while talking, and what function cognition plays in interaction (Edwards, 1999, p. 273).

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 are those that come from our cognitive processes, particularly those requiring language, logic, and comprehension. Unlike fundamental emotions (such as joy, fear, and rage), which are supposed to be more instinctive and instantaneous, discursive emotions are influenced by our thoughts, beliefs, and interpretations of events.

Edwards explores how "narrative and rhetoric" employ emotive discourse to shape our interpretation of events through discussion (Edwards, 1999, p. 280). He proposes that emotions are not only felt, but also communicated through sophisticated metaphors, such as connecting rage with sensations like heat or pressure. Edwards also investigates the idea of "rhetorical affordances," in which words are used to emphasize diverse meanings depending on the situation.

Emotional language enhances the storytelling experience by allowing for multiple interpretations and perspectives.

Emotions interact with other factors to fulfil their emotional function. These factors include the phase of the emotion, the linguistic level at which the emotion is articulated, the degree of indirectness of the emotional meaning, and others that make up a dynamic language system. Emotions, therefore, are a process rather than a condition (Alba-Juez, L. & Mackenzie, J. L., 2019, p. 17).

Emotion is a multi-stage process that may be viewed as a collection of feelings rather than a single one. A discourse approach to emotion employs a multimodal analysis, taking into account a variety of elements that impact the phenomena. According to Schwarz-Friesel (Schwarz-Friesel, 2015, p. 167), emotions can be represented at 3 levels:

1. Detectable body reactions (trembling, blushing, etc.);
2. Non-verbal cues (gestures, laughter, etc.);
3. Verbally, through intonation, interjections, affective words, expressive speech acts, emotional metaphors, emotional implicatures, etc.

To analyze a speech for emotional potential, it's important to consider its overall structure and shared knowledge between speakers.

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).

In classical linguistics of emotions, there is a lack of agreement on the principles of listing language means for affect and emotion representation, as well as the mechanisms of emotion verbalization through direct expression or cognition. A current integrative approach to emotiology is distinguished by its awareness of the dynamism of human experience systems, which identifies feelings as a component of mental dynamics and a foundation for semiotic processes of multimodal meaning formation practices.

In contemporary humanities, emotional experiences are integrated into discourse construction processes. As a result, the importance of feelings and perceptions in sense-making processes is reflected in emotional linguistics, both in the synthesis of semiotic and interpretive emotion knowledge processing and in the intersemiotic diversity of discursive emotions (Пініч, 2021, с. 18).

## Conclusions to Chapter 2

In conclusion, emotions definitely impact the dynamics of interactions between presenters, guests, and listeners, as evidenced by an analysis of the various emotions detected in talk show episodes. The show's emotional landscape is defined by the synchronized manufacture of emotions in a studio atmosphere, which is frequently impacted by guest and presenter comments on their own experiences. These are primarily essential sentiments, which encompass both positive and negative moods. Common themes include excitement, thankfulness, anxiousness, sadness, and self-doubt. These emotions impact the dynamics of interaction and the overall ambiance of the event.

When hosts and guests show thanks for the chances, support, and blessings in their life, a sense of community and recognition of positive outcomes emerges. Talk show participants are visibly apprehensive, especially when they plan to meet celebrities or discuss personal stories. This suggests a high degree of vulnerability or worry.

Verbal and nonverbal expressions are important for communicating these emotions. Interjections, emotive phrases, expressive speech actions, emotional metaphors, and implicature are all verbal signals that help people communicate better. In a studio context, nonverbal clues like as intonation, body language, gestures, laughing, and applause can help communicate and intensify emotions.

## **CHAPTER 3**

### **MEANS OF EXPRESSING EMOTIVITY IN MODERN MEDIA DISCOURSE**

#### **3.1. Phonetic means of expressing emotivity in modern media discourse**

Phonetics plays a key role in conveying emotions, as the tone, intonation, rhythm and pace of speech can significantly change the meaning and mood of what is said.

Using the example of the Ellen DeGeneres show, we can see that the phonetic spectrum is very wide, because interview speakers actively use different intonations, exclamations, have high emotionality, which is followed by mood, facial expressions, gestures and communication between the host of the show and the invited guests. These aspects greatly influence the perception of the audience and it is because of this dynamism that The Ellen Show is so popular.

On the Ellen DeGeneres Show, it is especially important to use such tools as:

1. Intonation. Ellen often uses pitch changes to convey sarcasm, humor, or surprise. High intonations can emphasize joy or surprise, while low intonations can emphasize irony or seriousness.
2. Pauses. Inserting pauses into the conversation allows you to create tension or enhance the comedic effect. Ellen often takes short pauses before the climax of the joke, which adds an emotional charge to it.
3. Speech rate. Increasing or decreasing the tempo of speech also conveys emotion. Fast speech can convey excitement or joy, while slow speech emphasizes irony or thoughtfulness.
4. Loudness. Raising or lowering the volume of the voice helps convey different emotional states. Ellen can dramatically raise her voice to emphasize joy or excitement, or lower it for serious or ironic moments.



5. Laughter and shouts. Ellen often uses laughter or exclamations as part of her speaking behavior to emphasize the comic or to heighten the audience's emotional response.

Thus, phonetic devices in the media discourse of The Ellen DeGeneres Show are important tools for creating emotional contact with the audience and enhancing comedic elements. They make the language more alive, dynamic and expressive.

For example, when we talk about intonation, we can see that Ellen makes a joke, and then she may raise her voice at the end of a sentence to emphasize the humor:

- *"Oh, you really think that's a good idea?"* (increasing the tone on the word "idea" for sarcasm).

In the moment before the punchline (the main part of the joke), Ellen often pauses to draw attention. For example:

- *"And you know what they did after that?..."* (a short pause, waiting for the audience's reaction) *"... they just left!"*.

When she's telling a story or describing something funny, Ellen can speed up her speech to create an effect of excitement. For example:

- *"And I'm standing there, trying to figure out what's going on, and here I see him just... (accelerate) ...running right at me!"*

In emotional moments, Ellen can dramatically change the volume of her voice. For example, in a serious moment, she can speak very quietly:

- *"It was such an important moment for me..."* (quiet voice emphasizes significance).

And for a funny moment, in turn, she can turn up the volume:

- *"And then he just fell! Right on the floor!"* (loud voice to cause laughter).

Often, after a joke, Ellen laughs herself or adds exclamations to make the moment even more emotional. For example:

- *"Are you serious? Haha, this is just incredible!"*

These examples show how she expertly uses phonetic devices to evoke emotions and make communication more alive and dynamic in her show.

### 3.2. Lexical means of expressing emotivity in modern media discourse

The lexical means of emotional expression in the Ellen DeGeneres show play a key role in creating an emotional contact with the audience and forming a comedic effect. Ellen is adept at using language to convey emotion.

First of all, it is worthy to say about colloquialisms and colloquial vocabulary. Ellen often uses everyday language, which makes her communication closer to the audience. Her vocabulary is simple, without complicated words, which emphasizes the informal style of the show. For example:

- *"I have to tell you, it was just crazy!"*
- *"That's so cool!"*
- *"You just won't believe what happened yesterday! It was so amazing!"*
- *"Oh, it's really far out!"*

The next one point are humorous statements and jokes. Humor is at the core of The Ellen Show. She often uses wordplay, puns, unexpected associations to cause laughter. For example:

- *"If you think it's been a bad day, try wearing these pants!"* (an unexpected twist to enhance the comic effect)
- *"I felt like I was 100 years old when I didn't understand my niece's joke!"*
- *"Well, you know what they say: 'Eat a cookie – saved the world!'"*

The next point is using of hyperbole. Ellen often exaggerates to emphasize comic or dramatic moments, creating a vivid emotional effect. For example:

- *"I thought I would die of laughter!"*
- *"It was the worst decision in human history!"*
- *"It was the funniest moment of my life!"*
- *"She was so scared she looked like she'd seen a ghost!"*

Moreover, Ellen often uses euphemisms to soften potentially unpleasant or sensitive topics while remaining positive and tactful. For example:

- *"Well, it's not quite what we expected, but you tried!"*
- *"That decision was... not exactly the best, but we still had fun."*
- *"Well, he's not a genius, but we still love him!"*

Ellen also uses irony and sarcasm. They are often used by Ellen to create an additional humorous effect, sometimes even playing on stereotypes or well-known situations. For example:

- *"Oh, of course, that's why no one noticed that huge elephant in the room!"*
- *"Oh, yes, of course, because we all have a whole day to spare for that!"*
- *"Of course, I always look so good after a sleepless night!"*

The next point is using of repetition and emphasis on key words. To enhance the emotional effect, Ellen often repeats key words or phrases, which helps emphasize important or comical moments. For example:

- *"It was just incredible, just incredible!"*
- *"Are you seriously, seriously thinking that?"*

The one more important point is Ellen often uses popular turns of phrase (phraseologisms) that make her statements more understandable and closer to the audience. For example:

- *"If not now, then when?"*
- *"As they say, better late than never!"*
- *"We went to the fullest!"*

Ellen also appeal to the audience, which is very important for the show. Lexical address to the audience emphasizes interactivity and intimacy with the audience. She often uses personal appeals such as:

- *"You saw that, didn't you?"*
- *"Guys, this is just incredible!"*
- *"Well, you do something like that sometimes too, don't you?"*
- *"Guys, it's just incredible!"*

Thus, the lexical devices used by Ellen DeGeneres help her to create an atmosphere of ease, fun and audience involvement. Her language reflects simplicity and directness, which makes her show popular and understandable for a wide audience.

### 3.3. Grammatical means of expressing emotionality in media discourse

Grammatical means of expressing emotionality in modern media discourse, in particular on the example of the Ellen DeGeneres show, is an important element that helps emphasize comedic moments, convey emotions and maintain a connection with the audience. In her speech, Ellen uses a number of grammatical devices to create emotional emphasis and engage the audience in an interactive interaction. There are also a few points worth noting here.

The first one is rhetorical questions. Ellen often uses rhetorical questions to get the audience's attention or to emphasize the absurdity of a situation. A rhetorical question does not require an answer, but helps to emphasize a certain emotional or comedic point. For example:

- *"Seriously? Did you really think this would work?"*

The second point are exclamations and exclamatory sentences. Exclamations and exclamatory sentences are a typical means of enhancing emotionality. They help to convey joy, admiration, surprise or other strong emotions. For example:

- *"This is incredible! Did you see that?"* — exclamations help to heighten admiration or surprise by engaging the audience in a reaction.
- *"Oh my god, this is just fantastic!"* — strengthens the emotional impression of an event or situation.

The third point is inversion (changing the order of words) is used to emphasize important words or phrases, which creates an emphasis on an emotional component. It is often found in humorous or dramatic expressions. For example:

- *"What did they do? They took it and just left!"* — inversion heightens emotional tension and adds a comedic effect.

The next point is repetition of certain words or phrases is a powerful means of emotional expression, helping to emphasize important points or enhance comedic effect. For example:

- "*It was just incredible, incredible, incredible!*" — repetition strengthens the emotional impact and makes the statement more expressive.
- "*Did you really say that? Did you really say that?*" — the repetition emphasizes the surprise and comicalness of the situation.

One more important point is incomplete sentences. Ellen often uses incomplete sentences that allow the audience to complete a thought on their own or add humor to a situation. This helps to maintain interactivity with the viewers. For example:

- "*And here I am standing there, and he's like... well, you know!*" - an incomplete sentence makes the statement more casual and open to interpretation by the audience.
- "*And what's next? I don't even know...*" — openness of thought creates the effect of audience involvement.

The key point is also playing with grammatical tenses. Emotional coloring is often enhanced by changing grammatical tenses, which adds dynamics to the story. Ellen can switch from the past tense to the present tense to make the moment more "live" or to emphasize the importance of the event. For example:

- "*And here I go, thinking that everything is fine, and here – bang! And everything changes!*" — the transition from the past tense to the present creates the effect of presence and tension.

The next point is ironic designs. The use of irony and sarcasm in grammatical constructions is also an important means of expressing emotionality. This allows you to emphasize humorous moments and create a comic effect. For example:

- "*Well, of course that was the best idea in the world!*" — irony helps to make fun of the situation by conveying sarcasm.

One more point is elliptical sentences (sentences that leave out certain parts that are clear from the context), they also help create a casual and light atmosphere. They are often used to make the conversation livelier and more natural. For example:

- "*Don't ask, just... just don't ask.*" — such a grammatical technique creates an atmosphere of mystery and enhances emotionality.

The last one point is phrases with "well" and "you know". These words are often added to create a more conversational style that reflects casualness and emotion. For example:

- "*Well, you know, I just couldn't help but say that!*" — the use of "well" and "you know" creates the effect of live communication, when the presenter seems to be sharing thoughts with the audience.

There are also additional grammatical means of expressing emotionality:

- Interrogative constructions with the element of surprise.

Interrogative sentences are often used to emphasize the emotion of surprise or disbelief. Ellen asks the question rhetorically without expecting an answer to emphasize the absurdity or humor of the situation. For example:

*"You really did that? Seriously?"*

- Changing the order of words for emphasis.

Inversion helps to strengthen the emotion and emphasize the important part of the phrase. This makes the speech more expressive and comedic. For example:

*"I can't believe it!"*

- Use of short sentences.

Short, choppy sentences enhance emotional intensity, giving the expression dynamism and drama. For example:

*"It's incredible. Just incredible."*

*"What? No! That's not true!"*

- Rhetorical exclamations.

Exclamations help express strong emotions, such as joy, admiration, or surprise. For example:

*"Oh, that's just great!"*

*"Wow! This is incredible!"*

- Using the conditional mood (subjunctive mood).



The conditional is used when Ellen is fantasizing or ironic about what could happen. It adds a sarcastic or ironic touch to a joke or comment. For example:

*"If I had known this before, I definitely would not have gone to this event!"*

- Dialogic constructions.

In the dialogue, Ellen often uses questions and answers to herself to make the conversation livelier and more emotional. She can ask questions and immediately give an answer, which makes her speeches more dynamic. For example:

*"Why did I do that? Well, because it was crazy fun!"*

- Ellipsis (omission of part of a sentence).

Ellipsis creates the effect of casualness by omitting obvious parts of a sentence, leaving it up to the audience to guess. This increases interest and makes the language more interactive. For example:

*"And here he is... well, you know!"*

*"It's just... I don't even know what to say."*

- Antithesis.

Contrasting two concepts in the same sentence is often used by Ellen for comedic effect or to express sarcasm. For example:

*"He's so serious, but he laughs every two minutes!"*

- Use of active and passive state.

Alternating between active and passive also enhances the emotional expression depending on what Ellen wants to emphasize. For example:

*"I did it!"*

*"It was done so quickly that I didn't even blink an eye!"*

- Displacement of time frames.

The transition between the past and the present gives the language liveliness and makes the stories more dynamic, creating the effect of presence. For example:

*"So, we're going to a restaurant, and he's like, 'No, I'm not going!'"*

- Diminutive and affectionate forms.

To create a friendly and relaxed atmosphere, Ellen can use diminutives that add humor or express affection. For example:

*"My tiny project turned out to be much bigger than I thought!"*

To conclude, Ellen uses a variety of grammatical devices to make her show dynamic, emotionally charged, and interactive. Thanks to grammatical techniques, her speech becomes closer to the audience, emphasizing key points and creating the effect of spontaneity and liveliness.

### Conclusions to Chapter 3

As a result of our research, the following means of emotional expression in Ellen's talk show were found:

1. Phonetic means: intonation, pauses, speech rate, loudness, laughter and shouts.
2. Lexical means: colloquialisms and colloquial vocabulary; humorous statements and jokes; hyperbole; euphemisms; irony and sarcasm; repetition and emphasis; popular phrases (phraseologisms); appeal to the audience.
3. Grammatical means: rhetorical questions; exclamations and exclamatory sentences; inversion; repetition; incomplete sentences; playing with grammatical tenses; ironic designs; elliptical sentences; interrogative constructions; changing the order of words; use of short sentences; rhetorical exclamations; using the conditional mood (subjunctive mood); dialogic constructions; ellipsis; antithesis; displacement of time frames; diminutive and affectionate forms.

The listed means of emotional expression were actively used in Ellen's talk show.

## GENERAL CONCLUSIONS

The study of discursive emotions sheds fresh light on the intricate relationships that exist between human emotions and the communication environment. Emotions created during discussion are complicated and reflect the individual's ideas, emotions, and perceptions.

Emotional discourse is a strong rhetorical and narrative tactic that use language to generate and communicate emotional feelings. These sentiments are communicated through a complicated system that incorporates verbal and nonverbal clues as well as physiological reactions to reflect various emotional states.

Understanding emotional discourse is especially important when examining discussion programs that have evolved from radio to current television formats. These performances provide a unique blend of debate and entertainment that defies categorization and goes beyond conventional norms of knowledge and communications. Talk shows, because of their hybrid character, create a dynamic interaction between hosts, guests, and viewers that is influenced by institutional frameworks and situational variables.

Emotions play an important role in talk show communication because they stimulate discourse and audience engagement. The emotional landscape observed in these shows is created by the presenters' and guests' carefully controlled expressions of sentiments in the studio setting, which are frequently altered by their own thoughts.

This variety of emotions includes expressions of enthusiasm and thankfulness as well as fear, loss, and self-doubt, all of which contribute to the program's overall mood and tone. Both verbal and nonverbal clues, such as interjections, emotional language, expressive speech actions, emotional metaphors, intonation, body language, gestures, laughing, and applause, are essential for conveying and increasing communication.

## РЕЗЮМЕ

Дослідження на тему «Дискурсійні емоції в сучасному медійному дискурсі» присвячено аналізу поняття дискурсивні емоції, а також їх функціонування у сучасному медійному дискурсі. Магістерська робота складається зі вступу, трьох розділів, загальних висновків, резюме, списку використаної літератури та списку ілюстративного матеріалу.

Розділ 1 «Наукові підходи до вивчення емоційної складової в сучасному медіадискурсі» – теоретичний. У ньому розглядається емотивний компонент як предмет філологічних досліджень та ключові особливості сучасного медіадискурсу.

Розділ 2 «Прагматика емоцій у сучасному англійському медіадискурсі» є аналітичним. У ньому представлено особливостей емотивного компоненту у сучасному медіадискурсі та розглянуті дискурсивні емоції в сучасному медіадискурсі.

Розділ 3 «Засоби вираження емотивності в сучасному медіадискурсі» є практичним. Тут представлено практичне дослідження фонетичних, лексичних, а також граматичних засобів вираження емотивності в сучасному медіадискурсі.

**Ключові слова:** *емотивність, емоція, медіадискурс, прагматика, емоційна прагматика.*

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