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Master's Thesis

Verbal and Nonverbal Means of Emotional Manipulation in Interpersonal Communication: A Study of Contemporary English TV Series

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CONTENTS

INTRODUCTION

In the life of a modern person, communication is a powerful tool of influence that can change people's attitude to each other, motivate them to action, ensures the establishment and development of interpersonal relationships. It occupies a significant place in everyday and professional life and is considered a separate type of activity. Communication features are determined by a wide range of factors, in particular, the communicator's affiliation with a certain social group, culture, etc.

A multifaceted communication involves the use of various verbal and nonverbal means, awareness of which allows us to identify the psychological features and to take into account the relevant qualities of the partner, thus influencing the outcome of the interaction.

Human communication can be divided into direct and indirect types. Direct expression of human thoughts and requests is standard and typical, but it is not always used in the course of communication. Due to the psychological characteristics of a person as a speaker and participant of the communication process, the communication itself can take hidden forms, when the true motivation and goals of the speaker are not expressed directly, but through hidden, manipulative forms of communication.

Manipulation is an integral part of the social life. Although manipulation is usually referred to as a means of political, media or other types of communication, manipulative behavior is inherent in human behavior at the everyday level as well. Manipulation as a type of communication is a multicomponent unity, the peculiarity of which is determined by the dualistic opposition of the channels of information transmission.

Manipulation as a form of human communicative behaviour can be realized through the use of both verbal and nonverbal means. In this case, non-verbal communication, as a rule, contains much more hidden features that have a

powerful potential for expression of manipulative intentions than the more obvious verbal component of communication.

The problem of communicative manipulation is the object of scientific research of such domestic and foreign scholarsasA. V. Antonova (Antonova, 2010),S. A.Vinogradova (Vinogradova, 2010), A. A.Danilova (Danilova, 2011), E.L.Docenko (Docenko, 1997),V. R.Ekshmidt (Ekshmidt, 2015), Yu.M.Ivanova (Ivanova, 2003), O. S.Issers (Issers, 2008),V. V.Kozlova (Kozlova, 2014),O. A.Lukasevych (Lukasevych, 2017),K. V.Mashanova (Mashanova, 2015), P. B.Parshin (Parshin, 2000), O. O.Selivanova (Selivanova, 2012),I. A.Sternin (Sternin, 2001), E. F.Tarasov (Tarasov, 1990),V. P.Shejnov(Shejnov, 2006), etc.

Most researchers study manipulation as a characteristic feature of politicians' speech, as well as a tool used in the media. Instead, daily manifestations of manipulative behavior and linguistic / extralinguistic means of its expression have become the object of scientific research much less frequently. This necessitates the study of verbal and non-verbal means of emotional manipulation in interpersonal communication in the context of studying the contemporary English TV series ("Friends").

The object of the study is the emotional manipulation as a characteristic feature of everyday interpersonal communication.

The subject of the study is the verbal and non-verbal means of emotional manipulation in interpersonal communication reflected in the contemporary American TV series.

The object and subject of the study define **the purpose** of this work – the analysis of the verbal and non-verbal means of emotional manipulation in interpersonal communication in the context of the contemporary English TV series ("*Friends*").

This purpose determines the need for consistent solution to the following **tasks**:

1) to consider the manipulation as a subject of linguistic research;
2) to identify verbal and non-verbal types of manipulation;

3) to describe emotions and their types in the context of manipulation;

4) to analyses phonetic, lexical and syntactic levels of emotional manipulation in interpersonal verbal communication;

5) to study extralinguistic, optical-kinetic, proxemic and spatial means of emotional manipulation in the interpersonal communication.

The tasks of the research are solved by means of the following **research methods**: the method of description, systematization and classification; contextual semantic analysis; componential analysis, and linguostylistic analysis.

The material of the study is the American TV series "*Friend*s" (1994-2004).

The scientific and practical value of the study. The conclusions made in the work can be included in the lecture course on Lexicology, Stylistics of theEnglish language, as well as the practical classes in English. The obtained results of the research can also be used for further study of the verbal and non-verbal means of emotional manipulation interpersonal communication, as well as can become the material for writing students' research papers (essays, term papers, dissertations, etc.).

The structure of the work is determined by its purpose and objectives. The work consists of an introduction, three chapters, conclusions, and a list of references.

CHAPTER 1
THEORETICAL ASPECTS OF THE VERBAL AND NON-VERBAL MEANS OF EMOTIONAL MANIPULATION IN INTERPERSONAL COMMUNICATION STUDY

1.1. Manipulation as a subject of linguistic research

The mankind has been interested in the problem of manipulation since the emergence of communication as a social component of interpersonal interaction. The definition and attitude to this phenomenon has been constantly changing in accordance with historical preconditions, which undoubtedly formed the ethical position of researchers and left an imprint on the perception of manipulation.

Nowadays, insufficient study of the problem of manipulative influences and the polarity of the positions of scientists on the assessment of manipulation is reflected in the lack of consensus in defining the term "manipulation".

The term "*manipulation*" comes from the Latin term "*manipulus*", which has two meanings "handful", "to fill the handful" and "small group". In the first sense, this term is used as a reference to objects with special intentions and purposes, as a manual control. The meaning of the term "manipulation as a small group" in ancient times referred to a detachment of soldiers –a "manipula" who unquestioningly obeys all orders of commanders (Lukasevych 2017: 114).

The term "manipulation" is used in many meanings. In medicine, it means examination of a patient by palpation or medical procedures. In the technical sciences "manipulation" means skillful actions with devices, the movement of which is carried out with the help of hands.

The Oxford Dictionary defines manipulation as (The Oxford Dictionary):

1) (disapproving) to control or influence someone or something, often in a dishonest way so that they do not realize it manipulates somebody/something;

2) manipulate somebody into something/into doing something;

3) manipulate something to control or use something in a skillful way to manipulate the gears and levers of a machine;

4) manipulate something (technology) to move a person's bones or joints into the correct position.

Thus, it is an act of influencing people or managing them or things, especially with a derogatory connotation, such as covert management or processing.

The psychological dictionary of B. Meshchryakovand V. Zinchenko reveals the origin of the term "manipulation" (Meshcheryakov and Zinchenko 2009: 245):

1. Manual operation, manual action, demonstration of focus based on dexterity of hands.

2. Fraud, deception.

3. Communicative influence, which leads to the actualization of the object of influence of certain motivational states (and at the same time, feelings, attitudes, stereotypes) that motivate the person to certain behavior, which is desired (beneficial) for the subject of influence, while it is not assumed that it must necessarily be unfavorable for the subject of influence.

Manipulation is a very common phenomenon: almost anyone, to a certain degree, is a "manipulator", as constantly manipulating others and, at the same time, securely involved in the net of manipulations of other people. Thus, the scientists state that manipulation is:

1) intentional and covert motivation of another person to experience certain states, making decisions and performing actions necessary for the initiator to achieve their own goals (O. Sidorenko) (Sidorenko 2007: 49);

2) form of spiritual influence, hidden domination, management of people, carried out by non-violent means (S. Bessonov) (Bessonov 2004: 110);

3) a type of psychological influence, the masterful execution of which leads to a hidden motivation of another person's intentions that do not coincide with his actual desires (O. Dotsenko) (Docenko 1997: 59);

4) hidden coercion, programming of thoughts, intentions, feelings, attitudes, attitudes, behavior (G. Schiller).

The philosophical understanding of the problem of manipulating the consciousness of the individual began by ancient philosophers. Thus, according to Plato, manipulation is a unique phenomenon that allows to conquer the will, to inspire a person a certain way of thinking, to direct a person to take concrete action.

In the times of Renaissance, the manipulation was an attribute of politics in the form of "Machiavellianism". N. Machiavelli created a series of manipulative rules, the main principle of which was the use of altered perception through flexible and long-term techniques. According to the philosopher, the appearance of aspirations, the inability to expose dishonest intentions are the main principles of effective manipulation (Stretern 2006: 16).

According to E. Shostrom, manipulativeness is an attribute of interpersonal relations, which are formed under the influence of market mechanisms of modern society, i.e. force people to be indifferent to each other. Among the reasons for manipulation, the author calls the inability of people to fully understand and respect other people(Shostrom 2008: 54).

The science of speech manipulation is the science that studies the impact on a person through verbal and non-verbal means of speech to achieve the goals set by the speaker (Sternin, 2001, p. 27).Manipulation is closely related to the concept of influence. Influence is an ambiguous and diverse concept, and can be realized in different spheres of life, but if we are talking about the influence in the process of interaction of social actors, then such influence is called psychological.

E. V. Sidorenko defines psychological influence as a purposeful influence on the mental state, feelings, thoughts and actions of a person through verbal, paralingual or nonverbal psychological means (Sidorenko 2007: 123).Speech influence is one of the types of socio-psychological influence and in a broad sense means speech communication in terms of its purposefulness.

The same as the problem manipulation, the problem of speech influence is not new in linguistics, as well as in a number of other humanities, such as logic, philosophy, rhetoric. Research on this issue began in antiquity, in particular, a significant contribution to it was made by ancient Greek rhetoric, because the art of oratory included the influence on the audience.

The influence of language on the perception of reality was considered by F. Bacon in his work "The New Organon". He argued that due to the fact that language does not fully reflect the phenomena of reality, there are individual interpretations of a situation, and this leads to a distortion of reality in human perception (Sidorenko 2007: 124). J. Locke also dealt with this question, thus in his work "The Experience of the Human Mind" he proposes the theory of "abuse of words", in which he classifies such abuses according to their sources. This, the modern linguistic studies of the phenomenon of distortion of truth originate from the J. Locke's studies.

For a long time, science believed that the main function of language is to transmit information about the world. However, at the present stage of development of linguistics, the ideas of scientists on the functions of language have changed and the impact on other people is considered the main purpose of the word. Thus, language can have an important impact on what people believe and what they will do.

The transmission of voice messages is never the ultimate goal of communication, as this transmission is always only a means to achieve other goals, the ultimate purpose of which is managing the activities of the interlocutor. The idea of the subordination of language to the tasks of the activity in the structure of which it unfolds, appears in most theoretical and experimental studies of language influence in our country and abroad. Thus, it comes not only about the expression of a certain opinion, but also about the exertion a certain influence on others.

After the separation of speech influence as a scientific term in 1970, the development of this concept and the formation of the terminological apparatus is

constantly evolving and undergoing transformations. In this regard, most scientists working on this problem offer their own definition of the term.

For the initial description of language influence, an important concept is the definition of language activity, marked by A. A. Leontiev as the expression behind the speech of mental content, taking into account all the objective and subjective factors that determine the behaviour of native speakers and fully determine the attitude of the subject to reality (Leontev 1969: 18).

According to A. A. Leontiev (Leontev 1969), speech influence is a speech action directed at an object that has illocutionary power, where illocutionary power means the function of expression, as well as a way to achieve the communicative goal of the sender of the message. Extralinguistic reality and external conditions of communication can be considered as objective factors, and the interaction of pictures of the world of the addressee and the recipient belongs to subjective, except purely linguistic factors.

Speech influence, according to Y. M.Ivanova, is a way to change the intentional sphere of the inner world of a person by modifying individual fragments of the structure of the person's knowledge (Ivanova 2003: 5). I. A.Sternin defines speech influence as the influence on a person by means of speech, which aims to persuade him / her to consciously take a certain point of view or decision to take some action, transfer information, etc. (Sternin 2001: 56).

O. A. Selivanova notes that communicative influence is a speech action of the addressee, which is guided by the target setting of speech communication and discursive practice of communication, which is aimed at changing thinking, mental state of the addressee, his / her assessment of any phenomenon regardless of the type of communicative interaction (Selivanova 2012: 226).

O. Issers rightly remarks that the phenomenon of speech influence is connected, first of all, with the target setting of the speaker – the subject of speech influence. To be a subject of speech influence means to regulate the activity of the interlocutor (not only physical, but also intellectual) (Issers 2008: 21). I. A. Sternin considers three parts of the theory of speech influence: rhetoric aimed at

influencing public speech; influence in interpersonal communication and in the conditions of mass communication (in advertising, public relations, mass media, etc.)(Sternin 2001: 56).

Speech influence in a broad sense is any speech communication, taken in terms of its purposefulness. It is a verbal communication described from the position of one of the communicators, when he / she considers him/herself as a subject of influence, and considers the interlocutor as an object. With the help of the language we can encourage another person to start, change, finish any activity or create / provoke a person's willingness to carry out a particular activity when necessary.

This implies the motivation for direct appropriate verbal or nonverbal action, as well as indirect influence aimed at forming the listener's certain emotions, attitudes, assessments, attitudes necessary for the sender of the language. Subsequently, these settings should lead to the organization of such behavior of the listener, which is expected by the sender, the author of the statement. Influencing a person, we seek to provoke his / her behavior in the direction we need, to find weaknesses in the system of his / her activities and influence them (Tarasov 1990: 5).

Scientists have studied speech influence in the ratio of rational and emotional-subjective aspects in the linguistic-communicative process of influence of one subject on another, respectively, in modern linguistics there are two concepts – persuasiveness and suggestiveness. Persuasiveness (from the Latin "*persuadere*"– to persuade) is interpreted by linguists in different ways. In the first case, persuasiveness is identified with the speaker's objective assessment of authenticity or inaccuracy, expression of confidence or uncertainty in the message, or as the author's reflection on his / her or someone else's message from the standpoint of authenticity or inaccuracy of message information (Shelestyuk 2008: 172).

In the second case, persuasiveness is interpreted as a set of techniques and tools aimed at strengthening the arguments. E. V. Shelestyuk (Shelestyuk 2008)

considers persuasiveness as a subcategory of argumentation, which involves the use of additional rhetorical and sophistic techniques and tools that promote persuasion. V. E. Chernyavska considers persuasiveness as the influence of the author of an oral or written message on the addressee in order to persuade him / her, encourage to perform or not to perform certain actions (Chernyavskaya 2006: 24).

A communicative situation can be called persuasive if the author produces a statement, the purpose of which is to provoke a certain behavior of the recipient (or group of recipients) or to influence his / her views. The main linguopragmatic functions of persuasiveness include, firstly, the influence of language on the consciousness of the addressee, his / her worldview, ideas, and secondly, motivating him / her to certain actions, changing the behavior of the recipient in the right direction for the speaker.

Suggestion (from the Latin "*suggerere*" – to suggest) is defined as a kind of manipulative influence on the subconscious, emotions and feelings of a person, which indirectly provide influence on the mind, will, behavior (Danilova 2011: 43). The suggester tries to put the recipient in a certain state and encourage certain actions.

M. R. Zheltukhina believes that the suggestive speech influence is an integral component of the communicative act, which consists in changing the configurations of standard and individual mental schemes under the influence of text information. The stability of these changes can be different: minimal, when the cognitive system of the addressee quickly returns to its original state, and maximum, when the changes that occurred in the structure of mental circuits persist for a long time, influencing the behavior of the addressee (Zheltuhina 2003: 21).

Suggestiveness as a suggestion, excluding the rational principle, is based on the sensory-associative component of consciousness, which is significantly different from the persuasive influence. Persuasive influence can be considered

successful if the recipient has mastered the goals, intentions, meaning of the message, being in an atmosphere of truly conscious freedom of choice.

Depending on the sphere of mental activity that participates and dominates in the process of communication, there are two types of speech manipulation: rational and emotional. In attempts to influence the behavior of the interlocutor, the speaker can influence his / her rational sphere. To do this, the speaker uses convincing facts and arguments that affect people's consciousness.

The purpose of emotional manipulation is to express the emotions of the speaker and acquire the appropriate emotional response of the listener, which will lead to changes in his/ her behavior. Among the emotional manipulation are:

– direct (i.e. realized through the initial appeal to the rational side of the listener);

– indirect (i.e. realized by creating imagery, error in logical thinking) (Kozlova 2014).

Depending on the nature of the speaker-listener interaction, the manipulation can be direct (i.e. the subject (speaker) openly declares its demands to the object (listener) of manipulation) or indirect (i.e. directed to the environment, not the object).

According to the speech act, manipulations can be intentional or unintentional. In the case of intentional linguistic manipulation, the subject is directed to a specific result by the object of manipulation. Unintentional language manipulation is involuntary because the subject is not aimed at achieving results from the listener.

According to the type of speech act, manipulation can be:

– social (socially uninformative speech acts with clichés in the form of greetings, oaths, prayers);

– volitional (speech acts, which are accompanied by the will of the speaker in the form of orders, requests, refusals, advice, etc.);

‒ information-evaluation (speech acts that establish public morality, legal interpersonal emotional relations in the form of condemnation, praise, accusations, insults, threats).

According to the reaction of the addressee, the following types of linguistic manipulation are distinguished:

1) evaluative (change of speaker-listener attitude);

2) emotional (formation of the general emotional mood);

3) rational (reconstruction of the categorical structure of personality consciousness, introduction of new categories).

Depending on the purposefulness of communicative actions of the speaker as a subject of influence in order to achieve certain changes in the behavior or thoughts of listeners as objects of influence, there are three types of speech manipulation:

1) rationally informative;

2) moral and volitional;

3) moral and emotional.

Since this paper considers the emotional impact, we will pay more attention to this type of linguistic manipulation. Emotional manipulation is the speech actions of the addresser, which he / she directs to the emotional sphere of the addressee, with the aim of achieving changes in his / her value orientation. This type of influence is aimed at evoking and maintaining such addressee's emotional state that is favorable for the addresser to take the necessary position on an issue, agreement with the proposed point of view, the desire to act in a certain way. Emotional manipulation is realized in the process of speech interaction through verbal and nonverbal expression of the addressee's attitude to various aspects of the object of evaluation (Kozlova 2014: 199).

Each type of linguistic manipulation can help regulate the activity of the interlocutor and change his behavior (Docenko 1997: 45). Linguistic manipulation is based on mechanisms that force the listener to perceive verbal messages uncritically and contribute to the creation of illusions and misconceptions that

affect the emotions of the addressee and force him / her to perform actions beneficial to the speaker.

In order to investigate the nature of manipulative influence in language, we must turn to the origins of defining the essence of manipulation proposed by J. Searle in his theory of indirect speech acts. According to G. G. Clark and T. B. Carlson, a speaker can perform not only a direct illocutionary act against the same addressee, but also an indirect one, which J. Searle defines as one that is carried out indirectly through the implementation of another illocutionary act. That means that the propositional content of the statement does not formally coincide with the intention of the speaker.

In a manipulative speech act, the key point for the addressee is to hide the actual intentions, motives, goals, to make sure that the recipient does not even guess about them. It is then that we can talk about manipulation (Searle 1986: 198).

The purpose of any word is to influence the interlocutor. The task of speech influence is to use speech to change the behavior or opinion of the interlocutor in the direction required by the speaker. This task, according to I. A. Sternin, can be performed using a number of ways to influence communication: proof, persuasion, whining, suggestion, request, order, coercion (Sternin 2001).

The manipulator can deliberately bring the "victim" to the desired mental state, using: impatience, self-doubt, vanity, concentration, compassion, depression, confusion, indecision, euphoria, gambling, greed, boasting, individual psychological characteristics and standards, patterns of behavior, stereotypes of perception and behavior, etc. The manipulation using the emotions of love, fear, insecurity, guilt, pride, pity is also used in the practice of everyday communication.

One of the important aspects of speech action is that it is carried out with the help of orally offered information. In a written text, it is easier for the reader to recognize the influence it has, because the text is always at the reader's disposal, and it is possible to return to the information to reflect on it. This cannot be done with oral information. It takes time to grasp the meaning of each word in context,

to think while listening to a sequence of oral messages, and it is often lacking. Therefore, if certain words are intentionally emphasized and the language is well structured for a specific purpose, oral information can have a much greater impact than written information.

Speech influence has two aspects of implementation – verbal and nonverbal. Thus, verbal speech influence is a communicative action that is carried out by means of speech. The choice of language means for expression of thought, the content of speech, i.e. its meaning, the argumentation, the features of the placement of text elements, the use of speech techniques are relevant to verbal speech influence. As a result of this aspect of speech influence there is a subtext, which is a hidden content of the message, which is transmitted by the text indirectly (Sternin 2001: 57).

Non-verbal speech influence is an influence that is realized through non-verbal signals that accompany speech. Non-verbal influence can go beyond only speech, because it can be exclusively visual or physical. Non-verbal factors, accompanying speech, significantly supplement, enrich and correct it, add additional information to it. These factors must be considered in relation to speech. They perform the following functions:

- transfer of information to the interlocutor (intentional and unintentional);
- influence on the interlocutor (conscious and unconscious);
- influence on the speaker (self-influence), conscious and unconscious.

In the process of communication, verbal and nonverbal factors of speech influence are closely interrelated, but in their roles at different stages of the speech act there is some asymmetry. According to many linguists, in some cases nonverbal factors become fundamental, in addition, the number of nonverbal signals themselves is extremely large. In some cases, about 92% of the information that are received by interlocutors in the process of communication is nonverbal.

In general, the effectiveness of speech influence depends on whether the goal is achieved or not. Effective speech influence is an influence that enables the speaker to achieve his / her goal and maintain a harmonious relationship with the

interlocutor (communicative balance). In order for speech influence to be effective, it must meet certain conditions. I. A. Sternin identifies the following conditions necessary to achieve the effectiveness of speech influence in a particular act of communication:

1. Knowledge and observance by the communicant of the general laws of communication.

2. Compliance of the communicant with the rules of conflict-free communication.

3. Application of rules and methods of language influence.

4. A real opportunity to achieve the objective goal (Sternin 2001: 56).

Summarizing the above provisions, we can conclude that speech manipulation is the influence of one person on another person or group of people through speech and accompanying speech nonverbal means to achieve the goal of the speaker –to change the behavior of the recipient, his / her attitudes, intentions, ideas, assessments and etc. In the course of language interaction. Influence on the consciousness of the addressee, and then on his / her behavior involves the presence of the subject and object of influence, the impact on the motivational sphere of the addressee, the consequences of influence.

Speech influence as a phenomenon is an interconnection of cultural, social, linguistic and psychological components, and the essence of this phenomenon is to overcome the protective barrier of the addressee in the process of speech interaction in oral or written form, carried out using specially selected linguistic, paralinguistic and extralinguistic means.

This action is always due to the specific subject goals of the addressee and is aimed at the value, emotional and logical structures of the picture of the recipient's world. The purpose of linguistic influence is the restructuring of certain elements of the addressee's worldview, modification of his / her hierarchy of values, formation of motives for extralinguistic activity, as well as changes in behavior and emotional background.

1.2. Verbal and non-verbal means of manipulation

Language is known to consist of three components: phonological, syntactic and semantic. Manipulation, beginning at the phonological level, reaches its apogee at the semantic level, because it is the most "unstable" language level, because, according to K. Sornig, the meaning, i.e. the semantic volume of the word, is constantly changing: its volume expands or narrows, the intensity of the value increases or decreases, and all these changes occur to meet the requirements of a particular situation (Sornig 1975: 155).

In the case of studying any type and kind of speech influence from a linguistic point of view, there is a possibility of segmental analysis of this phenomenon depending on its levels. The description of means according to a certain level allows to consider a linguistic component of this phenomenon. This approach classifies the means of language influence according to their hierarchical position in the language system, although it should be remembered that language units are closely interconnected.

Having analyzed the works of such scientists as P. B. Parshin (Parshin 2000), I. A. Sternin (Sternin 2001), A. R. Luria (Luriya 1998), we can consider the following set of levels of speech influence: phonological, prosodic, somatic, lexical-semantic, morpho-syntactic and extralingual.

Let us consider in more detail the content of these levels. Thus, at the phonological level, the main factor influencing the recipient is the phonosemantic content of a text. Phonosemantics of the text is formed by the associative component of sounds and letters by which they are transmitted. The use of phonetic means is the prerogative of oral speech: intonation, timbre, voice emphasis, pauses are used. Usually phonetic tools of language manipulation are widely used in oral discourses (Mashanova, 2015, p. 58).

At the lexical-semantic level, the main means are lexical units. Due to the variety of lexical semantics, the choice of words is a universal tool through which a variety of influences are carried out. Despite the fact that the potential for

influence, depending on the context and intentions of the author can have any lexical unit, of particular importance in terms of influence are numerous figurative lexical items and stylistic figures. These include idioms, phraseological units, metaphors, comparisons, irony, hyperbole, lexical repetitions and other stylistic means.

Being the largest class, the means of speech influence at the lexical level allow their systematization on the basis of their symbolic properties – semantics, syntax and pragmatics. Accordingly, depending on the fact, what aspect of the lexical unit as a linguistic sign is involved in the implementation of speech influence, lexical means can be divided into three groups: lexical-semantic, lexical-syntactic and lexical-pragmatic (Gorina 2008: 9).

Nominalization is one of the lexical-semantic means– the transformation of a motivating construction with a verb into a verb noun. Nominalization is a common means of impersonating action. Metaphor and metonymy are often used as the stylistic means of influencing the listener of the reader.

Lexical and syntactic means of speech influence include periphrases and clarifications, which pursue one goal – to highlight a certain aspect of a multifaceted phenomenon (person, object, situation), to focus on one of its sides. Periphrasis allows to replace words, focusing on one characteristic of the object, or hide some of its aspects (Gorina 2008: 10).

The influence of lexical and pragmatic means is based mainly on the transfer of the author's attitude to the object. Lexical means widely use the possibilities of connotation, because the main function of connotation is the function of influence. Words with evaluative connotations make certain evaluations without their direct manifestation in the text, but are manifested in meaning. In the meaning of many lexical units there is an emotional component of meaning. With the help of the appropriate choice of lexical units with emotional connotation there is an appeal to the emotions of the addressee.

It should be noted that emotionality can be determined by the context. The category of emotionality is closely related to evaluation. Thus, words with

expressive connotations contribute to the manipulative influence of the text. Expression is such a property of the text or part of the text, which conveys the content with increased intensity, expressing the inner state of the speaker (Arnold 1991: 15).

Words with stylistic connotation are lexical units, the main meaning of which is supplemented by a stylistic component that characterizes the conditions of language, the sphere of language activity, social relations of participants, etc. The use of words and expressions belonging to the bookish or colloquial layers, against the background of predominantly neutral vocabulary of the message create a stylistic contrast and increase the expressiveness of the text. In addition, the author can achieve many effects: irony, even sarcasm, the introduction of the addressee in a certain environment, reducing the value of the phenomenon, etc.

The word can not only describe the situation, but also it can form this situation. All that is needed to do is to use new verbalization substitutions for already known situations. Then the same situation will be called differently from a linguistic point of view. Here are some examples of linguistic manipulative techniques: euphemisms, substitution of concepts, comparison in favor of the manipulator, rethinking, implanted evaluation, language fixation, implicatures, erroneous choice, rhetorical question, ambiguity, substitution of the subject of action, substitution of neutral and emotional concepts, reversibility of concepts, erroneous analogy, avoidance of negative particles "no" and "not", the illusion of choice, the use of suggestion techniques in speech manipulation (softness and strengthens of voice, richness of intonation, pauses, high tempo).

The morpho-syntactic level means the connection between the grammatical composition of speech aimed at the influencing the addressee. These include structural-grammatical means of speech as well as morpho-syntactic and syntactic means. These means of influence are deeply rooted in the context and more hidden than lexical and semantic units (Mashanova 2015: 58).

Functioning at the grammatical level, the means of speech influence use the possibilities of morphology and syntax: the choice of grammatical form, elliptical

language, figurative expression, features of communicative types of sentences, etc. With regard to morphological means, it is first necessary to note the use of the passive voice instead of the active voice. Its principle of action is similar to the lexical means of nominalization – to leave the responsible person (persons) "out of the frame" (Vinogradova 2010: 99).

Different syntactic means are another resource of language manipulation. Elliptical and parallel structures, as well as inversion and separation are the most common means of influence on the syntactic level. Thus, elliptical language (with the omission of some elements of expression) forces the reader to complete or supplement the sentences, and he / she to some extent becomes a co-author of the text, thus accepting the point of view of the real author.

In addition to the purely linguistic levels discussed above, there are other segments of speech influence that are related to extraverbal reality, but play an important role in the effectiveness of communication: it is prosodic, extralingual and somatic levels. Prosodic include melodiousness, tempo, pauses, pitch, intonation, timbre, articulation and rhythmic organization of the text. This level is directly related to the phonological level of influence and along with it is extremely important in the case of implicit influence – both in the perspective of the addressant and in the perspective of the addressee (Mashanova 2015: 59).

The extralinguistic level of influence includes gestures, facial expressions, choice of posture during the speech, as well as the extralingual context of the situation – the time and place of communication. The somatic (paralanguage) level is the passing of the hands, the peculiarities of the sender's gaze, the practice of special touches to the recipient, etc.

According to the classification of F. S. Batsevych (Bacevych 2004), for example, non-verbal means of communication are acoustic, optical, tactile-kinesthetic, olfactory, temporal. M. Argyle (Argyle 1972: 250-255) includes eight categories of signs in the nonverbal system:

1) bodily contact or touch;
2) physical proxemia;

3) position;

4) body posture;

5) gestures with palms, hands and head;

6) nodding a head;

7) facial expression;

8) eye movements and gaze.

M. Knapp (Knapp & Hall, 2004) combines non-verbal signs into the following groups: kinetic movements, physical characteristics, touch actions, paralanguage, proxemics. In addition, the author distinguishes two categories of non-verbal signs – these are artifacts and environmental signals.

Table 1 shows the most complete, in our opinion, classification of non-verbal means:

Table 1

The classification of non-verbal means

Acoustic		Optical		
Extralinguistics	*Prosody*	*Kinesics*	*Proxemics*	*Appearance*
pauses; cough; breath; laughter; weep.	rate of speech; tone; timbre; volume; manner of speech; method of articulation.	gestures; facial expressions; body posture; pace; eye contact.	distance between speakers; the impact of the territory; influence of orientation; distance; spatial placement of interlocutors.	physiognomy; body type and measurements; clothing; decorations; hairdo; makeup; items for personal use.

Written language is devoid of many non-verbal, additional means of expression and "has no means of gestures, facial expressions, intonation, pauses"

(Mihajlichenko 2009: 33). Written language is insufficiently informative, but the lack of paraverbal means of influence can be compensated by graphic and punctuation of the text.

Non-verbal manipulation is realized through body language in order to influence the consciousness of an individual or group of people to achieve the desired result. The nonverbal channel is the most powerful source of information in the structure of the communicative act. In fact, it is used to transmit basic information when communicating.

Interpersonal space also influences visual contact (eye contact). The most informative element of a person's appearance is the face. Therefore, visual contact is extremely important in non-verbal communication. Maintaining a visual contact helps the partner to feel the relationship. A look can regulate the conversation. When one of the participants in the dialogue ends talking, he / she looks at the interlocutor, waiting for the conversation to continue (Mova tila 2020).

A characteristic feature of facial expressions (expressive movements of facial muscles) is its versatility and specificity for the expression of different emotions. The interpretation of emotions is related to the dual nature of facial expressions. On the one hand, facial expressions are caused by innate factors of reflection of universal emotions on the face, such as horror, joy, pain.

Emotional experiences of a person can be defined from its pantomimics: gestures, poses, movements. Gestures, facial expressions, intonation help the person to focus the interlocutor, express the emotional attitude to the information that is conveyed. The set of gestures used by a person in communication is very diverse. The most common gestures are:

1) communicative gestures – replace speech in communication and can be used independently: greetings and goodbyes; threats, attention-grabbing, invitations, bans; affirmative, inquiring, denying, thankful; brutal and irritating;

2) emphasizing gestures – accompany human speech and enhance linguistic context;

3) modal gestures – expressive movements that mean assessment, attitude to the situation. These include gestures of insecurity, suffering, reflection, focus, despair, disgust, wonder, displeasure etc. (Maksymenko 2000: 79-81).

Thus, emotional manipulation has a number of means of implementation, which has been classified by language levels, as well as a number of implementation mechanisms. There are two ways of expressing emotions: verbal (using linguistic means) and non-verbal (facial expressions, gestures, mime, etc.) (Shahovskij 2008: 96).We must admit that the second way outweighs the first, because emotion is a short-lived feeling, and we often have difficulty trying to find the most accurate linguistic means of its expression.

1.3. Emotions and their types in the context of manipulation

Emotions and emotionality in general characterize a person at different levels of the mental organization and play an important role in the mental regulation of behavior and activities, largely determining the nature of human relations with the surrounding reality.

Emotions are a direct object of study of psychological science. In psychology, emotions are considered as a direct, temporary experience of some permanent feeling. Thus, emotion is not the feeling of love for music as a stable feature of a person, but a state of pleasure, admiration, which he experiences while listening to music at a concert. Emotions can be positive (joy, happiness, satisfaction) and negative (dissatisfaction, suffering, grief, fear, anger, hatred).Emotions can be considered in terms of whether they cause an active or passive state, increase or decrease human activity(Skrypchenko 2005: 219-220).

In linguistic studios emotional speech activity is interpreted as "linguistics of emotions", "emotiology". In particular, O. Filimonova introduces into scientific circulation the definition of "emotiology" as a field of research, presenting it as an interdisciplinary discipline that covers research on emotions in various fields of knowledge: psychology, philosophy, ethnology, etc. (Filimonova 2007: 7).Many

scientific researches of V. Shakhovskyi are devoted to "linguistics of emotions"(Shahovskij 2008: 5–7).

According to other scholars, emotion is an extralingual category, which is an integral component in the construction of speech and the formation of the tonal paradigm of the text (Ivanenko 2010: 7–8). Emotional tonality reflects the speaker's attitude to the object / subject of communication, revealing the emotional manifestations of three dimensions as biopsychosocial units: emotional tones, emotions and feelings (Ivanenko 2010: 4).

"Emotion" comes from the Latin "*emovere*" (translated as "excite", "excitement"), acting as one of the main regulators of the mental state of man, which forms creative thinking, axiological behavior and verbal reflection of the individual. In particular, E. Sapir put forward the idea of reflecting emotions in speech (Sapir 1921), and C. Kerbrat-Orrecchioni – the idea of the reflection of emotions by facial expressions, gestures, which is an organic manifestation of the inner worldview of man(Kerbrat-Orrecchioni 1998).

Indeed, the life of each individual is full of emotions, because they are the most important prerequisite for self-expression (Karpenko 1985: 409).There is a position, which argues that emotions are reproduced by a process where the brain evaluates information about the external and internal world.

According to I. Arnold, emotion arises as a result of the influence of a certain sequence of events described in the categories of perception and evaluation (Shydlovs'ka 2014: 293).

Individual emotional manifestations are characterized by such characteristics as emotional excitability, emotional impulsiveness and efficiency, emotional stability, strength, pace and rhythm of emotional reactions, emotional tone. I. A. Troilina identifies three areas in the emotional manifestations of personality (Troilina 1995: 65):

– organic life – affective and emotional sensuality; it includes elementary pleasures, dissatisfaction, which are mainly related to physiological needs;

− subject feelings – material interests; they are associated with the possession of certain objects, employment in certain activities and are manifested in the fascination with some objects, people, activities and aversion to others;

− generalized feelings of worldview – spiritual, moral needs; such feelings and needs are related to morality and human attitude to the world, people, social events, moral categories, values.

There are many classifications of emotions. Based on the semantic principle of classification of emotions, O. N. Luk divides emotions into 3 groups:

1) positive (bliss, joy and admiration, etc., a total of 44 emotions);

2) negative (sadness, despair, anger, etc., only 42 emotions);

3) sensory-neutral states (indifference, a state of calm contemplation, etc., only 4 emotions) (Luk, 1972, p. 12-13).

But this classification is considered inaccurate because, for example, such feelings as compassion, pity and remorse are attributed by the scientist to negative emotions, while feelings of malice and complacency to positive ones.

E. P. Ilyin, having analyzed 26 emotions, grouped them into 5 classes on a functional basis:

1) emotions of expectation and forecast (excitement, anxiety, fear, despair);

2) emotions of pleasure and joy;

3) emotions of frustration, resentment, annoyance, anger, insanity, sadness, boredom, nostalgia, grief;

4) communicative emotions (fun, embarrassment, shame, guilt, disgust);

5) intellectual "emotions", or affective-cognitive complexes (surprise, interest, sense of humor, emotion of conjecture, doubt) (Ylin, 2001).

Thus, we can assume that emotions are the unity of intellect and affect, short-term emotional state, and that the character of emotions is universal. But whether this universality extends only to people of the same nationality, or goes beyond it, remains a rather controversial question. Today there are two views on this issue:

1. Cultural-relativistic, which states that emotions are ethno specific and the ability to experience them depends on the type of culture, linguistic and ethnic affiliation of man.

2. Universal, whose proponents claim that emotions are universal and any emotion is open to human experience regardless of its nationality and cultural factors, and national-specific can only be the attitude to emotions.

V. I. Shakhovskyi emphasizes that "emotion" belongs to psychological categories, and in linguistics it is identified as "emotiveness". According to V. I. Shakhovskyi, emotiveness is an inherent property of language units to express emotions as a mental fact. This process is reproduced through social and individual emotional manifestations (Shahovskij 2008: 24).

Traditionally, the term "emotionality" belongs to the psychological category, and the term "emotiveness" belongs to the linguistics. There are also different interpretations of the term "emotiveness" in linguistics. In general, the category is correlated with emotional vocabulary and identified with the connotation as a whole or with any component of the connotation – emotionality (emotional component) and evaluation.

V. I. Shakhovskyi defines the linguistic category of emotiveness by the immanent property of language to express psychological (emotional) states and human experiences through certain units of language and speech – emotives (Shahovskij 2008).

Emotional self-expression is often directly related to language. This is possible because language is a universal sign system, which is heterogeneous in its structure and consists of linguistic and paralingual phenomena, which should also be considered as types of signs (Vansyackaya 1999: 6).

Ways to describe emotional states are extremely diverse, although they have a number of common features, and therefore can be systematized as three groups of means of representing emotions:

1) language means: nomination of emotions – in one way or another the nomination of any emotion must pass through linguistic means, and it can be both direct and indirect;

2) textual means:

– explanation of emotions: in some cases, the emotion needs to be deciphered. Duplicate emotional construction, context, landscape vocabulary, author's remarks can be used for this purpose. Thus, there is an emotionality, not concentrated in a single word, the meaning of which is interpreted depending on the intonation;

– author's story: in this case it is considered as a deep meaning, which is made out by a combination of means by which the author reveals emotions;

– hypercharacteristics of emotions: the author can resort to the matization of emotions by various means, these tools are characteristic, traditional for the presentation of this emotion or are an individual author's manifestation –this is a hypercharacteristic of emotion;

3) discursive means:

– non-verbal characterization of emotions: emotion can be transmitted through paralinguistic means that accompany and sometimes replace language activity;

– the emotional function of paralinguistic means is the ability to influence the emotions of the addressee, and the dominant means are facial expressions, gestures, body movements, representing the communicative subsystem, which simultaneously performs a communicative function;

– selection of the dominant means of representation of emotions: in this case, when transmitting the emotional state, preference is given to verbal or non-verbal means, which, in fact, may be a disclosure of the nature of the emotion itself (Adamchuk 1996: 8).

No matter how emotions are presented, the subclasses of words that convey them have some features that reflect the structure of the whole system of notation of emotional states: it is, first of all, a "positive" or "negative" evaluation that

characterizes the subclass. In addition, emotions can not only be directly named, but also described through the physical feelings or actions of the subject of emotions.

It should be noted that different layers of vocabulary have different potential in the implementation of emotions in language, and the meaning of linguistic signs is constituted either by concepts or direct emotional experiences that are not converted into concepts.

Therefore, it is necessary to distinguish emotive vocabulary, i.e. words that have emotional coloring or directly express emotions, based on the selection of which as a kind of lexical layer is their special function – the function of expressing emotional attitude to others, which becomes possible due to the specific meaning of these words (Zhegalina 2000: 4), and the vocabulary of emotions, represented by words, the subject-lexical meaning of which is the concept of emotions and which do not denote a direct feeling, but only a logical thought about it, i.e. the names themselves – signs of emotions (Asten 2000: 5).

Considering the role of emotions in speech manipulation, it should be noted that it is legitimate to speak about speech manipulation when it is from the many possible language means those that carry the shades of meaning and associations that the recipient needs in themselves that evoke the corresponding emotional response from the recipient. In a manipulative discourse, inevitable is the prevalence of ratings over facts, impact over information, emotional over rational.

The works of V. I. Shakhovskyi remains the main research in the field of emotional manipulation. It is this researcher who introduces the term "emotional manipulation" itself. V. I. Shakhovskyi considers a lie as the most striking example of emotional manipulation. Lie, undoubtedly, is connected with the emotional side of the language, and more precisely with the communicative side of emotionality. Lie as a means of manipulation can be found most often in political discourses, in the media, where the role of emotional manipulation plays an important role (Shahovskij 2008).

V. I. Shakhovskyi states that false statements are controlled by biological, social, religious, psychological, political, financial (economic) and many other factors. A large place among them is the emotional factor (Shahovskij 2008: 173).

Manipulative dialogue is understood as a dialogue carried out not for the purpose of informing, but for the purpose of influencing (Gorina 2008: 15). The speaker uses the power of the language to impose on the listener a certain idea of reality, attitude to it, an emotional reaction or intention that does not coincide with what the listener could form on his own.

A.A. Polyakova, exploring the features of speech manipulation in political discourse, argues that there is such a thing as "basic emotions" of a person. It is this group of emotions that forms the basis of the ethophysiological targets of manipulation of a mass recipient (Polyakova 2017). P.V. Simonov connects the emergence of emotions with the social and spiritual needs of human. For example, a scientist considers anxiety as a reaction to the inevitability of an undesirable effect (Simonov 1961: 154).

K. Vilyunas offers the functional classification of emotions. He divides the emotions into two groups according to functional characteristics in accordance with the regulation of human behavior: leading emotions and situational, where the leading signals of need, determining the direction of activity; while situational emotions arise as a result of activity, expressing the subject's attitude to this activity (Vilyunas, 1990, p. 98).

K. Izard considers each emotion separately, as a complex process, which is influenced by neurophysiological, neuromuscular and sensory-emotional aspects. K.Izard identifies emotions of joy, sadness, interest, surprise, anger, disgust, contempt, fear, shame and guilt basing on the following criteria:

− basic emotions have distinct and specific nerve substrates;

− the basic emotion manifests itself with the help of an expressive and specific configuration of muscle movements of the face (facial expressions);

− the basic emotion entails a distinct and specific experience that is recognized by a person;

− basic emotions arose as a result of evolutionary-biological processes;

− basic emotion has an organizing and motivating effect on a person, serves as his / her adaptation (Izard 2009: 187).

R. Plutchik's psycho-evolutionary theory was also recognized worldwide, in which he identifies basic emotions, the prototypes of which are eight basic adaptive human reactions. For example, the prototype of fear is a behavioral reaction of self-preservation, which is designed to ensure the avoidance of danger or harm. Emotion of anger arises on the basis of a behavioral reaction of destruction, designed to destroy the barrier that impedes the satisfaction of needs (Plutchik 1962: 4).

Emotions are hypothetical constructions based on the obvious phenomena of various classes, which can be observed in table 2:

Table 2

Classification of emotions by R. Plutchik (Plutchik 1962)

Stimulus event	Implied cognition	Experience	Behavior	Effect
A threat	"Danger"	Fear, horror	Escape	Self-preservation
Obstacle	"Enemy"	Anger rage	Assault, biting	Destruction
Potential partner	"Have"	Joy, ecstasy	Courtship,mating	Reproduction
Loss of a significant individual	"Abandonment"	Sadness, grief	Call for help and reunion	Reintegration
Group member	"Friend"	Acceptance, trust	Courtship, promotion	Affiliation
Disgusting object	"Poison"	Disgust, hate	Eruption, repulsion	Rejection

New territory	"What is there?"	Expectation	Inspection, organization	Study
Unexpected, new	"What is it?"	Surprise	Stop, alarm	Orientation

Manipulating emotions is a very effective mechanism for controlling the consciousness of a recipient. Often, it is the emotions of a person that compel him / her to perform certain actions and actions without logical reflection. We can conclude that basic emotions have signs of effective targets for manipulation: collectivity, universality, performing a simplified function in making decisions.

Conclusions to Chapter 1

The first chapter of the present paper focuses on the theoretical aspects of verbal and non-verbal ways of implementing emotional manipulation, as well as the concept and types of emotions.

Manipulation is studied in the chapter as a subject of linguistic research. It is determined that manipulation is an act of influencing people or managing them or things, especially with a derogatory connotation, such as covert management or processing.

Depending on the purposefulness of communicative actions of the speaker as a subject of influence in order to achieve certain changes in the behavior or thoughts of listeners as objects of influence, there are three types of speech manipulation, figured out in the course of study: rationally informative manipulation, moral and volitional manipulation, as well as moral and emotional manipulation.

Emotional manipulation is the speech actions of the addresser, which he / she directs to the emotional sphere of the addressee, with the aim of achieving changes in his / her value orientation. This type of influence is aimed at evoking and maintaining such addressee's emotional state that is favorable for the addresser to take the necessary position on an issue, agreement with the proposed point of view, the desire to act in a certain way.

In the first chapter the concept of speech influence is also considered, which allows realizing emotional manipulation during interpersonal communication. It is found out that the speech influence as a phenomenon is an interconnection of cultural, social, linguistic and psychological components, and the essence of this phenomenon is to overcome the protective barrier of the addressee in the process of speech interaction in oral or written form, carried out using specially selected linguistic, paralinguistic and extralinguistic means. This action is always due to the specific subject goals of the addressee and is aimed at the value, emotional and logical structures of the picture of the recipient's world. The purpose of linguistic

influence is the restructuring of certain elements of the addressee's worldview, modification of his / her hierarchy of values, formation of motives for an extralinguistic activity, as well as changes in behavior and emotional background.

The study of verbal and non-verbal means of manipulation showed that emotional manipulation has a number of means of implementation, which has been classified by language levels, as well as a number of implementation mechanisms. There are two ways of expressing emotions: verbal (using linguistic means) and non-verbal (facial expressions, gestures, mime, etc.).

The analysis of the emotions and their types in the context of manipulation helped us to define the concept of emotions and the classification of emotions. Negative and positive emotions, as well as the means of their representation at the verbal and non-verbal levels, are highlighted in the study. First of all, emotive vocabulary is highlighted, as well as manifestations of various emotional states of a person at a non-verbal level.

CHAPTER 2
THE STUDY OF VERBAL MEANS OF EMOTIONAL MANIPULATION IN INTERPERSONAL COMMUNICATIONIN THE AMERICAN SITCOM
FRIENDS

2.1. Phonetic level of emotional manipulation in interpersonal communication

The phonetic level is an important way of expressing emotional manipulation. Phonetic features of speech have a high potential for expressing emotions. In the context of the verbal level, we will consider the lexical-phonetic features of the characters' speech.

At the phonetic level animal imitation is widely used in order to create a humorous effect. This technique is based on the sounds made by the object of onomatopoeia, in this case by animals, and is used to associate with the subject as in the following example (the imitation of a frog, as a comparison of a surgical device with an animal): *Quack, quack...* This means demonstrates the emotional side of communication, as well as contributes to the impact on the audience.

Alliteration is also used as an emotional effect. For example, to depict a person's speech impediment, namely lisp. This technique is used in the text to create an image of the character, as well as the formation of the corresponding perception of the character by the environment:

I've heard schho much about all you guyschh! (Friends, 1994, S. 1, Ep. 3).

The following example of the use of alliteration has a similar potential. This example uses a series of words that begin with the same letter. This creates a phonetic effect and enhances the emotional impact on the listener:

So does he have a hump? A hump and a hairpiece   (Friends, 1994, S. 1, Ep. 1).

In the following example, alliteration is used as a means of mimicking another character. This creates not only a comic effect, but also forms an emotional

background of communication – it provokes others to disrespect the person whom they parody:

Monika: No. Not after what happened with Steve.

Chandler: What are you talking about? We love Schhteve! Schhteve was schhexy!.. Sorry (Friends, 1994, S. 1, Ep. 15).

The alliteration and repetition of sounds is used in the following example as a means of emotional manipulation:

Wh-why?! Why-why-why would it, why would it be weird? (Friends, 2000, S. 6, Ep. 3).

This phonetic technique is a means of mimicking, and also emphasizes the meaning of the word *"weird"* .As we can see, most phonetic means are a tool for creating a humorous effect in interpersonal communication.

The nature of laughter provides it with a property inherent in all tools of manipulation, namely, with the property of collectivity. To determine the manipulative nature of laughter, we turn to the research of A. V. Antonova (Antonova 2010).The researcher points out that laughter is an ancient metacommunicative signal from the arsenal of pre-speech communication, which means the absence of aggressive intentions. It is understandable to absolutely all members of the community.

Based on this, the planned perlocutionary effect of collective recipient laughter gives the producer-manipulator many advantages:

− joint laughter creates the effect of unity with the collective recipient, perceiving the producer as "friend";

− laughter does not allow the producer to be perceived as a carrier of aggressive intentions and deception, as it is an ancient signal of the desire to avoid conflict;

− joint laughter over the opponent strengthens the key opposition of the pre-election discourse "friends and foes", automatically including the producer in the zone of laughter as "friends" and excluding the opponent as incapable of sharing this laugh;

– laughter deprives the recipient of the ability to critically evaluate the actual information offered by the producer(Harris 1999: 346).

Thus, phonetic means as an element of the comic discourse can serve as a powerful tool for emotional manipulation. One of the means of manipulation at the phonetic level is a phonetic pun. It is based on the sound play of proper names, which is grounded on the fact that within the utterance a similar sound of the proper name is played, for example:

Joey: What do you think of the Abbey?

Chandler: It's great! They're thinking of changing the name.

Joey: To what?

Chandler: To "Put the Camera Away"!

Joey: Man, you are Westminster <u>Crabby</u>.

In this example, the play on words is formed on a similar sound of the words "*Abbey*" and "*crabby*". The use of such consonant words by the speaker creates, first of all, a humorous effect, because the word "*crabby*" means "*whiner*".

The second group of phonetic puns is based on the similar sounding of words that belong to the category of common names. This group is characterized by the fact that usually the pun involves two words in the utterance, which are similar in sound and belong to a variety of common names, for example:

Joe: Your "not a real date" is with Paul, the <u>wine</u> guy?

Phoebe: What does it mean? Does he sell it, drink it? Or he just complains a lot? (Friends, 1998, S. 4, Ep. 23).

In this example, the pun is formed not only on the basis of homophones, but also with the help of rhyme. In this example, the word "*wine*" is implicitly opposed to the word "*whine*". Both words are pronounced the same, but are spelled differently and have different meanings ("wine"–"complain, whine"), so they belong to homophones.

In the second example, the pair of words that form a pun, namely "*accept*" and "*except*" belong to paronyms, because they sound and are spelled almost the same, but have different meanings: in the first case, the word means "accept

something / someone", while in the second case the word belongs to the prepositions and means "instead":

Chandler: You've got to <u>accept</u> that.

Joey: <u>Except</u> what? (Friends, 1994, S. 1, Ep.15).

Thus, at the phonetic level of emotional manipulation, such means as alliteration, onomatopoeia, phonetic pun. Phonetic means are mainly a tool for creating a comic effect. They are used to cause laughter. Understanding the potential of comic phonetic techniques as a means of manipulation lies in the very manipulative function of laughter.

It is noteworthy that the comic effect serves as a means of masking aggression. Often phonetic alliterations and puns are used in interpersonal communication as a means of ridicule, mockery. They serve to make fun of another person. That is, to put him / her in an awkward position. Emotional manipulation in this case occurs with the use of emotions of shame, awkwardness in a person to whom such a parody is used. At the same time, this is not a direct manifestation of the opposition and aggression, but a hidden, passive one. Therefore, a person who uses such a manipulation often goes unpunished, because he /she broadcasts laughter as an ancient human marker of goodwill.

In addition, phonetic manipulation means can also serve as a positive marker of manipulation – they can really be used to create friendly communication, kindly irony, which helps to establish communication and adjust the behavior of the interlocutor.

Let us consider the frequency of use of such verbal means in the process of emotional manipulation in interpersonal communication. The work considers 12 examples of the use of phonetic means of emotional manipulation, namely: onomatopoeia–5 means (42%), alliteration –4 means (33%), phonetic pun– 3 means (25%).Thus, onomatopoeia is most often used, while a phonetic pun is the least common.
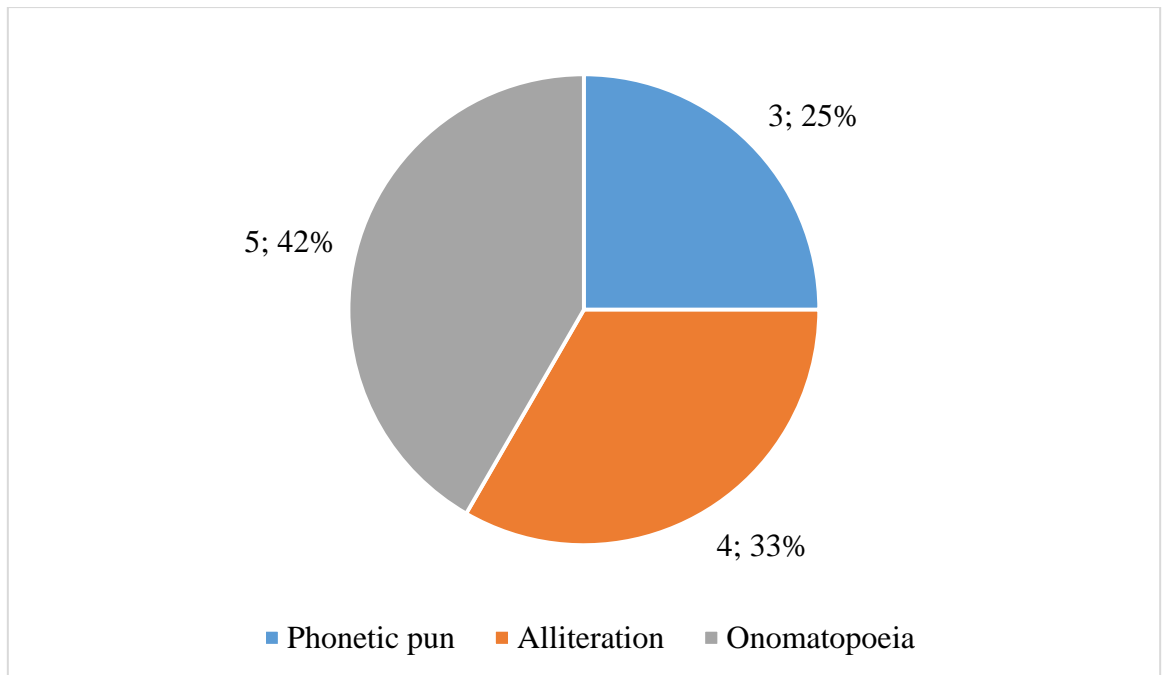
Fig.1.Frequency of using phonetic means of emotional manipulation

Although phonetic means are an important means of manipulation on an emotional level, most often the vocabulary has higher manipulative potential. Let us consider in more detail the lexical means of emotional manipulation.

2.2. Lexical and stylistic means of emotional manipulation in interpersonal communication

The lexical means of speech manipulation make up the widest and most frequently used area of speech manipulation means. Emotional manipulation in the "Friends" TV series under consideration is mainly carried out through humorous means. This is manifested at the lexical level as well.

One of the means of emotional manipulation through the use of humor is a lexical pun. The group of lexical puns includes different types of word play, which are based on play of words or their parts, on ambiguity and homonymy, based on different lexical categories, such as antonyms, terms, abbreviations, etc.(Tsykusheva 2009: 169).

For example, the following example uses a phraseological pun based on the phraseological unit "*to pass away*". The verb "*to pass*" in the expression means "*pass by*", although it is clear from the context that the characters are talking about the person's death, not about her ability to walk:

–What is going on? You know how the nurse said Nana had <u>passed</u>?

–What? She's not <u>passed</u>! She's present! She's back! What's going on? (Friends, 1994, S. 1, Ep. 8).

It is about the death of one of the patients in the hospital, however, the heroine Phoebe emotionally reacts to this news, she does not want to believe it and exclaims "*She's not passed! She's present!*". This play of words is aimed at causing the humorous effect based on the ambiguity of the word.

One of the most striking examples of using a phraseological pun in the TV series "Friends" is the episode when Joey had a dream in which he was in love with Monica. Friends notice Joey's strange behavior, but he hesitates to tell them about this dream:

Joey: All right! There is something. <u>I kinda had a dream</u>, but I don't want to talk about it.

Chandler: Whoa-whoa-whoa-whoa-whoa, what if Martin Luther King had said that? «<u>I kinda have a dream</u>! I don't want to talk about it» (Friends, 1998, S. 5, Ep. 16).

In this example, sustained expression is specific to American cultureis used. It refers to the most famous speech of Martin Luther King, leader of the African-American rights movement, entitled "I have a dream". The comic and manipulative effect of the pun consists in the opposition of two senses, the appearance of which is due to the ambiguity of the word "*dream*".

In this case, by using such a pun, an influence on a person is achieved – through ridicule, friends encourage Joey to tell his dream. Chandler uses manipulation on emotion of shame.

The following example also demonstrates the use of a lexical pun. The scene takes place in Monica's apartment – Chandler is sitting around waiting for an important phone call, while Ross and Phoebe solve the crossword puzzle:

Ross: Four letters: «Circle or hoop».

Chandler: Ring dammit, ring!

Ross: Thanks (Friends, 1994, S. 1, Ep. 20).

The comic effect of this situation is based on the polysemy of the English word "*ring*". In the first case, it is a noun that designates the ring as a figure, and in the other case it is used as a verb with the meaning "*call by phone*". On the basis of this, the effect of surprise is realized in the dialogue when Ross thanks Chandler, who actually addressed the phone. Thus, it becomes clear that the latter accidentally helped the Ross to guess the word in the crossword puzzle.

The following example of the use of lexical homonymy is observed in this passage:

Monica: Phoebe, do you think that your favorite animal <u>says</u> much about you?

Phoebe: What? You mean behind my back? (Friends, 2001, S. 7, Ep. 4).

Homonymy is based on the fact that the same word can take on different semantic meanings depending on the context in which it is used. The phenomenon of lexical homonymy can be manifested in the understanding of a word in a direct sense, while in fact it is used in an indirect sense, on the basis of which the humor effect arises.

Monica fails in her attempt to find out from her friend Phoebe her opinion that favorite animal can say something about a person, because Phoebe understands the verb "*say*" in the literal sense, thinking that the animal can say something about her behind her back. Such an interpretation gives rise to an emotion of surprise.

The antithesis in the following example is also used as a lexical means of manipulating emotions:

Emily: I <u>hate</u> you!!

Ross: And, I <u>love</u> you!! (Friends, 1999, S. 5, Ep. 1).

There is emotive vocabulary in this example, represented by the words "*hate*" and "*love*".The antithesis is expressed in the fact that the man responds to the accusation of hatred in a radically opposite way – he talks about love. Thus, he indirectly encourages a woman to make peace and stop quarrelling.

Names can also be used as lexical means of emotional influence, as in the following example:

Phoebe: Yeah, not in your case <u>Lovey Loverson</u> (Friends, 2000, S. 6, Ep. 3).

Phoebe calls her friend "*Lovey Loverson*", which includes in the name a specific characteristic of a person who often falls in love. Ross (a friend whom Phoebe calls that name) was divorced three times, and this fact causes the comic effect. If we consider this example in more detail, the specific last name can also be interpreted as author's occasionalism, since this lexical unit was invented by the speaker here and now from the word "*love*" and is based on the fact of Phoebe's awareness of her friend's divorces.

Such lexical means also uses hidden subtext, which involves the emotion of shame from the interlocutor. Thus, manipulation occurs when using the interlocutor's sense of guilt. The same emotional manipulative effect is applied in the following example, also with the use of the name. However, in this example the speaker uses not occasional but really existing, culturally-conditioned name of the cartoon character:

Carol: Marlon.

Ross: Marlon?!

Carol: If it's a boy, <u>Minnie</u> if it's a girl.

Ross: ...As in <u>Mouse</u>?

Carol: As in my grandmother.

Ross: Still, you- you say <u>Minnie</u>, you hear <u>Mouse</u>. Um, how about, um… how about Julia? (Friends, 1994, S. 1, Ep. 3).

The communicative situation develops when choosing a name for the child. In a dispute, the mention of such a variant of the name as Minnie for the child

leads to a comic effect, since it is a connotative name and is associated with a mouse from the cartoon. Moreover, the mention of such a name in the conversation also creates the effect of manipulating the emotion of shame – the speaker makes fun of the choice of the name and hints that it would be better to choose a different name. This strategy is confirmed by the words: *Um, how about, um… how about Julia?*

Another lexical-stylistic means of manipulation is periphrases. Quite often in the comedy we are considering the characters do not speak to each other by name, but replace it with a whole phrase, focusing on the features of the communicative situation.

It should be noted that Ross is quite fanatical (sometimes so much, that friends feel uneasy) about everything that concerns his work, for example:

Phoebe: Uh-oh. It's <u>Scary Scientist Man</u>.

Ross: Ok, Phoebe, this is it. In this briefcase I carry actual scientific facts. A brief case of facts, if you will. Some of these fossils are over 200 million years old (Friends, 1996, S. 2, Ep. 3).

Phoebe calls her friend "*Scary Scientist Man*", replacing his real name and focusing on his passion for science. Considering this technique, it can also be attributed to author's occasionalism, since such a name was given to a person here and now, at the time of speaking.

There also is another example of using this lexical means, different from the previous one:

All right, kids. Here's the deal. According to my client's will, he wants to leave all his earthly possessions to <u>the noisy girls in the apartment above mine</u> (Friends, 1996, S. 2, Ep. 3).

In this example, we can again observe a situation in which a person is not called by name, but is described by a whole phrase. Since the use of such a humorous technique in the comedy under study is mainly realized by rephrasing proper names, we can draw certain conclusions that the comic effect of using the periphrases occurs for several main reasons.

Firstly, it can be an intentional replacement of a name with a phrase in order to express the communication participant's relationship directly with the situation itself. Secondly, it can be an emphasis on features characteristic of a particular person. Thirdly, the use of a phrase instead of a name can be caused by ordinary ignorance of a person's name, as is the case in the last example.

Let us consider another example of the use of occasionalism as a means of manipulation. Occasionalism often has a form of a blending word. This method is characterized by the merging of full-valued words, which is often produced in the author's order, that is, such words are usually invented, created by the speaker here and now, for example:

Monica: Hi, Dad, what are you doing here?

Mr. Geller: Well, it's your mother's bridge night so I thought that I would come into the city for a little <u>Monicuddle.</u> (Friends, 1994, S. 1, Ep. 3).

In the given example, Monica's father puts in one word such words as "*Monica*" – daughter's name and "*cuddle*" – hug. Thus, it turns out "*Monicuddle*".

The comic effect is achieved by merging the semantics of words and the formation of a semantic unit that exactly fits the situation. Such an expression is also a means of manipulation, in particular, it is used to evoke an emotion of sympathy and affection. It also shows that the speaker wants to hug his daughter. Thus, the manipulation is to induce the listener to a certain action – in this case, to hugs.

At the lexical level, manipulation can also be expressed through abbreviations, for example:

God, it's gonna so weird like when I come home and you're not here. Y'know? No more Joey and Chan's. No more <u>J and C's</u>. "You wanna go over to Joey and Chandler's?" "Can't, it's not there" (Friends, 2000, S. 6, Ep. 2).

The phrase *J and C's* is built as an abbreviation and is used in a speech with the aim of influencing the interlocutor, namely, evoking his emotions of nostalgia and sadness, because with the moving to other place for living Joey will lose close

contact with his friends. The abbreviation gives a colloquial character to the expression, emphasizes the friendliness of the relations of the interlocutors.

In addition to the comic effect, that is most inherent in the text we are considering, the emotional manipulation can also be used in the context of serious communication. For example, Ross is outraged by Rachel's offer to make peace with him only if he takes responsibility for all the problems in their relationship. Each of them is absolutely sure that the partner is to blame for their break:

She wants me to take <u>responsibility</u> for everything that went <u>wrong</u>. She goes on five pages about how I was <u>unfaithful</u> to her. We were on a break! This breaking was not all my <u>fault</u>. She says: If you accept full responsibility, I can begin to trust you again (Friends, 1998, S. 4, Ep. 2).

In this passage Ross speaks emotionally and indignantly of a relationship problem and seeks to influence listeners, to force them to take his side and acknowledge the injustice of his girlfriend's opinion. To exert such an impact, Ross uses emotionally colored and evaluative words in his speech that do not directly express his emotional state, but have an expressive function – *responsibility, wrong, unfaithful, fault*.

Giving an assessment of the situation, the speaker creates the corresponding impression of the audience. He expresses his position and colors it in those emotions that he experiences himself. Thus, Ross conveys his emotional state to the audience and encourages them to also be indignant with the situation.

Ross, a talented scientist who is successfully moving up the career ladder, is extremely categorical and self-confident in relation to Phoebe when she doubted the consistency of the theory of evolution. In such a communicative situation, the speaker seeks to convince his interlocutor that he is right, to cause Phoebe to feel an emotion of remorse, to force her to admit her mistake:

Ross: Without <u>evolution</u> how do you explain <u>opposable thumbs</u>? (Friends, 1996, S. 2, Ep. 3).

To achieve such an effect, Ross uses terminology (*evolution, opposable thumbs*), showing that he has better knowledge of the information, and therefore he

is right. Although terminology is a means of rational perception of the world, in this case, Ross also uses it in the context of emotional impact, since the very use of terms that his interlocutor obviously does not know creates a certain emotional effect. In particular, Phoebe must feel awkward and insecure, admit that she knows less than Ross, and therefore she cannot win the argument.

However, Phoebe herself does not agree with this state of things. She taunts Ross's self-confidence and also seeks to arouse the Ross's emotion of bewilderment, using terms and emotionally conditioned evaluative vocabulary in her speech:

What is this <u>obsessive</u> need to make everybody agree with you? Maybe it's time you put Ross under the microscope (Friends, 1996, S. 2, Ep. 3).

The speaker uses the word *obsessive* to describe Ross's behavior, as she wants Ross to see himself from the side and understand that his behavior in this case is wrong. The expression "*put Ross under the microscope*" has an ironic stylistic nature. since Ross flaunts his scientific competence so much, Phoebe suggests making him an object of scientific study in order to understand why it is so important for him to win in this dispute.

Phoebe also uses the evaluative and emotive word *arrogant* and adverb-intensifier *unbelievably* to shame her interlocutor. The word *tiny* also has the evaluative nature, and it also creates the effect of an antithesis – Ross's excessively hyped conceit is contrasted with the tiny possibility that he is actually wrong:

Are you telling me that you are so <u>unbelievably arrogant</u> that you can't admit that there's a <u>tiny</u> possibility that you could be wrong about this?(Friends, 1996, S. 2, Ep. 3).

The following example also uses a phrasal verb with a negative evaluative meaning (*barge in*), as well as a culturally conditioned lexeme (*privacy*):

You <u>barge in</u> here and you don't knock? You don't have respect for <u>privacy</u>! (Friends, 1994, S. 1, Ep. 13).

Privacy is a very important part of American culture and an important value to Americans. Therefore, its violation is considered very rude behavior, as indicated by the speaker.
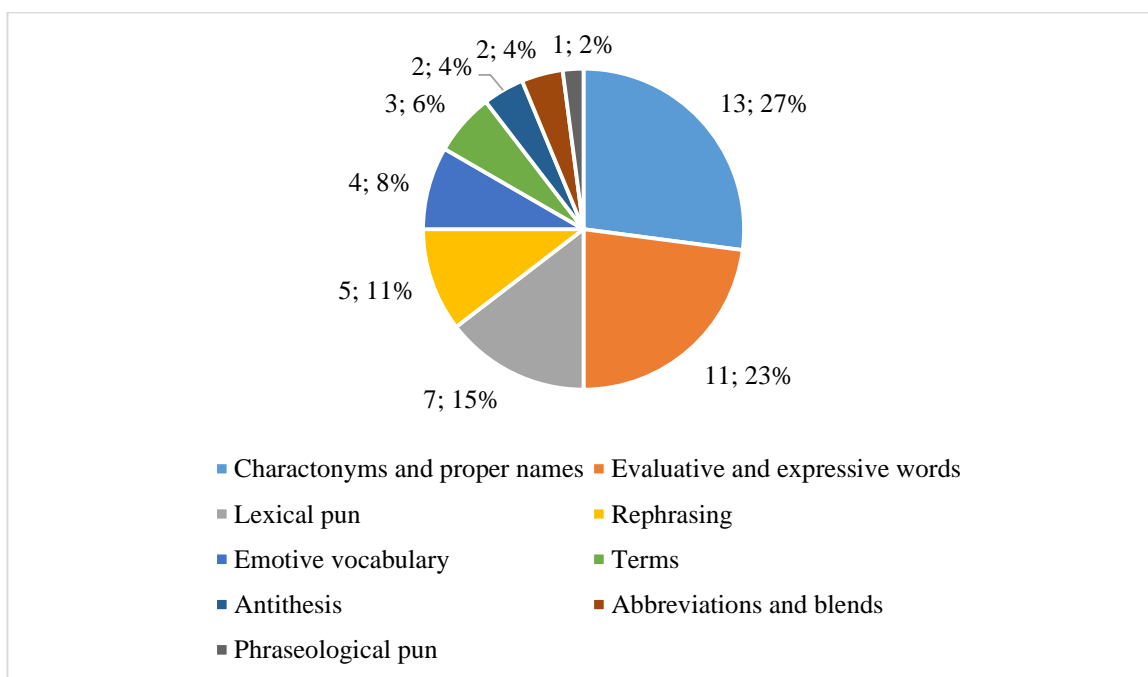

Fig.2.Frequency of using lexical means of emotional manipulation

Thus, lexical means of manipulation are used much wider than phonetic means. The study examines 48 examples of the use of lexical means of expressing emotional manipulation, namely: charactonyms and proper names – 13 examples (27%), evaluative and expressive words – 11 (23%), lexical pun – 7 examples (15%), rephrasing – 5 (11%), emotive vocabulary – 4 (8%), terms – 3 (6%), antithesis – 2 (4%), abbreviations and blends – 2 (4%), phraseological pun – 1 (2%).

Thus, most lexical manipulation tools are stylistically conditioned means. In addition, emotive and evaluative vocabulary has a high manipulative potential. In addition, in the process of analyzing lexical means of emotional manipulation, it was determined that syntactic means are also used, namely, syntactic-stylistic techniques, as well as various types of sentences.

2.3. Syntactic means of emotional manipulation in interpersonal communication

Various syntactic constructions are actively used as syntactic means of emotional manipulation. Most of the sentences considered are narrative sentences. However, exclamatory and interrogative sentences have the greatest emotional manipulative potential.

Let us consider some examples of the use of questions as a syntactic means of manipulation. Questions are often used in disputes, and therefore can realize the emotions of distrust, hostility, etc. Using questions is designed to make the other person doubt their rightness, as in the following example:

Ross: Without evolution how do you explain opposable thumbs?

Phoebe: It's just one of possibilities. Look, can't we say you believe in something and I don't?

Ross: No, Pheebs, we can't.

Phoebe: What is this obsessive need to make everybody agree with you? Maybe it's time you put Ross under the microscope.

Phoebe: Are you telling me that you are so unbelievably arrogant that you can't admit that there's a tiny possibility that you could be wrong about this? (Friends, 1996, S. 2, Ep. 3).

In this example of the discussion both parties use questions as a means of manipulation. Emotions of shame, guilt (for one's narcissistic and self-confident behavior) are used. Sometimes an interrogative and exclamatory sentence is used at the same time. Such a proposal has a very high potential for emotional impact:

I mean why, of all people would you want to go out with Chip?! (Friends, 1998, S. 4, Ep. 2).

In this case, the manipulation consists in the fact that the speaker expresses very great surprise at the choice of the interlocutor, which causes the interlocutor to feel confused and ashamed of the choice made. It seems that the interlocutor's decision is so absurd that it gives rise to such a vigorous reaction from others.

Thus, the exclamation and interrogative form of the sentence makes the interlocutor doubt the correctness of their actions, which is a manifestation of the manipulative communicative potential.

Exclamation sentences are inherently emotional. They are most clearly able to express the emotional background of the speakers, and can also be used as a means of manipulation. Manipulation is always an indirect expression of some ideas or emotions.

In the following example, the first sentence expresses emotion directly, while the second sentence is manipulative, since it expresses emotion not openly, but on the basis of antithesis. The syntactic potential of this dialogue lies in the use of exclamatory sentences, which at times increase its emotional load:

– *I hate you!!*

– *And, I love you!!* (Friends, 1999, S.5, Ep. 1).

Let us consider the following communicative situation, which demonstrates the manipulative effect that various syntactic structures express. Ross and Rachel quarreled over the fact that Ross fell asleep reading the message addressed to him from Rachel, written on 8 pages. The day after the incident, Rachel enters Monica's apartment, where Ross is at the same time. Before leaving, Ross managed to exchange a couple of phrases with Rachel:

Rachel: I've got a report to read. It's eight pages. I hope I don't fall asleep.

Ross: Why? Did you write it? (Friends, 1998, S. 4, Ep.2).

Here both characters choose the same tactics of behavior during a quarrel – causticity. This can be explained by the fact that they have no intention of entering into an open conflict, they only want to "pique" each other, indicate that they consider each other guilty of what happened the day before, therefore they prefer to veil their claims in an indirect form. Ross's unpredictable decision to continue Rachel's "play" and respond to it in the same manner creates a comic effect.

As a means of emotional manipulation, syntactic repetitions are also used. In a TV series there are also repetitions of the same words, their constituent parts or identical phrases, for example:

Everyone I know is either getting married or getting pregnant or getting promoted and I am getting coffee. And it is not even for me. So if that sounds like I am okay, okay, okay, then you can tell them I am okay. Okay? (Friends, 1994, S. 1, Ep. 4).

This example uses the repetition of the word *okay*, which at the end of the sentence is also used in a separate interrogative sentence. Multiple repetition is also a manipulative means.

The following example also uses a syntactic repeat technique, which is designed to enhance the effect on the recipient. The repetition with the addition of lexical periphrases is designed to evoke an emotion of fear of death from the listener – this is why the speaker focuses his attention on the subject of death in such detail:

See, I don't believe any of that. I think when you're dead ... you're dead. You are gone. You are worm food (Friends, 1994, S. 1, Ep. 8).

Anaphora is also used here, since each subsequent phrase starts the same way (*You are*). This enhances the pragmatic effect of the repetition.

Another example of repetition demonstrates the use of manipulation, when the speaker does not directly express his scepticism towards a certain type of people (in this case, people who focus too much on healthy eating and lifestyle).Instead, the speaker uses repetition to express his negative attitude. The repetition here also serves to create a comic effect of ridicule, which in itself is already manipulative:

– *What were you modeling for?*

– *You know those posters for the city free clinic?*

– *Oh, wow. You're gonna be one of those healthy, healthy, healthy guys?*(Friends, 1994, S. 1, Ep. 9).

Another stylistic means such as aposiopesis, i.e. a rhetorical figure, a pause in the middle of a sentence, which is widely used in the research material, the listener is given the opportunity to supplement what is missing, which indicates an incomplete thought, for example:

– It was my first time.

– With Carol? Oh. So in your whole life, you've only been with one…? Oh (Friends, 1994, S. 1, Ep. 4).

In this case, aposiopesis is a means of emotional impact and, at the same time, it expresses the emotions of the speaker himself. Since the communicative situation includes an intimate topic of conversation, such syntactic means express the awkwardness of the speakers, and also serves as a means of influencing the speaker from the side of his interlocutor.

This syntactic technique also creates a similar effect in the following example of its use in a situation of interpersonal communication:

– That was amazing. I can't even send back soup.

– Well, that's because you're such a sweet, gentle, uh... Do you, uh, do you... Oh, hey, uh you must need detergent(Friends, 1994, S.1, Ep. 5).

Since the speaker feels insecure and awkward, he uses many pauses and omits parts of the expression. Thus, he only hints at the problem, leaving the interlocutor to guess about the problem on his own. At the same time, this behaviour of one of the speakers creates an emotion of uncertainty and anxiety, because you need to guess what exactly the person is talking about and what he means.

A very expressive means of manipulation is also an understatement technique, which also refers to such a stylistic syntactic means as aposiopesis:

–Well, Barry wouldn't even kiss me on a miniature – golf course.

– Come on.

– No. He said we were holding up the people behind us.

– …and you didn't marry him because…?

– Do you think there are people that go through life never having that kind of…?

– Probably. I'll tell you something. Passion is way overrated (Friends, 1994, S. 1, Ep. 7).

In this case, unfinished questions are used, which it is not difficult for the interlocutor to finish in his own mind, since their meaning is quite obvious. However, such a communication technique is considered a manipulation, because one of the interlocutors encourages the other one to perform certain actions – decipher the used syntactic means, think it over and formulate the correct answer. This is a much more time-consuming process than direct communication, where there are no manipulative hints.

In general, aposiopesis as a syntactic means of manipulation is used in the text very often. This is also due to the fact that it is often found in colloquial speech, but not all of cases of its usage has an inherent manipulative effect.

In addition to aposiopesis, there also is a comparison – a means, which consists in explaining one object through another, similar to it, using a comparative connection, i.e. connecting conjunction *like*, for example:

– *Everything's kind of pink.*

– *Oh. Everything's pink?*

– *Yeah. Except for the red sock, which is still red. Don't be upset. It can happen to anyone.*

– *But it didn't, it happened to me. God, I'm gonna look <u>like a big Marshmallow Peep</u>!*(Friends, 1994, S. 1, Ep. 5).

In this example, the speaker expresses his indignation and dissatisfaction through the use of a syntactic construction of comparison, which, thus, expresses emotional manipulation. If the emotion of dissatisfaction will be expressed directly, then the manipulative effect will disappear. A vivid comparison not only expresses emotion, but also creates a comic effect that is designed to make fun of a certain phenomenon – in this case, an absurd pink costume.

A similar example is observed in the following case of interpersonal communication:

– *Alan, he was unbelievable. He was <u>like that Bugs Bunny cartoon</u> where Bugs is playing all the positions. But instead of Bugs, it was first base, Alan,*

second base, Alan. I mean, it was like he made us into a team (Friends, 1994, S. 1, Ep. 3).

In this example the whole statement is based on comparison. In addition, lexical repetitions are used, which enhances the comic and manipulative effect. This is also an example of ridiculing another person which, because of its manipulative nature hiding behind irony, cannot be perceived as aggressive attitude, although in fact it is.

Thus, at the syntactic level, emotional manipulation is expressed by such syntactic and syntactic-stylistic means as exclamatory sentences –26examples (31%), interrogative sentences – 37 (45%), syntactic repetitions – 8 (10%), aposiopesis – 6 (7%), comparison – 6 (7%).
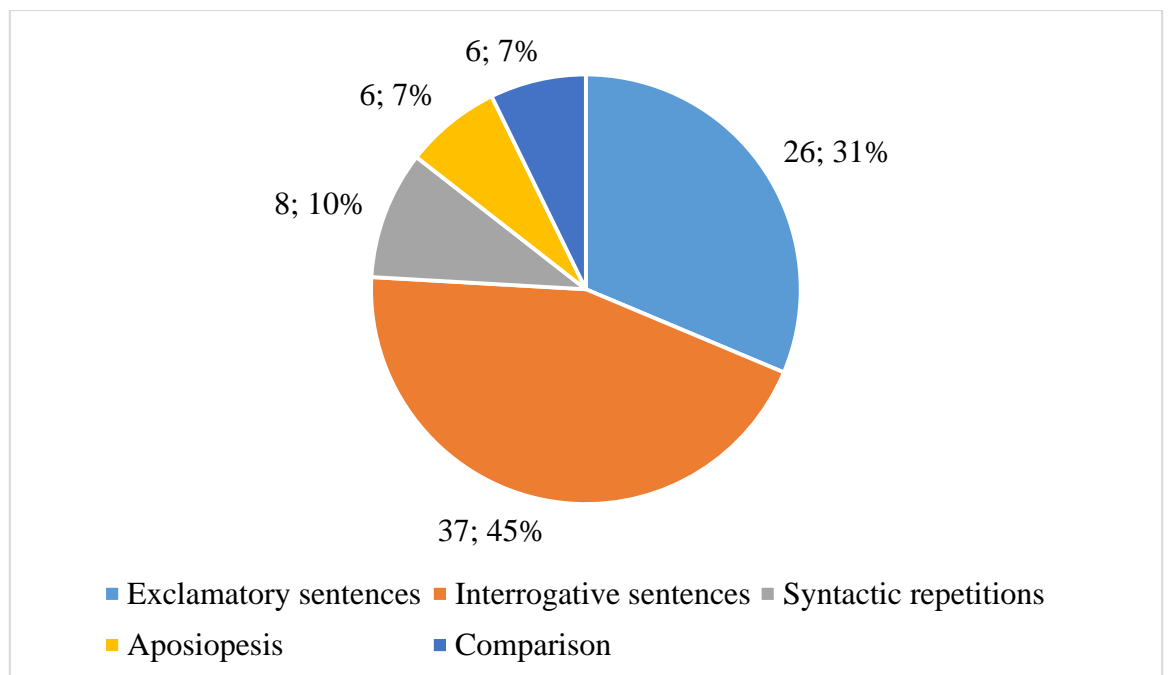

Fig.3.Frequency of using lexical means of emotional manipulation

Thus, 83 examples of the use of emotional manipulation at the syntactic level are considered in our work. We can note that it is the syntactic level of the text of the TV series that has a very high potential for expression of the emotional manipulation.

The heroes of the series very often use such a construction of sentences and syntactic stylistic means in their speech that allow to express or evoke certain emotions in the interlocutor not directly, but indirectly, as well as to encourage the interlocutor to certain behavior or actions based on emotions. These tools also serve to create a comic effect, which, in accordance with the communicative nature of humor, is obviously manipulative.

Let us also consider the general quantitative indicators of the use of verbal means of emotional manipulation in the TV series "Friends". In total, the analysis examined 143 examples of the use of verbal (phonetic, lexical and syntactic) means of emotional manipulation in interpersonal communication. Let us consider the ratio of these verbal means to find out their potential in conducting the emotional manipulation:
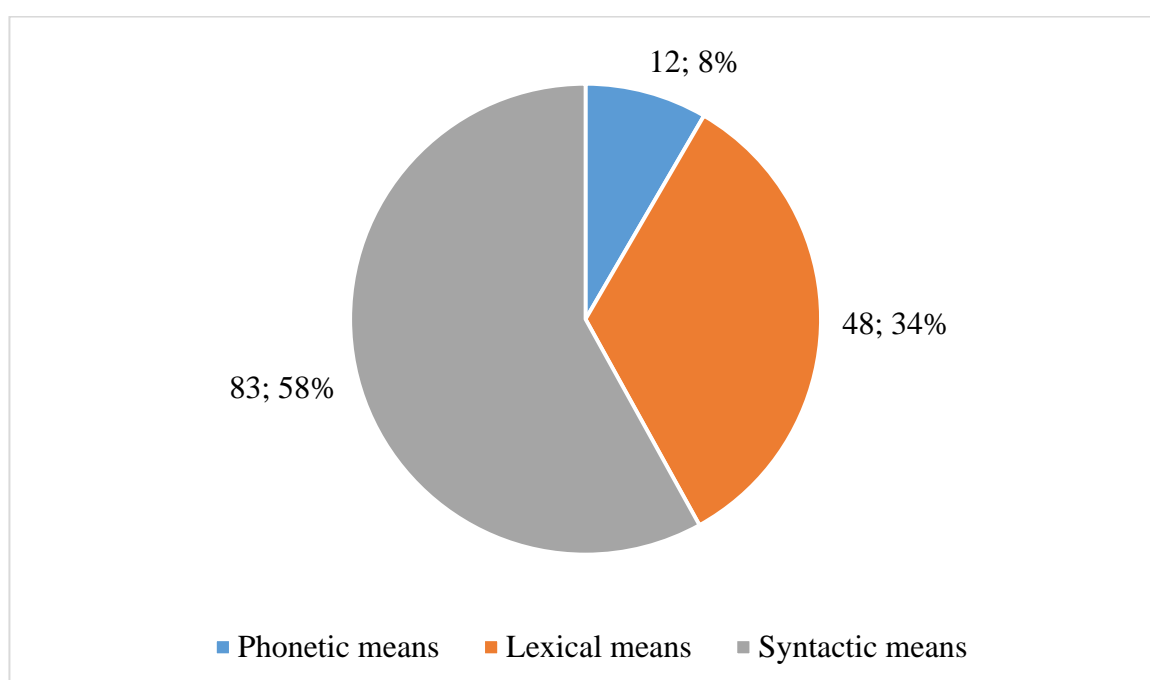

Fig.4.The ratio of the use of verbal means of emotional manipulation

58% of the total number of verbal means used is occupied by syntactic means, mainly interrogative and exclamatory sentences. The potential for emotional manipulativeness is also demonstrated by 34% of lexical means, while

phonetic-graphic means have the least potential and make up only 8% of the total number of verbal means used in the analysed text of the TV series "Friends".

Conclusions to Chapter 2

The second chapter of the study includes the analysis of verbal means of emotional manipulation at the phonetic, lexical, and syntactic levels.

The study of phonetic level of emotional manipulation in interpersonal communication shows a significant role of such means as alliteration, onomatopoeia, and phonetic pun. Phonetic means are mainly a tool for creating a comic effect and are used to cause laughter. Understanding the potential of comic phonetic techniques as a means of manipulation lies in the very manipulative function of laughter.

Lexical and stylistic means of emotional manipulation in interpersonal communication include charactonyms and proper names, evaluative and expressive words, lexical and phraseological types of pun, rephrasing, emotive vocabulary, terms, antithesis, abbreviations and blends. Most lexical manipulation tools are stylistically conditioned means. In addition, emotive and evaluative vocabulary has a high manipulative potential. In addition, in the process of analyzing lexical means of emotional manipulation, it was determined that syntactic means are also used, namely, syntactic-stylistic techniques, as well as various types of sentences.

The study of the syntactic level of emotional manipulation in interpersonal communication shows that at the syntactic level the emotional manipulation is expressed by such syntactic and syntactic-stylistic means as exclamatory sentences, interrogative sentences, syntactic repetitions, aposiopesis and comparison.

In total, most often used verbal means of emotional manipulation in interpersonal communication are syntactic and lexical means, while phonetic-graphic means have the least potential in representing the emotional manipulation.

CHAPTER 3
NON-VERBAL MEANS OF EMOTIONAL MANIPULATION IN INTERPERSONAL COMMUNICATION IN THE AMERICAN SITCOM *FRIENDS*

3.1. Extralinguistic means of emotional manipulation

Let us consider non-verbal means of emotional manipulation, namely, the implementation of manipulation using pauses, laughter, crying, coughing, etc. Pause is one of the most important means of manipulation in interpersonal communication. Prosodic pause is a break in speech. It acts as a means of articulating the flow of speech. With the help of a pause, we divide the language flow into smaller components: the text into paragraphs, the paragraph into phrases, and the phrases into syntagms. Such pauses are called grammatical or logical, because they are formed in places intended for articulation (Nazarenko 2016: 10).

However, other types of pauses are also used in the interpersonal communication. Such types of pauses are used not according to pronunciation and grammar rules, but according to the speaker's intentions as a means of highlighting certain information and influencing the addressee.

Thanks to the expressive function of prosody, we can talk about the emotional attitude or emotional state of the speaker at the time of speech. For a long time, scientists did not recognize this function as linguistic. However, in modern intonology, where intonation is seen as a means of organizing the voiced text, and the text is a reflection not only of objective reality but also subjective (internal state) (I. R. Halperin), the function of notation and expression of emotions began to be recognized as linguistic one(Kalyta 2002: 150).

Emotional state, the speaker's attitude to the subject of conversation is easily recognized by the tone and pace of speech. Wanting to express emotions, we resort to the intonation modulations already established in the language, which forces scientists to talk about special intonation units that have emotional significance.

One of the type of pauses that can be used for manipulative influence is a psychological pause. Psychological pause is a stop in the language, which reinforces, reveals the psychological significance of the presented block. It is rich in internal content, active, as it is determined by the attitude of the speaker to the material. A psychological pause gives life to the thought, a set of information, trying to convey what is embedded in its content.

Using the psychological pause, a person can radically change the meaning of the whole statement. A pause can also serve as a means of humor, sometimes it is the pause that adds an ironic tone to the expression. Let us consider the use of pause as a means of emotional manipulation on the material of the series "Friends".

Thus, in season 6, episode 1, Chandler and Monica use a meaningful manipulative pause, when without saying a word they conspire to tell the rest of the heroes the same thing about the reason for their presence at the wedding:

– *What are you doing here?*

– *Ross and Rachel let a message. They're getting married. Isn't that why you guys are here?*

– *Yes.*

–*Why else would we be here?*

– *Ha-ha-ha.*

/long pause/(Friends, 2000, S. 6, Ep. 1).

After these words, Chandler and Monica glance at each other (using their gaze as a manipulative tool), and they also make a remarkable pause, thus secretly conspiring to act in a given direction further. In this case, the pause is used by the heroes because they cannot agree on joint actions directly at the moment when other people are nearby.

Let us also consider an example of the use of non-verbal manipulation means as an example of the following excerpt from episode 1 of season 6 of the "Friends" TV series. Joey and Phoebe have lunch at a restaurant and Joey is trying to convince Phoebe to have a trip with him, and not with other friends:

–What about my cab?

– I don't need that anymore. He-he.

– No, you borrowed my cab. You have to drive it back.

– I don't wanna drive back by myself. I get lonely. /pause/ Oh, oooh. How about if you come with me?

– I don't know, it's such a long trip.

– That will be great! We could talk and play games. Aah? This could be our chance to, like, renew our friendship. /pause/ (eyebrows raised)(Friends, 2000,   S. 6, Ep. 1).

To convince Phoebe to go withhim, Joey uses both verbal means of persuasion and non-verbal methods of manipulation that are less noticeable at first glance. When Joey starts to manipulate, he chuckles. Laughter in this case is also a manipulative means –as Phoebe is unhappy that Joey did not return the cab that borrowed before. Joey's laughter only fuels Phoebe's discontent.

After Phoebe's insisting, Joey complains that he does not want to travel alone, as he feels lonely. Here Joey uses verbal means, namely – emotive vocabulary (*I get lonely*). He seeks to arouse sympathy in Phoebe, and then, trying to make it look unexpectedly, Joey expresses the idea of a joint trip. Before expressing this idea, Joeymake a psychologicalpause and then uses the interjection*Oh, oooh.*

These tools serve for the manipulative behavior of the speaker, who cannot directly offer his friend to drive together. Obviously, Joey is afraid that Phoebe will refuse, and therefore he carefully manipulates woman's emotions. Since the viewer realizes why Joey behaves this way, it also creates a comic effect.

In the last sentence of the dialogue Joey also uses another pause, which indicates that he is awaiting a response to his proposal. In this case, a pause is also a means of manipulation, since it obliges the interlocutor to use the time of a long pause to think and make a decision.

In this communicative situation Joey also uses kinetic means of manipulation, namely facial expression. He raises his eyebrows when he expects a

response from Phoebe – this facial expression emphasizes both verbal means and pauses, which the speaker uses as a means of emotional influence on his interlocutor.

Sometimes a pause is used as an impetus to action. For example, in the same series 1 of season 6, Joey takes a very large portion in the buffet. Chandler uses a surprised look and silence to denounce Joey. Finally, Joey gives some of the food to Chandler.

A pause is used to hint at something to the interlocutor. For example, in episode 3 of season 8 Rachel says that she will finally tell her friends who is her baby's father. After that, all people present in the room sustain a long pause, exchanging glances and showing by their facial expressions that the communicative situation became awkward for the interlocutors:

– *An I wanted you guys to know that I am telling the father today.*

/ a long pause/

– *What? What? What?*

– *We know it's Ross!*(Friends, 2002, S. 8, Ep. 3).

The characters in the series use a significant pause to show their friend that they already know something. Rachel guesses this precisely thanks to the pause, which was used here as a manipulative means. Only after Rachel herself guesses and asks what is happening, her friends confess that they already know the name of the baby's father.

In addition to a psychological pause, a pause of hesitation can also act as a means of manipulation. A pause of hesitation is a pause that occurs during spontaneous speech and displays a search for the necessary lexical units, or a process of thinking about what to say next. There are unfilled, filled and mixed pauses of hesitation. Filled pauses are pauses that the speaker fills with phrases or junk words. In English, these can be such phrases and words, as *like*, *you know*, *let me think*, etc.

Such pauses, as a rule, occur spontaneously in speech, but sometimes the speaker can make them intentionally. Adding a certain intonation and gestures or

facial expressions to such a pause, the speaker can use hesitation pauses as a means of manipulation. As an example, the following dialogue of the heroes of the TV series "Friends" can be used:

– *Chandler, I'm unemployed and in dire need of a project. You wanna workout? I can remake you.*

– *Oh, you know, I would, but that might get in the way of my lying-around time* (Friends, 1996, S.2, Ep. 7).

In this case, Chandler uses a fewjunk words (*oh, you know*) in his answer. However, he does this intentionally in order to laugh at his friend's offer, as he responds with irony. Responding in this way, Chandler seeks to cause bewilderment or even anger in his interlocutor, as well as to amuse other friends. Thus, the filled pause of hesitation becomes a means of manipulating the emotions of other people.

Another example of the manipulative use of a pause of hesitation is observed in the following characters' conversation in the TV series "Friends":

– *Chandler, you can either spin the wheel or pick a Google card.*

– *Let me think, let me think. Oh! I don't care* (Friends, 2002, S. 8, Ep. 20).

In this case, the filled pause of hesitation (*Let me think, let me think*) is also a means of manipulation, since the pause is allowed by the speaker intentionally and has the goal of influencing the interlocutor, including the emotional influence.

Laughter is also an effective means of manipulation. The characters of the TV series "Friends" often make fun of each other. In this case laughter can be a means of emotional manipulation, the purpose of which is to cause certain emotions in a person who is subjected to ridicule.

In the following example, laughter is used as a means of emotional impact – Phoebe wants to remind friends of her birthday at a time when they are discussing many plans for tonight:

– *Well, instead of being sad that tonight's my last night with Rachel we thought we'd go out and celebrate Rachel's moving in with Phoebe.*

– *And also my birthday. Ha, ha.* (Friends, 2000, S. 6, Ep. 6).

Obviously, Phoebe feels offended, because no one says that there will also be her party birthday party. Using laughter in an inappropriate situation for this, a woman wants to draw attention to herself, as well as to make friends feel remorse.

A vivid example of the use of laughter as a means of manipulating the emotions of other people is the expression of Phoebe, who is trying to change the emotional mood of her friends:

– *You guys, we said we were gonna have fun. Come on. Hey, ha, ha, remember the time…? /laughing/ You don't remember?*(Friends, 2000, S. 6, Ep. 6).

This communicative situation involves Rachel's moving to another place and she and Monica feel sad, because for a long time they were neighbors and close friends. Since Phoebe does not like the sad mood of her friends, she reminds them that they promised not to be sad. Phoebe laughs and shows that she is having fun in order to draw her friends into this positive mood too. Laughter in this case is a means of emotional impact. Since Phoebe's behavior does not correspond to the situation and she does not achieve a pragmatic effect, this communication situation looks comical.

Other means, such as coughing, can be also used as extralinguistic means of manipulation. In episode 9 of season 8, Monica talks about her ex-friend and says that he lost a lot of weight and became very attractive. Chandler, her husband, coughs and uses active facial expressions to attract attention and remind that he is here and hears everything:

– *Oh, by the way, he's lost a bunch of weight. I mean, he looks good. Okay, I mean really, really gorgeous.*

/Chandler clears his throat/

– *I still love Chandler* (Friends, 2002, S. 8, Ep. 9).

Coughing in this case served as an indicator of the man's jealousy and dissatisfied emotional state. It also served as an incentive for Monica to make excuses and remind her husband that she loves only him.

Thus, extralinguistic means, such as psychological pauses and pauses of hesitation, laughter, coughing, intonation, etc. are an important means of emotional

manipulation. As a rule, such means are used to induce the interlocutor to perform an action or to evoke certain emotions in him / her. Most often, a psychological pause is used as an extralinguistic means of emotional manipulation.

Most often, a psychological pause is used as an extralinguistic means for emotional manipulation. Extralinguistic means are also most often used in conjunction with other non-verbal means. They are closely related to the verbal component, supplementing it and giving additional information. Moreover, it is non-verbal means that have stronger pragmatic meaning in comparison with the verbal component of interpersonal communication.

Let us consider the frequency of use of extralinguistic means. During the analysis we examined 10 examples (59%) of the use of pauses, 5 examples (29%) of the use of laughter and 2 examples (12%) of the use of coughing as a means of emotional manipulation:
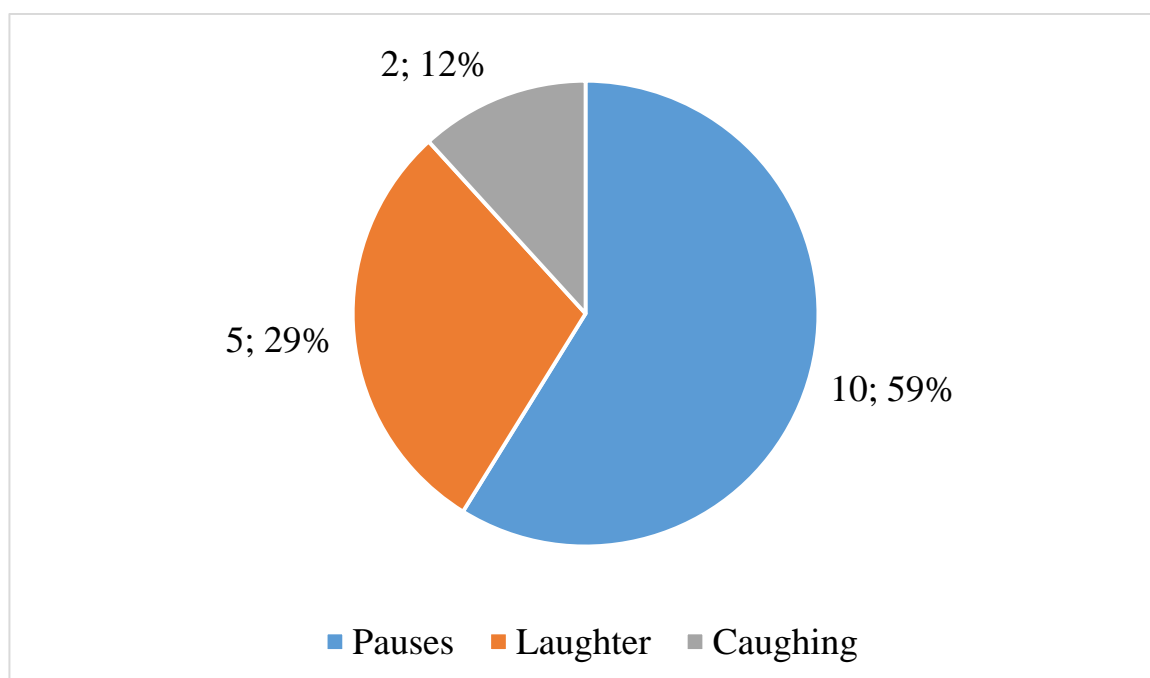

*Fig.5.The ratio of the use of extralinguistic means of the emotional manipul*ation

Thus, the most actively used extralinguistic means of emotional manipulation are pauses, in particular – the characters in the TV series most often use a psychological pause.

3.2. Optical-kinetic means of emotional manipulation

Optical-kinetic means of emotional manipulation includes gestures, facial expressions, body posture, pace and eye contact. In interpersonal communication such means of manipulation, as a rule, are used together with verbal means, but sometimes they are used as a separate independent means of influencing the interlocutor.

Considering gestures as the means of manipulation, V. P. Sheinov (Shejnov 2006) identifies several of their types, in accordance with the emotional load. Let us present this classification in the form of a table3, which we will use in the analysis of communicative situations:

Table 3

The gestures classification (according to V. P. Sheinov (Shejnov 2006))

Gestures type	Description
Gestures of openness	These gestures testify to the sincerity of the interlocutor, his good-natured mood and the desire to speak frankly. This group of signs includes the "open hands" gestures.
Gestures of suspicion and stealth	These gestures testify about distrust, doubt, the desire to conceal, to hide something from the interlocutor. In these cases, the interlocutor mechanically rubs his / her forehead, temples, chin, seeking to cover the face with hands. But more often, the person tries not to look directly in the partner's eyes, looking away to the side. Another indicator of stealth is inconsistent gestures. If a

	hostile or defensive person smiles, this means that he / she is trying to hide the insincerity with an artificial smile.
Protection gestures and poses	These gestures indicate that the interlocutor feels danger or threat. The most common gesture of this group are arms crossed on the chest.
Gestures of reflection and evaluation	These gestures reflect the state of thoughtfulness and the desire to find a solution to the problem. A pensive facial expression is accompanied by a "hand on the cheek" gesture. This gesture indicates that a person is interested in something. Pinching the nose (usually with eyes closed) indicates deep concentration and intense thought. When the interlocutor is busy with the decision-making process, he / she scratches the chin. Slightly narrowed eyes usually correspond to this gesture.
Gestures of doubt and uncertainty	Most often expressed by scratching with the index finger the side of the neck. Touching or rubbing the nose is also a sign of doubt. When it is difficult for an interlocutor to answer a question, he / she often begins to touch or rub the nose with the index finger.

Let us consider the example of using gestures and facial expressions as a means of manipulation. Thus, in episode 3 of season 7 of the TV series "Friends", Monica reassures Chandler, who was upset that none of his friends noticed that now he began to wear glasses:

–I think the glasses look great. They make you look sexy.

–Really?

–Yeah.

–And you didn't think I used to wear glasses, right?

–Of course. Pfff /make grimace and mouths/ I had no idea (Friends, 2001, S.7, Ep.3).

Monica tells Chandler that of course she doesn't think that he used to wear glasses, but behind Chandler's back she shows with a grimace and gestures (arms spread apart) that she has no idea whether he used to wear glasses or not.

In this case, Monica uses emotional manipulation to reassure Chandler, but in fact, she thinks not at all the same thing she says to her boyfriend. The gesture "arms spread apart,

Fig.6."Friends". Episode 3 of season 7. 0:58.

palms up" is intended to show the interlocutor that the person is completely open and truthful. The gesture of open palms can be either a signal of sincere expression of feelings, or a desire to deliberately mislead the interlocutor.

Monica lies to Chandler and immediately demonstrates a gesture of truthfulness to her friends – the woman's verbal and non-verbal behavior contradict each other and this creates a comic effect. Monica's facial expression – wide open eyes, open mouth, raised eyebrows –is a very expressive facial expression that confirms her gesticulation. In addition, Monica with her lips pronounces the phrase "*I had no idea*". The woman obviously does not want to enter into a confrontation with other friends and shows them that just as they she does not understand what is happening.

In episode 3 of season 8 there is a situation when everyone except Ross knows that he will soon become a father. Friends try to hint Ross at this, although they don't dare to tell him about it directly. As a result, all characters in the episode actively use non-verbal means, including optical-kinetic means of emotional

manipulation. For example, Phoebe and Joey are hinting to Ross that Rachel wanted to talk with him about something very important:

– *Did Rachel find you?*

– *No, why?*

– *She was looking for you.*

– *Well, I guess I'll catch up with her later.*

/pause/

– *She really wanted to talk to you now.*

– *Yeah, it seemed pretty important* (Friends, 2002, S. 8, Ep. 3).

The characters sustain a psychological pause and use facial expressions, which

Fig.7."Friends". Episode 3 of season 8. 4:20.

vividly makes it clear that the situation they are talking about is not ordinary.

Joey purses his lips, and his pose demonstrates uncertainty – he touches his fingers by the other hand and holds his palms, revealing them from the interlocutor. Phoebe is distant from Ross and her pose is open, but her worried facial expression also conveys concern about the situation.

Friends achieve the desired effect using such non-verbal means of influencing the interlocutor and Ross realizes that something serious has happened. His emotional state is changing – now he also

Fig.8."Friends". Episode 3 of season 8. 5:00.

begins to worry about what his girlfriend wants to tell him.

The communicative situation continues with the fact that Ross is confesses about the relationships with Rachel, but the reaction of the interlocutors is inadequate – their behavior, on the contrary, is too commonplace for such news. Phoebe asks "*And?*" and both characters use facial expressions to encourage Ross to tell further – they obviously want to hear more information and find out if Ross knows that he will soon become a father.

Since the communicative situation has a "hidden agenda" – Ross does not know what his friends know – the characters are very active in using gestures and facial expressions. For example, in Fig.8 we can observe a very pronounced facial expression of the characters – highly raised eyebrows, wide open eyes, open mouth, that indicate a strong interest, as well as surprise and a desire to quickly find out the truth about whether Ross knows about the consequences of his relationship with Rachel.

Since his interlocutors are very pronouncedly manipulating, trying to induce him to tell something that he himself does not know about, Ross ask them to suggest what actually may serve a motivation for Rachel, who wants to seriously talk with him. Since all friends promised Rachel not to tell Ross about the secret, Joey uses facial expressions and gestures to show that he is not feeling well. So he evades the answer. Joey grabs his stomach, and his gesturing is a means of manipulation, an attempt to divert the attention of the interlocutor from an undesirable topic.

Although Phoebe and Joey reacted very calmly to Ross's news, since they already knew her, they imitate very much surprise when he tells them that Rachel is pregnant, although they already know this. They increase intonation, use exclamations and actively use facial expressions, expressing their extreme surprise. Since in fact, they are not at all surprised, this is an emotional manipulation, because they want to convince Ross that they really just learned about this news. In this communicative situation, eye contact plays an important role – both characters are staring at Ross, thus confirming their interest in the "new" information.

Ross also carefully watches the strange reaction of his friends and finally guesses that they already knew everything. Thus, the manipulative strategy of friends fails, which creates a comic effect.

Another example of using facial expressions as a means of manipulation is the communicative situation from episode 9 of season 8, where Ross is talking with an old friend. Will, a friend of Ross, got a well-paid broker job. He laughs with Ross about how they were into dinosaurs at school. Will asks Ross

Fig.9. "Friends". Episode 9 of season 8. 8:35.

what does he do for a living, but Ross evades the answer, because his childish interest in dinosaurs did not pass and he connected his life with paleontology.

Ross pauses and smiles awkwardly. He also shifts from foot to foot and chuckles. His gaze does not meet the gaze of a friend, because Ross is going to lie. Finally, Ross changes the topic of conversation:

– So, what do you do now?

/chuckles/

– So how long are you in town?(Friends, 2002, S. 8, Ep. 9).

Let us consider the frequency of use of optical-kinetic means of emotional manipulation. Thus, gestures are used as a means of emotional manipulation6 times (19%),body posture is also used as a means of emotional manipulation 6 times (19%),facial expressions are used 10 times (31%), pace is used 2 times (6%) and eye contact is used 8 times (25%):
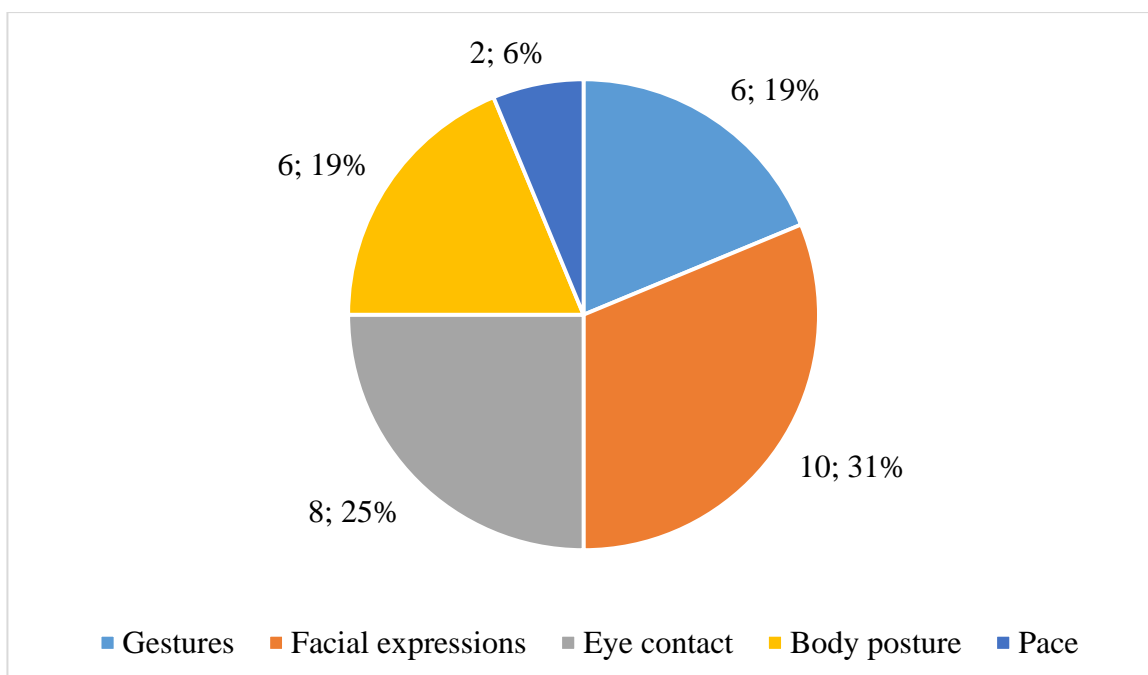
Fig.10.The ratio of the use of the optical-kinetic means of the emotional manipulation

Thus, among the optical-kinetic means, facial expressions are most often used, and the use of gaze as a manipulative means is also frequent. The least common manipulation means is the use of gait (pace).Typically, the characters use several means of manipulation at a non-verbal level. In addition, such means often accompany the verbal part of communication, although the meaning of verbal and non-verbal means not always is the same.

Although we divide facial expressions and gaze as two different non-verbal optical-kinetic means of emotional manipulation, they are usually always used simultaneously. Similarly, the speaker's gestures and posture are also used simultaneously, as indicated by their identical number of uses during communication.

3.3. Proxemic and spatial means of emotional manipulation

Proxemic and spatial means of emotional manipulation include distance between speakers, the impact of the territory, influence of orientation, spatial placement of interlocutors etc.

The distance between the speakers can increase or become closer not only due to the level of intimacy of the conversation or the closeness of the relations of the interlocutors. The emotional state of the interlocutors can also influence the distance in interpersonal communication.

There is a distance for each person (who is in his/her usual environment), which should separate him/her from a stranger so that this does not cause irritation. The magnitude of this distance depends on the person's growth, the gender, psychological state, intentions, etc. (Shejnov, 2006, p. 42).

Women prefer a slightly shorter distance during the communication, while men prefer a greater one. This is due to the fact that for women the process of communication is more significant, and for men the main thing is the result of communication. In addition, women are interested in details that are better visible when you are near your interlocutor.

With people whom the speaker likes, he/she will talk at a closer distance. On this basis, it is possible to determine the relationship of the interlocutor to another person, a communicative partner. With official communication or with a cautious attitude, people usually try to keep the further distance (Shejnov, 2006, p.43).

Let us consider the following example of interpersonal communication, which uses a number of non-verbal manipulation means, including the

Fig.11."Friends". Episode 3 of season 7. 6:00.

distance between the speakers and the interlocutor's pose:

–That was the one legacy my grandmother left me. And I know you wanted it as an engagement present.

–We have to get you an engagement present? No one gets me an engagement present.

...

–Okay, Ross, we owe you a present.

–Two! I've been engaged twice (Friends, 2001, S. 7, Ep. 3).

Friends talk about engagement present and Ross is outraged that he never received such a present, although all his friends know that he was married several times. Ross takes offense at friends, while they continue to discuss their own problems.

All this time, Ross sits separately from other friends, his posture is closed (arms crossed on his chest, one leg thrown over his other leg). Ross looks away, demonstrating his unwillingness to engage in conversation or eye contact with friends. In addition, all the time after his phrase *"No one gets me an engagement present"* Ross was silent and silence in this case is also a means of manipulation.

Ross's facial expressions also show his dissatisfaction – frowning eyebrows, lack of a smile, tense facial muscles. With all his non-verbal behavior Ross shows his resentment and thus puts emotional pressure on his friends. Finally, they are forced to pay attention to Ross's behavior and promise him a present. Confirming the fact that all this time he manipulated the feelings of his friends, Ross immediately responds to the promise and demands not one, but two presents.

In episode 6 of the season 7 of the series "Friends", a stranger woman overheard a conversation between the heroines of the series and came up to clarify whether Monica is really going to marry Chandler Bing. The woman obviously knows Chandler and intervened in the conversation of women with the aim of emotional impact on Monica:

– You're marrying Chandler Bing?

– Yeah.

– Huh. Good luck! (Friends, 2001, S. 7, Ep. 6).

In this communicative situation, an important means of emotional manipulation is the woman's gait, distance and spatial placement. The woman approaches the table carefully and demonstrates politeness, she apologizes for interfering in the conversation. Her posture is closed, her hands are modestly folded together, forming a "lock", a woman tilts her torso towards her interlocutors, demonstrating her readiness for communication.

Having received the answer, the stranger radically changes her behavior both at the verbal and non-verbal levels. She straightens up, her gait becomes firm and confident, her gestures become more relaxed (hands act freely, the stiffness of movements disappears). The woman uses contemptuous intonation to wish

Fig.12. "Friends". Episode 6 of season 7. 1:20.

Monica good luck (*Huh. Good luck!*) and moves away from the table, again increasing the distance.

In this case, the reduction by a stranger of a distance is the penetration into the friends' personal space. The woman overheard the conversation and intervened in it, although she tried nonverbally to present her appeal as polite. Further, the stranger behaves rudely, she uses intonation to change the meaning of the expression "Good luck", manipulating the Monica's emotions. The woman hints that the choice of Monica is obviously wrong and makes Monica feel confusion.

In episode 3 of season 8Ross is trying to talk to Rachel and explain to her that they are not a couple. He shortens the distance with Rachel, draws up a chair and squats in front of her to maintain eye contact. Thus, he broadcasts his positive and friendly attitude towards woman, but in fact, Ross wants to tell her that they will not be able to continue the relationship. In particular, Ross uses distance

reduction as a means of manipulation when his verbal explanation does not work – the interlocutor does not understand what he is talking about.

At the same time, when Ross learns that he will become a father, his non-verbal behavior changes dramatically. He becomes furious, his gestures become very active and even aggressive, his walk is swift and quick, he takes wide steps. At the same time, he increases the intonation, uses many exclamatory sentences. Also, his facial expressions become very active.

Such non-verbal and verbal behavior in their totality is a means of manipulation, and at the same time it expresses the emotions of the speaker himself. Ross is angry, however, he transfers the blame for this to manufacturers of safety products. At the same time, he encourages Rachel to take control of the situation, since Ross loses control and cannot decide what to do.

Fig.13. "Friends". Episode 9 of season 8. 6:20.

In episode 9 of season 8 Chandler is jealous of his wife Monica for her old school friend who came to visit them. Chandler uses distance and his placement in space for emotional manipulation. He claims that standing next to such a handsome man as his wife's friend is traumatic for his ego, and therefore Chandler sits in front of the TV all the time. He not only keeps a great distance, but also avoids eye contact. In Fig. 13, Chandler's use of facial expressions as a means of manipulation can also be noted – he frowns, expressing his dissatisfaction with the situation.

The impact of the territory is also important. If the environment is not suitable for communication, then this can also be regarded as a means of manipulation, because such a conversation will certainly cause the interlocutor to

feel awkward. This is what happens when Ross comes into the doctor's office, where Rachel is awaiting examination. Rachel is very confused, but Ross insists on talking. This puts pressure on Rachel. Rachel and Ross continue to argue even during the doctor's appointment that shows Ross's using the influence of the territory as a means of influencing Rachel.

Let us consider the frequency of use of proxemics and spatial means of emotional manipulation. Such mom-verbal means include distance between the speakers (75%) and the impact of the territory (25%). Such proxemics and spatial means of emotional manipulation as the influence of orientation or spatial placement of interlocutors are not considered in the study, as it is almost never used in the analyzed communicative situations:
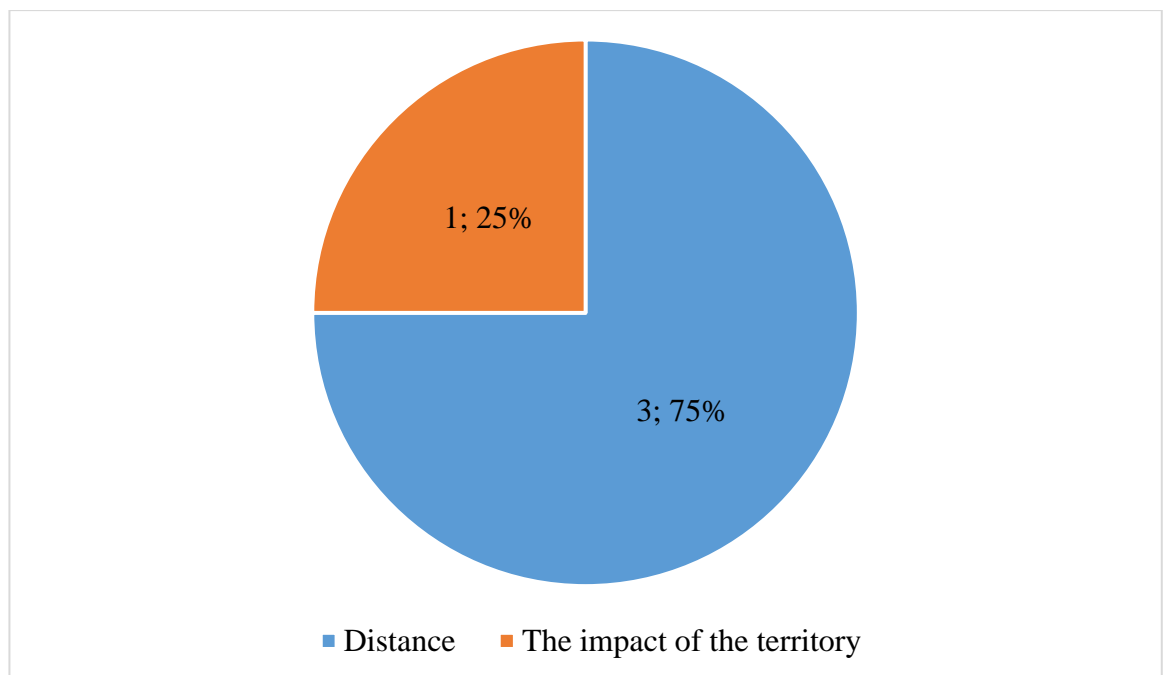

Fig.14.The ratio of the use ofthe proxemics and spatial meansof the emotional manipulation

Thus, the proxemics and spatial means of emotional manipulation are the least productive non-verbal means of in interpersonal communication. They are relatively rarely used in communication, according to the results of our analysis.

Let us also consider the general indicator of the frequency of use of one or another non-verbal means of manipulation. The total number of means of emotional manipulation in the process of non-verbal communication is 53 examples. Among them, the most commonly used are optical-kinetic means of emotional manipulation (60%). Extralinguistic means of emotional manipulation make up 32% of the total. The least widely represented are proxemics and spatial means of emotional manipulation, which make up only 8% of the total:
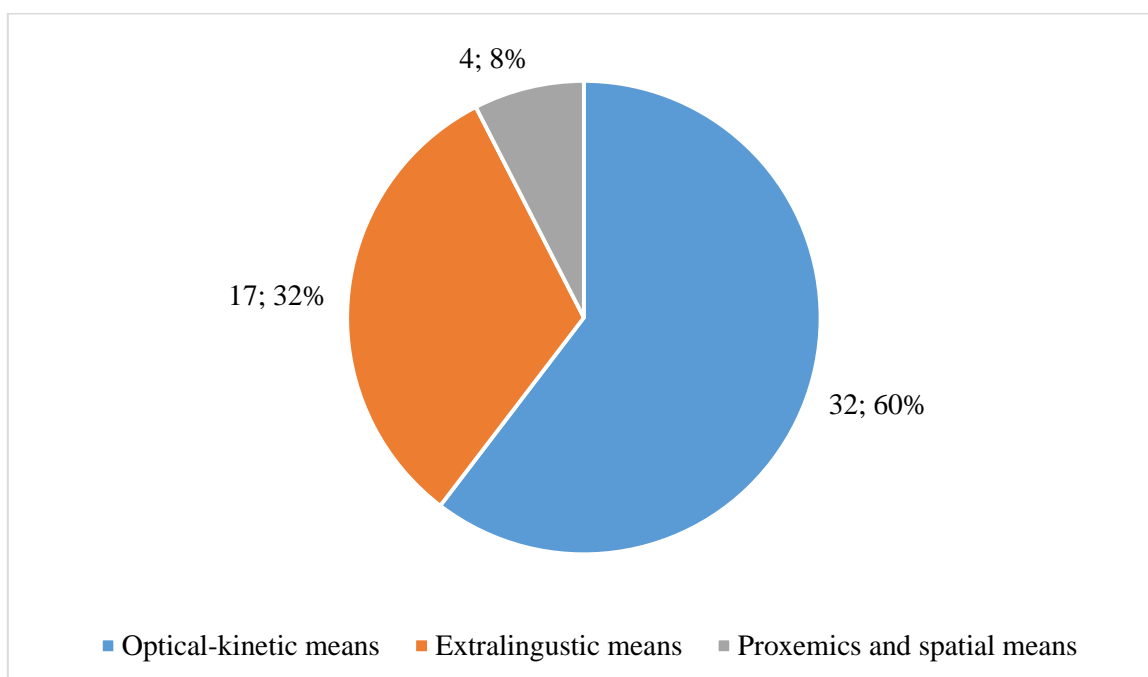

Fig.15.The total ratio of the use of the non-verbal means of the emotional manipulation

The analysis also shows that most often the means of all three considered levels are used together simultaneously. These means are also actively used in conjunction with verbal means of manipulation, sometimes confirming them, and sometimes coming into conflict with the verbal component (when a person says something that does not correspond to his / her true intentions and goals, which are represented at a non-verbal level).

Conclusions to Chapter 3

During the study of non-verbal means of emotional manipulation in the TV series "Friends", three levels of non-verbal means were considered, namely – extralinguistic, optical-kinetic, as well as proxemic and spatial means of emotional manipulation.

The study of the extralinguistic means of emotional manipulation showed that this level includes such means as pauses (psychological and the pauses of hesitation), laughter and coughing. This level is also represented by the use of different intonation types, which are considered a part of phonological level of speech.

The most widely represented level of extralinguistic manipulation is the level of pauses, while less often characters use coughing as a means of achieving the pragmatic goals of manipulation on an emotional level. Extralinguistic means, such as psychological pauses and pauses of hesitation, laughter, coughing, intonation, etc. are important means of emotional manipulation. As a rule, such means are used to induce the interlocutor to perform an action or to evoke certain emotions in him / her. Most often, a psychological pause is used as an extralinguistic means of emotional manipulation.

At the optical-kinetic level of emotional manipulation the most often used are such means as gestures, eye contact, facial expression, posture and pace. Among the optical-kinetic means, facial expressions are most often used, and the use of gaze as a manipulative means is also frequent. The least common manipulation means is the use of gait (pace).Typically, the characters use several means of manipulation at a non-verbal level.

In addition, such means often accompany the verbal part of communication, although the meaning of verbal and non-verbal means not always is the same. Although we divide facial expressions and gaze as two different non-verbal optical-kinetic means of emotional manipulation, they are usually always used simultaneously.

Proxemic and spatial means of emotional manipulation include the distance between the speakers and the impact of the territory. This level of emotional manipulation is the least widely represented. Such manipulative means are used less often in the interpersonal communication of the "Friends" TV series characters. The analysis also shows that most often the means of all three considered levels are used together simultaneously.

GENERAL CONCLUSIONS

The study of the contemporary English TV series "*Friends*" and the representation of verbal and non-verbal means of emotional manipulation in interpersonal communication in the contemporary English TV series discourse include three chapters – the theoretical and two empirical chapters.

The study of theoretical grounds of studying the verbal and non-verbal means of emotional manipulation in interpersonal communication is carried in the first chapter of the study. It is found out that manipulation is a subject of linguistic research.

It is determined that manipulation is an act of influencing people or managing them or things, especially with a derogatory connotation, such as covert management or processing. Depending on the purposefulness of communicative actions of the speaker as a subject of influence in order to achieve certain changes in the behavior or thoughts of listeners as objects of influence, there are three types of speech manipulation, figured out in the course of study: rationally informative manipulation, moral and volitional manipulation, and moral and emotional manipulation.

Emotional manipulation is the speech actions of the addresser, which he / she directs to the emotional sphere of the addressee, with the aim of achieving changes in his / her value orientation. This type of influence is aimed at evoking and maintaining such addressee's emotional state that is favorable for the addresser to take the necessary position on an issue, agreement with the proposed point of view, the desire to act in a certain way.

The study of verbal and non-verbal means of manipulation showed that emotional manipulation has a number of means of implementation, which has been classified by language levels, as well as a number of implementation mechanisms. There are two ways of expressing emotions: verbal (using linguistic means) and non-verbal (facial expressions, gestures, mime, etc.).

The analysis of the emotions and their types in the context of manipulation helped us to define the concept of emotions and the classification of emotions. Negative and positive emotions, as well as the means of their representation at the verbal and non-verbal levels, are highlighted in the study. First of all, emotive vocabulary is highlighted, as well as manifestations of various emotional states of a person at a non-verbal level.

The second chapter of the study includes the analysis of verbal means of emotional manipulation at phonetic, lexical and syntactic levels. The study of phonetic level of emotional manipulation in interpersonal communication shows that at the phonetic level of emotional manipulation, such means as alliteration, onomatopoeia, phonetic pun. Phonetic means are mainly a tool for creating a comic effect. They are used to cause laughter. Understanding the potential of comic phonetic techniques as a means of manipulation lies in the very manipulative function of laughter.

Lexical and stylistic means of emotional manipulation in interpersonal communication include charactonyms and proper names, evaluative and expressive words, lexical and phraseological types of pun, rephrasing, emotive vocabulary, terms, antithesis, abbreviations and blends. Most lexical manipulation tools are stylistically conditioned means. In addition, emotive and evaluative vocabulary has a high manipulative potential. In addition, in the process of analyzing lexical means of emotional manipulation, it was determined that syntactic means are also used, namely, syntactic-stylistic techniques, as well as various types of sentences.

The study of the syntactic level of emotional manipulation in interpersonal communication shows that at the syntactic level the emotional manipulation is expressed by such syntactic and syntactic-stylistic means as exclamatory sentences, interrogative sentences, syntactic repetitions, aposiopesis and comparison.

In total, most often used verbal means of emotional manipulation in interpersonal communication are syntactic and lexical means, whilephonetic-graphic means have the least potential in representing the emotional manipulation.

The third chapter is devoted to the analysis of the non-verbal means of the emotional manipulation in interpersonal communication in the contemporary English TV series discourse. Three levels of non-verbal means were considered in this chapter, namely –extralinguistic, optical-kinetic, as well as proxemics and spatial means of emotional manipulation.

The study of the extralinguistic means of emotional manipulation showed that this level includes such means as pauses (psychological and the pauses of hesitation), laughter and coughing. As a rule, such means are used to induce the interlocutor to perform an action or to evoke certain emotions in him / her. Most often, a psychological pause is used as an extralinguistic means of emotional manipulation.

At the optical-kinetic level of emotional manipulation the most often used are such means as gestures, eye contact, facial expression, posture and pace. Among the optical-kinetic means, facial expressions are most often used, and the use of gaze as a manipulative means is also frequent. The least common manipulation means is the use of gait (pace).Typically, the characters use several means of manipulation at a non-verbal level. In addition, such means often accompany the verbal part of communication, although the meaning of verbal and non-verbal means not always is the same. Although we divide facial expressions and gaze as two different non-verbal optical-kinetic means of emotional manipulation, they are usually always used simultaneously.

Proxemic and spatial means of emotional manipulation include the distance between the speakers and the impact of the territory. This level of emotional manipulation is the least widely represented. Such manipulative means are used less often in the interpersonal communication of the "Friends" TV series characters. he analysis also shows that most often the means of all three considered levels are used together simultaneously.

In general, the study of interpersonal communication on the example of the texts of the contemporary English TV series has shown that emotional manipulation is very often used in the everyday communication of Americans.

Native speakers often do not speak directly about their desires and goals, as well as about their emotional state. At the same time, they use manipulative methods of influencing other people, prompting them to certain emotions, words and actions. In addition, in the studied discourse the use of emotional manipulation is closely related to the comic effect, which directly depends on the particular discourse of using English.

Prospects for further research may include studying the characteristics of emotional manipulation in the context of other English discourses, in particular in the field of political discourse, media discourse, etc. In addition, the analysis of the linguacultural aspect of manipulation at the verbal and non-verbal levels is of great scientific interest. Also necessary is the analysis of the pragmatic aspects of emotional manipulation, its strategies and tactics.

RÉSUMÉ

Магістерська робота на тему «Вербальні та невербальні засоби маніпулювання емоціями в міжособистісному спілкуванні (на матеріалі сучасних англомовних телесеріалів)».

Робота складається зі вступу, 3 розділів, кожний з яких містить по 3 підрозділи, висновків до розділів, загальних висновків та списку літератури.

Об'єктом дослідження є емоційна маніпуляція як характерна риса повсякденного міжособистісного спілкування.

Предметом дослідження у роботі є вербальні та невербальні засоби емоційних маніпуляцій у міжособистісному спілкуванні, відображена в сучасному американському телесеріалі.

Мета цієї магістерської роботи – здійснити аналіз вербальних і невербальних засобів емоційних маніпуляцій у міжособистісному спілкуванні на матеріалі сучасного англійського серіалу "Friends".

Завдання дослідження передбачають визначення поняття та типів маніпуляції, особливостей вираження вербального та невербального видів маніпуляцій; визначення місця емоцій у системі комунікативних маніпуляцій; аналіз фонетичного, лексичного та синтаксичного рівнів емоційних маніпуляцій у міжособистісному спілкуванні; визначення екстралінгвістичних, оптико-кінетичних, проксемічних та просторових засобів емоційних маніпуляцій у міжособистісному спілкуванні.

У роботі використані такі методи дослідження, як опис, систематизація та класифікація, контекстний семантичний аналіз, компонентний аналіз, лінгвостилістичний аналіз.

У роботі систематизовано теоретичні дані щодо визначення маніпуляції як предмету лінгвістичних досліджень, вербального та невербального типів маніпуляції, а також класифікації та ролі емоцій у комунікативній маніпуляції. У дослідженні визначена емоційна маніпуляція як окремий тип комунікативної маніпуляції, який являє собою мовленнєві дії адресата,

спрямовані на емоційну сферу адресата, з метою досягнення змін у його ціннісній орієнтації та поведінці.

У ході аналізу тексту американського серіалу "Friends" визначено основні вербальні засоби емоційної маніпуляції на фонетичному, лексичному, синтаксичному рівнях. У роботі також досліджені екстралінгвістичні, оптико-кінетичні, проксемічні та просторові засоби емоційних маніпуляцій у міжособистісному спілкуванні.

Вивчення міжособистісного спілкування на прикладі текстів сучасних англійських серіалів показало, що емоційні маніпуляції часто використовуються у повсякденному спілкуванні американців. Носії мови схильні не виражати свої бажання, емоції та комунікативні цілі напряму, однак використовувати маніпулятивні методи впливу на інших людей, спонукаючи їх до певних емоцій, слів та вчинків. Ці особливості комунікативної поведінки носіїв англійської мови відображені у дискурсі англомовних серіалів. У досліджуваному дискурсі використання емоційних маніпуляцій тісно пов'язане з комічним ефектом, який безпосередньо залежить від сіткому як специфічного дискурсу використання англійської мови.

Ключові слова: маніпуляція, маніпулювання емоціями, маніпуляція у міжособистісному спілкуванні, вербальна та невербальна маніпуляція, американський телесеріал, сітком, «Friends».

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