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імені І. І. МЕЧНИКОВА

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КАФЕДРА ТЕОРЕТИЧНОЇ ТА ПРИКЛАДНОЇ ФОНЕТИКИ АНГЛІЙСЬКОЇ МОВИ



**THE LINGUISTICS OF EMOTION:
VERBAL, PARAVERBAL,
AND INTONATIONAL PERSPECTIVES**

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до практичних занять та самостійної роботи
з навчальної дисципліни «Лінгвістика емоцій: вербальні,
паравербальні та інтонаційні аспекти»
для здобувачів вищої освіти першого (бакалаврського) рівня
спеціальності В11 Філологія
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(переклад включно), перша – англійська

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Укладач:

Н. О. Бігунова, доктор філологічних наук, професор, завідувач кафедри теоретичної та прикладної фонетики англійської мови

Рецензенти:

І. Б. Морозова, доктор філологічних наук, професор, професор кафедри граматики англійської мови

К. В. Безпалова, кандидат філологічних наук, доцент, доцент кафедри теорії та практики перекладу Одеського національного університету імені І. І. Мечникова

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T44 **The linguistics of emotion: verbal, paraverbal, and intonational perspective** : метод. рекомендації до практичних занять та самостійної роботи з навчальної дисципліни «Лінгвістика емоцій: вербальні, паравербальні та інтонаційні аспекти» для здобувачів вищої освіти першого (бакалаврського) рівня спеціальності В11 Філологія спеціалізації В11.041 Германські мови та літератури (переклад включно), перша – англійська / уклад. Н. О. Бігунова. Одеса : Букаєв Вадим Вікторович, 2025. 40 с.

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ПЕРЕДМОВА

Методичні рекомендації «The linguistics of emotion: verbal, paraverbal, and intonational perspectives» пропонуються для навчальної вибіркової дисципліни «Лінгвістика емоцій: вербальні, паравербальні та інтонаційні аспекти» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності В11 Філологія спеціалізації В11.041 Германські мови та літератури (переклад включно), перша – англійська.

Мета пропонованих методичних рекомендацій – формування у здобувачів вищої освіти теоретичних знань про емоційне мовлення загалом та зокрема навичок лінгвістичного аналізу емоційного мовлення, виокремлення вербальних та паравербальних засобів створення емоційності дискурсу.

Поставлена мета вимагає зосередження на певних аспектах емоційного мовлення:

- психологічне та фізіологічне розуміння емоцій,
- когнітивні та мотиваційні теорії емоцій,
- класифікація емоцій,
- емоційна парадигма: емоція, стрес, афект, почуття, настрої,
- слова, що використовуються для опису емоцій,
- слова та моделі, що використовуються для вираження емоцій,
- паравербальні засоби вираження емоцій,
- інтонаційні засоби вираження емоцій.

Методичні рекомендації «The linguistics of emotion: verbal, paraverbal, and intonational perspectives» складаються з передмови, п'яти частин та рекомендованої літератури. У перших двох розділах висвітлено теоретичні основи вивчення емоційного мовлення: аналізується психологічне та фізіологічне підґрунтя емоцій, описано здобутки когнітивної та мотиваційної теорії емоцій, наведено найбільш вагомі класифікації емоцій, схарактеризовано емоційну парадигму. У практичних частинах увагу сфокусовано на емоційній лексиці: усталених словосполученнях, ідіомах, що використовуються для опису емоцій, а також на лексиці та синтаксичних конструкціях, що використовуються для вираження емоцій. Окремі розділи присвячено паравербальним та інтонаційним засобам вираження емоцій.

У результаті вивчення навчальної дисципліни здобувач повинен

знати: термінологічний апарат емотіології, розмежування понять емоція, емоційний стан, емоційна реакція; когнітивний й мотиваційний підходи до емоцій, базові класифікації емоцій; вербальні та невербальні механізми прояву емоцій; інтонаційні характеристики емоційного мовлення;

вміти: розмежовувати поняття емоція, емоційний стан, емоційна реакція; класифікувати емоції відповідно до знаку, зовнішнього прояву і вираження, за спрямованістю емоцій, за інтенсивністю прояву; аналізувати вербальні та невербальні засоби вираження емоцій в англійській мовній комунікації; розпізнавати та аналізувати інтонаційні характеристики емоційного мовлення різних типів в англійському кінодискурсі.

PART I

PSYCHOLOGICAL AND PHYSIOLOGICAL UNDERSTANDING OF EMOTIONS

Emotions are responses to external stimuli (events or situations). The type of emotion a person experiences is determined by the circumstance that triggers the emotion. For instance, a person experiences joy when they receive good news and fear when they are threatened.

Charles Bally singled out two tendencies in communication, which are observed in speech at the same time: **intellectual** and **affective**, which supposes that in any speech utterance, along with the logical component, an emotional one is present.

Emotions came from the Latin word "emovere" which means "to move out".

The analysis of emotions can be fruitful only if it is based on interdisciplinary approach which will involve various sciences – philosophy, psychology, pragmatics, cognitive linguistics, stylistics, paralinguistics, phonology.

Traditionally, in psychology, emotions are considered as one of the ways of reflecting the surrounding reality. Emotions are reported to form a special class of mental processes and states associated with **instincts, needs and motives**, which reflect in the form of direct experience the **importance** of various phenomena and situations that affect an individual. Emotions accompany almost any manifestation of the person's activity, thus they regulate mental activity and human behavior.

Usually, people's emotions arise from their perceptions of their circumstances – **immediate, imagined, or remembered**. This idea has been implicit in many philosophical treatments of emotions (e.g., in Aristotle, Spinoza, Descartes), and it is the central emphasis of current appraisal theory of emotion.

Don Hockenbury and Sandra E. Hockenbury suggest that emotions are complex psychological states that involve three distinct components: **a subjective experience, a physiological response, and a behavioral or expressive response**.

Subjective Experience. There are a number of basic universal emotions experienced by people all over the world, regardless of background or culture,

however, experiencing emotion can be highly subjective. We also don't always experience *pure* forms of each emotion but rather *mixed emotions*.

Physiological Response. Many of these physiological responses are regulated by the *sympathetic nervous system*, a branch of the autonomic nervous system. The autonomic nervous system controls involuntary body responses, such as blood flow and digestion. The sympathetic nervous system is charged with controlling the body's fight-or-flight reactions. When facing a threat, *fight-or-flight* responses automatically prepare your body to flee from danger or face the threat head-on.

Behavioral Response is the actual expression of emotion. Our ability to accurately understand these expressions is tied to what psychologists call *emotional intelligence* and these expressions play a major part in our overall body language.

Sociocultural norms also determine the way how we express and interpret emotions. Western cultures tend to value and promote high-arousal emotions (fear, excitement, distress) whereas Eastern cultures typically value and prefer low-arousal emotions (calmness, serenity, peace). Some expressions are considered universal, such as a smile to indicate happiness or a frown to indicate sadness.

Although emotions might seem to be less important than rational cognitive processes, both emotions and cognitions can help us make effective decisions. In some cases we take action after rationally processing the costs and benefits of different choices, but in other cases we rely on our emotions. Emotions become particularly important in guiding decisions when the alternatives between many complex and conflicting alternatives present us with a high degree of uncertainty and ambiguity, making a complete cognitive analysis difficult. In these cases we often rely on our emotions to make decisions, and these decisions may in many cases be more accurate than those produced by cognitive processing.

COGNITIVE AND MOTIVATIONAL THEORIES OF EMOTIONS

The study of emotions in linguistics was most influenced by two theories: **cognitive** and **motivational**, that is, non-cognitive.

A few decades ago, cognitive theories of emotion were on the rise in both psychology and philosophy. The **cognitive** movement got rolling in the 1960s and 1970s. According to cognitivists, emotion is a function of the mind, it is cognition that mediates and organizes emotional processes. They proceed from the fact that emotions arise from cognition, they are determined by the structure, content, organization of knowledge representations and the processes that control them.

Cognitive theory of emotion suggests our thoughts are actually responsible for emotions. Emotion is considered as a special state of mind and interferes with all levels of cognitive processes. The cognitivists say that all emotions verbalized by a person are **conscious**, and therefore **intellectual**.

But the cognitive theory does not explain cases when a person can feel an incomprehensible, unfounded feeling of fear, anxiety, joy, fun. In this theory there is no explanation and spontaneous emotional reactions.

Emotional non-cognitivism, the view that cognition is inessential to most or all paradigm emotions, has become increasingly popular in emotion theory at the turn of the century (Delancey 2002; Griffiths 1997 & 2003; Robinson 1995). Part of what has traditionally motivated the position is that emotions are *sudden*, typically *automatic*, and often at odds with our declared beliefs. In other words, noncognitive origin of emotions means that they are primarily defined by bodily states.

A prominent neuroscientist Joseph LeDoux insists that emotion and cognition ought to be classified as separate processes, due to the ‘quick and dirty’ nature of an affective response such as being startled by a loud noise.

Recent empirical research by neuroscientists and psychologists shows that emotional responses can be initiated without awareness of objects of emotion and with only crude, low level information processing. Thus, emotions, or at least the basic emotions upon which other emotions are based, **are non-cognitive** because emotional responses can be elicited without the involvement of the parts of the brain that are associated with cognition.

John Searle remarks, “Many conscious states are not Intentional, e.g. a sudden sense of elation”. Moreover, many animals experience emotions and it is natural to

suppose that such emotions lack the sophistication of beliefs or thoughts. According to J. Searle, the manifestation of emotions in the form of speech or other actions is not based on cognitive processing, appraisal and similar mental operations, but on **intentions** which can be dual (emotions themselves and the need for their expression). J. Searle singles out *unconscious intentional* states and *non-intentional states* of consciousness, such as nervousness, excitement, unreasonable anxiety.

The question of the priority of emotion or cognition has not been resolved yet. However, most scientists are now speaking about the interaction of cognitive and emotional processes embedded in the structure of the brain. This interaction depends on the form of behavior followed by the communicator. There are two forms of behavior: **intellectual** and **reflexive**. With intellectual behavior, the generation of speech includes motives, intention, their implementation and control.

When emotions are expressed, the manifestation of emotions is preceded by the **rational** activity of the brain. In this case, emotion and its expression are secondary to cognition. With **reflexive** behavior, there is a clear connection between stimuli and a reflex response: a person reacts directly to a stimulus according to a pattern of behavior that he's accustomed to according to past experience or embedded in him genetically. Thus, a reflex speech response to an emotional experience can be an exclamation, the use of which has already been learned in previous emotional situations. At the same time, there is a dependence: the stronger the perceived emotion is, the more likely the reflex response is, that is unconscious speech behavior.

Thus, emotion has been regarded as dependent on **both cognition and motivation**. **Thinking** and **feeling** are interrelated most of the time: certain ways of interpreting one's environment are inherently emotional, few thoughts are entirely free of feelings, and emotions influence thinking. Reason and passion are not independent domains, or are rarely so.

Without cognitive activity to guide us, we could not grasp the significance of what is happening in our encounters with the environment, nor could we choose

among alternative values and courses of action. Emotion without thought would be mere reflex.

Psychologists have proposed three different **theories** of emotion, which differ in terms of the role of arousal in emotion. The **Cannon-Bard** theory proposes that emotions and arousal occur at the same time. According to the **James-Lange** theory, the emotion is the result of arousal. **Schachter and Singer's** two-factor model says that arousal and cognition combine to create emotion.

PART II

CLASSIFICATION OF EMOTIONS

All humans are thought to have an *innate* (inborn) set of basic emotions that are *cross-culturally recognizable* (Colombetti). These basic emotions are described as discrete because they are believed to be distinguishable by an individual's facial expression and biological processes.

The German philosopher I. Kant distinguished two types of emotional states in terms of the degree of activity: **sthenic** emotions – experiences that increase the activity of the individual, and **asthenic** – experiences that inhibit the activity of the individual. He refers to sthenic emotions such as *joy*, *anger*, which excite us, providing energy boost. They involve an increased innervation of the mimetic and panto-mimetic muscles. Asthenic emotions are *sadness*, *anxiety*, *complacency*, i.e. emotions that inhibit human activity, slow down, relax the activity. With asthenic emotions there is a relaxation of the tension of the external muscles to a degree equal to that in paralysis /pə'ɹæləsis/.

Spinoza also said that emotions "increase or decrease the ability of the body itself to act, favor it or limit it." Indeed, in an upbeat mood, the energy overflowing us helps to cope with a large amount of work. Conversely, in a bad mood, you do not feel like doing anything, apathy arises, you lose confidence in your abilities, you make a mess of everything.

Nevertheless, these two types are often combined. The emotional state under different conditions can be sthenic and asthenic. So fear usually contributes to the mobilization of all the resources of the body, after a time comes a breakdown. Dissatisfaction with perfect actions, feeling guilty first cause a decrease in activity, and then can stimulate the growth of activity, through the desire to improve the situation.

Robert Levinson is right when he says that *negative* emotions cause stronger physiological reactions than *positive* ones, regardless of gender, age, and culture.

Theorists have conducted studies to determine which emotions are **basic**.

In his philosophical treatise, *The Passions of the Soul*, Descartes defines and investigates the six primary passions (**wonder, love, hate, desire, joy, and sadness**).

William James offered four basic emotions: **fear, grief, love, and rage**, based on bodily involvement.

Wilhelm Wundt described emotions by three dimensions: pleasurable versus unpleasurable, arousing or subduing and strain or relaxation.

Harold Schlosberg named three dimensions of emotion: pleasantness – unpleasantness, attention – rejection and level of activation.

Paul Ekman classified the following basic emotions: **Amusement, Contempt, Contentment, Embarrassment, Excitement, Guilt, Pride in achievement, Relief, Satisfaction, Sensory pleasure, and Shame**.

Paul Ekman explains that there are particular characteristics attached to each of these emotions, allowing them to be expressed in varying degrees. Each emotion acts as a discrete category rather than an individual emotional state.

Activation of basic emotions, such as anger, sadness, or fear, is triggered by the brain's appraisal of a stimulus or event with respect to the perceiver's goals or survival. In particular, the function, expression, and meaning of different emotions are biologically distinct from one another.

Richard and Bernice Lazarus expanded the list to 15 emotions: **aesthetic experience, anger, anxiety, compassion, depression, envy, fright, gratitude, guilt, happiness, hope, jealousy, love, pride, relief, sadness, and shame**.

A group of researchers from University of California identified 27 categories of emotion: admiration, adoration, aesthetic appreciation, amusement, anger, anxiety, awe, awkwardness, boredom, calmness, confusion, craving, disgust, empathic pain, entrancement, excitement, fear, horror, interest, joy, nostalgia, relief, romance, sadness, satisfaction, sexual desire and surprise [Alan Cowen et al, 2017].

According to the criterion of intensity, emotions are divided into weak, moderate and strong, and variable, which can change their strength.

PRIMARY VS. SECONDARY EMOTIONS

Emotions can also be categorized based on whether they are primary or secondary.

Primary emotions are the emotions that humans experience universally. There are different theories as to what these specific emotions are, but they often include happiness, sadness, fear, disgust, anger, and surprise.

Secondary emotions stem from – and are variations of – primary emotions. Sometimes, we have secondary emotions in response to our primary emotions (i.e., "I'm frustrated that I'm so sad").

Secondary emotions may *include frustration, pride, envy, and jealousy*.

The distinction between the primary and the secondary emotions is paralleled by two brain pathways: a fast pathway and a slow pathway. The **thalamus** (part of the brain that controls feeling and all the senses) acts as the major gatekeeper in this process. Our response to the basic emotion of fear, for instance, is primarily determined by the **fast pathway** through the limbic system. When a car pulls out in front of us on the highway, the thalamus activates and sends an immediate message to the amygdala. We quickly move our foot to the brake pedal. Secondary emotions are more determined by the **slow pathway**. When we stew in jealousy over the loss of a partner to a rival or recollect our win in the big tennis match, the process is more complex. Information moves from the thalamus to the frontal lobes for cognitive analysis and integration, and then from there to the amygdala. We experience the arousal of emotion, but it is accompanied by a more complex cognitive appraisal, producing more refined emotions and behavioural responses.

EMOTIONAL PARADIGM: EMOTION, STRESS, AFFECT, FEELING, MOOD

In everyday language, people often use the terms **emotions, feelings, and moods** interchangeably, but they actually mean different things. Emotions are reactions to stimuli, but feelings are what we experience as a result of emotions.

Classifications and types of emotions include: feelings, moods, affects, passions and stresses.

EMOTIONS are a partial attitude of the subject to the environment and to what happens to it. The mechanism of the emergence of emotions is closely related to the needs of human motives. Emotions signal the subject about the possibility or impossibility of meeting his needs in certain conditions.

AFFECT is the most pronounced emotional reaction. A strong, turbulent and relatively shortterm condition that can completely capture the human psyche. This condition is associated with **uncontrollability**, reducing the possible conscious control of a person for their actions. Affect develops in unexpected, dangerous situations, in which the subject is unable to find an adequate way out. Affect can accompany positive emotions: ecstasy, enthusiasm, unrestrained fun and negative – rage, horror, despair, fear, anger. After the affect, there may be a breakdown and repentance. Emotions are a longer and less intense condition than affect.

STRESS occurs in an extreme situation and requires the mobilization of all body resources and neuropsychic forces. Weak effects can not cause stress, because it occurs when the effect of the **stressor** (something that causes stress) exceeds the adaptive capabilities of the body. A small level of stress is even useful, because it is necessary for physical and mental activity. Stress occurs as a result of prolonged psychological stress, which causes emotional overload. G. Selye, a Hungarian endocrinologist, the founder of the study of stress, identified three stages of stress: 1. "anxiety reaction" in which the defenses of the body are mobilized; 2. the stage of resistance - full adaptation to stress; 3. Stage of exhaustion, which occurs if the stressor is strong and affects a person for a long time. It should be noted that severe stressors are: natural disasters, transport disasters, military actions, accidents, violent events, death, fire and others. Not always a person reacts only to a real danger, sometimes a threat or a reminder of it. Hence the conclusion that man is the initiator and he accumulates stress.

PASSION is another kind of complex emotion that occurs only in humans. This is a deep, strong, dominant emotional experience. Passion can capture a person

completely, it can be detrimental, and can be great. Passion is always expressed in the concentration, concentration of thoughts and forces, their focus on a single goal. Passion means a rush, enthusiasm, orientation of all aspirations and forces of the individual in a single direction, focusing them on one goal.

FEELINGS are more stable mental states that are objective in nature and express an attitude towards objects, imaginary or real. Feelings are directed towards an **object of attachment**. Feelings fulfill a motivating role in the life and activity of man. In relation to the world around you, people are guided by positive emotions and experiences to strengthen or reinforce their positive feelings. Depending on the direction of the feelings are divided into: *moral*, this is a person's relationship to other people; *aesthetic* feelings when perceiving art, the phenomena of nature; *intellectual* feelings associated with cognitive activity; and *practical* ones that are related to human activities. There is no sharp line of demarcation between feeling and emotion. Every feeling of greater intensity passes into an emotion. An emotion is a process of a higher order as compared with a single feeling, for it always includes a succession of several feelings.

MOOD is a stable, relatively mild emotional state. It gives an emotional color to all human behavior. Mood depends on the relationship between people, on the perception of the events of their lives. It can be either positive or negative. A mood can be described as a **temporary emotional state**. It can be difficult to identify the specific cause of a mood. For example, you might find yourself feeling gloomy for several days without any clear, identifiable reason.

All these kinds of emotional processes play a different role in regulating the activity and communication of a person with people around him. Various emotions that arise in a person serve for him as an internal signal that guides and directs subsequent thoughts and actions.

PART III

WORDS THAT ARE USED TO DESCRIBE EMOTIONS

All kinds of set phrases (phraseological units) are used to express emotions: set phrases, idioms, catch words, proverbs, sayings. Their use in every-day speech is remarkable for the subjective emotional colouring they produce.

Phrases and Idioms to Express Emotions

I. Common Collocations:

Collocation	Meaning
To hide your emotions	Conceal how you feel
To show your emotions	Express feelings openly
Display of emotion	Outward expression of emotion through verbal and non-verbal means
To release / unleash emotions	Express them in a healthy way, rather than suppressing them
To be overcome with emotion	Feel overwhelmed by emotion
Overwhelming emotion	Intense emotion
Pent-up emotions	Bottled-up feelings
Raw emotion	Pure and intense emotion
To be full of emotion	Deeply emotional
To be choked with emotion	Too emotional to speak

2. Idioms:

Idiom	Meaning	Example
Be bit under the weather	Not very well / ill	I can't go to the party tonight; I'm feeling a bit under the weather
Be scared stiff / scared out of one's wits	Very scared	She was scared stiff when she heard someone knocking at her window late at night.
Be shaking in one's boots / shoes	Trembling with fear	I was shaking in my shoes about having to tell Dad what I'd done.
Jump out of one's skin	Give a big jump	She nearly jumped out of her skin when a dog barked right behind her
Over the moon	Extremely happy	She was over the moon when she got the job.
Down in the dumps	Feeling sad or depressed	He's been down in the dumps since his friend moved.
Be sick with worry / worried sick	Very worried	I was sick with worry all day waiting for the results of the medical test

To shatter one's confidence	Make smb lose all their confidence	My already shattered confidence was beyond repair.
Fill smb with dread	Make smb feel very upset and worried	The news about the upcoming layoffs filled the employees with dread.
Give vent to one's frustration	Express the feeling of frustration	Workers gave vent to their growing sense of frustration.
Bottle up one's feelings	Not to express one's feelings	He tends to bottle up his feelings instead of sharing them with anyone.
Blow a fuse	Become very angry	He blew a fuse when he saw the damage.
Get cold feet	Become nervous before doing something planned	She got cold feet before her big presentation.
On cloud nine	Extremely happy	They were on cloud nine after winning.
Green with envy	Jealous	She was green with envy over her friend's success.
Bite the bullet	Face something difficult bravely	He bit the bullet and told her the truth.
Wear your heart on your sleeve	Show emotions openly	He wears his heart on his sleeve.
Break down	Become emotional and cry	She broke down when she heard the news.
Choke up	Get emotional and unable to speak	He choked up during his farewell.
Carry the torch for	Secretly love someone	He still carries the torch for his ex.
Chip on your shoulder	Holding a grudge or being sensitive about something	He has a chip on his shoulder about being rejected.
Go to pieces	Fall apart emotionally	She went to pieces after the breakup.
Be in a stew	Be worried or anxious	She's in a stew over her exam results.
Have long face	Look depressed / sad	"Why the long face?" is a common way of asking why someone looks sad.
Be like a bear with a sore head	Be extremely irritable	He's been like a bear with a sore head ever since he found out he missed his flight.
Throw a wobbly	Be extremely angry and upset	He threw a wobbly when he found out his flight was delayed.

Go ballistic	Become extremely angry	If your dad finds out you've been skipping school, he'll go ballistic
Feel done in	Be exhausted	After working all day, I feel totally done in

Task 1. Fill in the gaps with the following the words: sick, pose, disparaging, lapse, hurl, laughable, alternative, jealousy, fill, vent, in, bottled

1. He broke his brother's new bike in a fit of _____.
2. She's kept her feelings about the accident _____ up for too long.
3. If you think the job will be easy, you're _____ for a shock.
4. The prospect of working full-time _____ me with dread.
5. He was worried _____ about what our mothers would say.
6. I was left with little _____ but to report him to the police.
7. But some of them haven't learned a thing as they _____ insults, throw tantrums and sneer at ordinary people.
8. My distress has not stopped him from making other _____ remarks.
9. This idea seems more _____ than entertaining.
10. That accident has been caused by a momentary _____ of judgment.
11. The meeting will be an opportunity for everyone to give _____ to their feelings.
12. They will only be released early if parole experts are sure they no longer _____ a threat.

Task 2. Insert the words: dead keen, cautiously optimistic, burst of energy, lifelong ambition, sense of achievement, sheer bliss, take delight in, profound admiration, go into raptures, pure luck (2).

Mark had always had a _____ to become a professional violinist. Ever since he heard the sweet sounds of the violin at a concert when he was a child, he was _____ to make music his own. Every morning, he would wake up with a _____, ready to practice his favorite pieces. He would often _____ the melodies he could create, even as his fingers grew tired.

One day, Mark got a surprising invitation to audition for a prestigious orchestra. It felt like _____, a chance he'd never expected. Despite his nerves, he was _____ about his chances. On the day of the audition, he was embraced by a feeling of _____ as he walked on stage with his violin in hand. His performance was filled with emotion and skill, leaving the judges with a profound admiration for his talent.

When the results were announced, Mark couldn't believe his ears. He had made it into the orchestra! He felt a deep _____ as his lifelong dream had finally come true. His friends and family _____ upon hearing the good news, showering him with congratulations and support.

That night, as he lay in bed, Mark realized that beyond all the hard work and dedication, it had been that _____ which had opened the door for him. Filled with

gratitude and happiness, he closed his eyes and drifted off to sleep, dreaming of the beautiful music he would make in the days to come.

Task 3: insert the idioms into the text: reach a turning point, take the bull by the horns, lay one's cards on the table, face a dilemma, swell with pride, feeling on top of the world, sweep under the carpet, be in a muddle, mildly irritating, be deprived of, lack, the tide has turned.

There are moments in life when we all 1_____. I recently found myself 2_____, caught between two difficult choices. One option seemed 3_____, while the other left me feeling as though I would 4_____ something important. Both paths appeared to 5_____ the certainty I needed.

At some point, I realized it was time to 6_____ and confront the situation head-on. I decided to 7_____ and be honest with myself and those involved. Surprisingly, it felt as though 8_____. What once seemed impossible began to feel manageable, and I knew I had 9_____.

As I took decisive action, I could feel myself 10_____. The sense of accomplishment left me 11_____. I realized that, too often, we 12_____, hoping problems will disappear. But once you face them, everything becomes clearer.

Task 4. Fill in the gaps with idiomatic words:

In our community, there's this one guy everyone calls a _____ customer. He's always trying to _____ responsibilities and often manages to poison the _____ around him. People say he has an attitude _____, and it's not hard to see why. Whenever there's a chance, he'll pick a _____ or do something that's a dirty trick to _____. It's a shame because it casts a shadow over everything. When things don't go his way, he's the first to take the _____, but never admits his faults. At times, his actions seem like mindless _____, more like a form of thoughtless aggression. It's often said that the blame _____ on him for many disruptions. He likes to belittle _____ of others, always trying to make himself look better. His remarks can be downright cruel, showing that he _____ many in contempt. Many believe he's a nasty piece of _____, someone you definitely not to trust an _____. His actions often cloud one's _____, making it hard to see his true intentions. One time, he managed to betray one's _____ so badly, it was a downright _____. People were shocked he would stoop to a _____ so low. It's challenging to work with someone like him, a truly disruptive _____, who loves to hold in _____ those who do their best. Many think he's just _____ idle, refusing to change his ways.

PART IV

WORDS AND PATTERNS THAT ARE USED TO EXPRESS EMOTIONS

Emotions are verbalized at the grammatical, lexical and stylistic levels.

Emotional vocabulary in English consists of words that describe human or animal emotional states. These words help convey moods and feelings toward people, events, or surroundings – ranging from joy and excitement to fear or anger.

There are a great many words possess inner expressiveness: words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers.

One of the constant lexical characteristics of negative emotional speech is **vulgarization** of speech. Anger, disgust, despair, affect are all accompanied by the active use of emotionally colored nouns with a negative evaluation: *bastard, bitch, fool, cretin, brute* etc., which become markers of negative emotions.

Invective vocabulary includes adjectives and adverbs that define the object of negative evaluation: *damn(ed), bloody, fucking, crapping, pissing*:

- *That's a **damn** lie!.. Shut your **damn** mouth* [Barton. Grace under fire].
- *I did not do this for the **bloody, fucking, crapping, pissing** ratings* [Parks A. Game over].

Invective vocabulary is used by recipients of emotions regardless of their gender: in a state of affect, both women and men, educated and less educated communicators, old and young often use profanity, which allows us to talk about the leveling of social factors of speakers in a state of extreme emotional excitement.

Anger, disgust and affect can be expressed by means of **zoosemantic metaphors** – the names of animals that emphasize certain negative features of a person (*pig* – sloppiness, ungratefulness, *dog* – an evil, rude person, *cow* – a clumsy, stupid female person):

'Fucking shut up, you whining cow, you didn't mind spending the money!'
yelled Simon, his jaw jutting again [Rowling J.K. The Casual Vacancy].

To characterize the person who caused the affective state of the speaker, **obscene** words are used:

- *"What the fuck? How could you lose her like that? How?"* [Sheldon S. After the Darkness].
- *"Get back, you fucks!" Carter snarls. "Back, you sons of bitches! No looting! Get back!"* [King S. Under the Dome].

Nouns denoting **excrement** are used especially actively among the invective vocabulary (*shit, bullshit*):

"You son of a bitch," she moaned, her face in her hands. "Piece of shit, motherfucker..." [Prescott M. Next victim].

Nouns denoting **antisocial, socially harmful activity** (*butcher, junkie, prostitute, coward, traitor, racist*) also have an invective character. For example, Tom calls the driver who killed his lover and did not even stop his car a coward:

"The God damned coward!" he whimpered. "He didn't even stop his car."
[Fitzgerald F. S. The Great Gatsby].

At the lexical level, typical signs of emotions are interjections, intensifying particles, adverbs of indefinite frequency, negative and indefinite pronouns, emotive-evaluative adjectives and adverbs in the superlative degree of comparison, lexical synonyms. In highly emotional speech, they are present in the concentrated form – when two, three or more devices are combined in one phrase, increasing its emotional load.

Interjections form a special layer of vocabulary, since they do not have a logical meaning. Exclamations can be considered specialized emotives, they only have emotional and evaluative sense, as a result, their main function is the expression of emotions itself. Interjections like *oh, ah, fie, wow, ay, yeah, ha, oho* express the degree of emotional tension, e.g.:

The lights and siren burst to life.

"Oh God oh God oh God!" Hrubek screamed. Panic exploded throughout

his body [Deaver J. Praying for Sleep].

Apart from one-word interjections (*ah!*, *oh!*) there are also exclamatory phraseological units through which emotions are expressed (*my God*, *for Christ's sake*, *for Goodness sake*, *for Heaven's sake*). Interjections as a means of expressing emotions include the class of so-called expletives – expressions that partially belong to the language category of vulgarisms. Such expressions can both express an evaluative attitude to the object of displeasure, and simply serve as a means of expressing strong emotions that the speaker feels:

- *She was shouting, "What in fuck's name have you done to my dog? Let go of the dog," she shouted. "Let go of the fucking dog for Christ's sake."* [Haddon M. The Curious Incident of the Dog in the Night-Time].
- *Vivaldo shouted, "For Christ's sake, Rufus! Rufus!"* [Baldwin J. Another country].
- *"Just what in the hell do you think you're doing?" he asked furiously* [Flynn V. Convent to Kill].

When you experience fear or despair, it is difficult to formulate thoughts and choose words. The vocabulary variety of speech is decreasing, the number of clichés is increasing: *the hell* / *for God's sake* / *Oh my God* / *for Christ's sake*. An example can be a situation in which a lady who was bitten by a snake in her own bed. She is so frightened and shocked that she cannot explain what happened to her and cannot even remember the word "snake", calling it «the speckled band»:

*At first I thought that she had not recognized me, but as I bent over her she suddenly shrieked out in a voice which I shall never forget, 'Oh, **my God!** Helen! It was the **band!** **The speckled band!**'* [Doyle A. C. The adventures of Sherlock Holmes].

In emotional state of anger, fear, anguish, the **adverbs** of **indefinite** frequency, **negative adverbs** and **pronouns** serve as lexical markers of emotions:

- *"Come on, now, Wild Bill," I said, and yanked Wharton to his feet. "Little walky-walky." "Don't you ever call me that!" Wharton screamed shrilly, and*

I think that for the first time we were seeing real feelings. [King S. The Green Mile];

- *"You don't understand," Buffett whispered. "I'm never going to walk! I'm never going to fuck a woman again in my life. Never. I'll never have any kids. You don't understand!"* [Deaver J. Bloody River Blues].

Among the parts of speech, **emotionally-coloured verbs** are also common, such as *damn, hate, dare*:

- *What is going on, Brent, damn you, what is going on? I went to the house. I saw what you did to Johnny, and I will not stand for it, do you hear me?"* [Child L. First thrills].
- *'Titsy McGee and wrinkle-boy don't know what's going on.' - 'Don't you dare call me any of your sexist - '* [King S. Under the Dome].
- *God, I hate them. I hate them more than-" She stopped* [Bayer W. Blind side].

Curses are an integral part of self-expression of an aggressive person. Here is an episode in which a witch, a scammer, who sold the men of the village a narcotic potion that harmed their health, became enraged when a policeman tried to take the drugs from her glasses for analysis. So she curses him using a noun *curse*:

Her eyes widened as Hamish took out packets of glassine envelopes and a small spoon. "I'll just collect a bit of each," he said, moving towards the shelves.

She darted in front of him.

"Get the search warrant," she hissed, "and a curse on you."

"So you do have something to hide."

"I've nothing to hide," she panted. "I don't like you ferreting around and poking your nose into my affairs. Get out!" [Beaton M.C. Agatha Raisin and the Witch of Wyckhadden].

Thus, at the **lexical** level, emotional speech is actualized by:

1. emotionally colored nouns, verb, adjectives;
2. the adverbials of time that accentuate urgency *at once, right now, just now*;

3. interjections and parenthetical constructions made of cliches (*for Goodness sake, for Heaven's sake, for God's sake*), as well as vulgarisms (*in the hell, the fuck*);
4. affectives;
5. invective lexemes;
6. curses;
7. negative and indefinite pronouns (*nothing, nobody, everything, everybody, all*) and adverbs of indefinite frequency (*ever, never*).

Along with the lexical means used in the direct speech of the character, the emotions are reinforced by means of **syntax**. Syntactic means accentuate emotions, bring out the emotional information to the fore.

Without a doubt, syntax offers a large number of expressive means of highlighting feelings and emotions. In emotional state of anger, fear, despair, or affect, expressive syntactic signals of emotional speech are known to be ellipsis, exclamatory sentences, rhetorical questions, repetitions, parallel constructions, detachment, attachment, inversion.

Exclamatory sentences provide an emphatic character to statements, convey a strong degree of expressiveness and emotionality. Torn fragmentary phrases, constantly repeated words-emotives convey the character's "obsession" with problems and emotions.

Exclamatory sentences are different, but the most widely used patterns are:

A) What + N!, e.g.: "*What a beautiful room!*"; "*What beautiful ladies!*"

B) How + Adj!, e.g. "*How awful!*"

Emotional speech comprises various kinds of **questions**: general, disjunctive, special, alternative questions, echo questions. The speaker asks questions because they are surprised by an unusual turn and don't have a clue what to do next. Interrogative sentences are most actively used to express fear, anger, and despair.

Imperative sentences are mostly used to express threat and contempt. In the following example, emotional tension is conveyed by invective vocabulary and the negative form of the imperative, repeated twice:

He yelled at Pierce, spittle raining down on him with the words:

"Don't you fucking dare try to tell me how to run my business. Don't you fucking dare!" [Connelly M. City of bones].

Emotions are frequently expressed by **affective sentences**. Affective sentences can be divided into the following groups:

1. affective vocatives, addresses that make separate sentences:

"You bitch!" He ran at her like a maddened bull, throwing himself back into the car, hands clawing her face, fingernails gouging deep, bloody grooves in the skin [Sheldon S. After the Darkness].

2. the negation **no**; associated with the refusal to believe in events that cause strong negative emotions in the speaker:

'No!' she screamed. 'No, I can make him stop!' [King S. The Green Mile].

3. question words acting as interjections:

"What? He's dyin', I'm tellin' ye!" [Connor R. The Doctor].

4. cliché, set expressions:

"Fer the love av Heaven get him!" cried Tommy. ***"The man is dyin'. Here, min, let's git him in"*** [Connor R. The Doctor].

The character's emotional state gets explicit by means of **detachment**. It is emotional and evaluative adjectives and verbs that are detached:

- ***His father was shocked. Disgusted. Confused. Embarrassed*** [Connelly M. Chasing the Dime].
- ***She was shaking. Angry. Pale. And scared, he realized*** [Irwin S. The Darkening].

Detachment is often accompanied by **inversion**:

- ***Dumbfounded, the man just stood staring at the two bodies*** [Flynn V. Memorial Day].
- ***Panicked, he bent over her*** [Brown S. Low pressure].
- ***In despair she felt the anger vanishing, fear flooding in to fill its place*** [Deaver J. A Maiden's Grave].

Repetition marks the emotional tension of the speaker, especially, in combination with exclamatory sentences, it expresses the excitement of the person who repeats the words in order to draw attention to them, expressing indignation or pleading.

Different **parts of sentences** may be repeated:

- a) particular words: "Help! help! help!";
- b) collocations: "For shame! for shame!" cried the lady's-maid;
- c) a whole sentence or its part: *Parvaneh just had a tantrum when Ove wouldn't let her back the Saab down between the houses a few minutes ago. "I KNOW, OVE! Okay! I KNOW! If you say it one more time I swear to God I'll set fire to your bloody sign!" she shouted at him* [Backman F. A man called Ove].

Repetitions of various types are actively used to highlight emotions: **simple**, **anaphoric**, **epiphoric** and **framing**. Here is an example of a **simple repetition**:

"It is false!" he cried, "all false! The woman I once called wife is dead." [Green A. K. That Affair Next Door].

In the following example, **triple repetition** is used to convey a strong emotional state of rage and contempt:

"Gabe?" He looked at her as though she were the most ludicrous thing on the planet. "GABE?" he shouted now. "Gabe the mailboy? The fucking MAILBOY? You listened to him? He's an imbecile!" [Ahern C. The Gift].

Here's an example of **epiphoric repetition** with climax, used to express anger and despair:

'I was here, all the time, I was fucking here and I didn't stop it. Didn't look after her. Right here' [Lupton R. Afterwards]

Among the expressive syntactic constructions used in emotional state, **parallel** constructions play a crucial role. Parallelism is the repetition of a sentence structure. An example can be the following episode, in which a character feels fear and despair:

“*Cut in pieces,*” said the hussar – upon which Pauline cried out, “**O my mistress, ma bonne petite dame,**” went off fairly into hysterics, and filled the house with her screams [Thackeray W.M. Vanity Fair].

Syntactic compression, that is omission of logically necessary elements of the statement, can take different forms and have different stylistic forms, such as ellipsis, asyndeton, and aposiopesis. As for **ellipsis** (omission of easily recoverable elements of the utterance from the context), typical for spoken speech in general, it serves to intensify lexical units that have not undergone "shortening". For example, in the following context, the realization of the affect is carried out with the help of two questions-questions *The guy died?* and *Murder two?*, in the second one the main members of the sentence are lost, only the key word remains *Murder*. The sentence *Swear to God it was an accident* is elliptical too, as it lacks a subject, thus the predicate *swear* gets intensified:

“*The guy died?*” Gordie squealed. “**He wasn’t bleeding that much. Swear to God it was an accident. I didn’t mean to hurt him that bad. He said something about my lip. I was high. It happened before I realized. Oh Jesus. Murder two? I’ll confess to assault, but...Oh Jesus.**” [Brown S. Ricochet].

Aposiopesis, a speaker’s deliberate failure to complete a sentence, usually indicates speechless rage or exasperation, as in “Why, you . . .,” and sometimes implies vague threats as in, “Why, I’ll . . .” The listener is expected to complete the sentence in his mind. In other words, aposiopesis is a spontaneous interruption of thought in the middle of a sentence or incompletely expressed thought. It is particularly common for expression of strong emotions, e.g.:

“*O Ma’am - prepare her, Miss Briggs – she’s married to Rawdon Crawley.*”

“**Rawdon married – Rebecca – governess – nobod – Get out of my house, you fool, you idiot – you stupid old Briggs – how dare you? You’re in the plot – you made him marry, thinking that I’d leave my money from him – you did, Martha,**” the poor old lady screamed in hysteric sentences [Thackeray W.M. Vanity Fair].

Asyndeton, a stylistic figure that implies omission of conjunctions connecting individual words and parts of phrases, makes emotional speech more expressive and dynamic, highlights certain words. In the episode below it expresses the rage of the speaker, who demands severe punishment of the scoundrel:

“Give him no quarter. Bring back the villain’s head, sir. Shoot the coward down, sir,” *Sedley roared. “I’d enlist myself, by - ; but I’m a broken old man - ruined by that damned scoundrel - and by a parcel of swindling thieves in this country whom I made, sir, and who are rolling in their carriages now,”* he added, *with a break in his voice* [Thackeray W.M. *Vanity Fair*].

In emotional speech ellipsis, exclamatory sentences, rhetorical questions, repetitions, parallel constructions, detachment, inversion appear in a **concentrated form** and their intensity grows within a fragment. Here is a context in which the syntactic means of expressing despair are exclamatory sentences, repetition (*He’s gone*), ellipsis and detachment (*That good man -- out of this hard world*).

She turned upon Betty, and forgot all rules and training.

“Oh, miss!” she cried. “He’s gone--he’s gone! That good man -- out of this hard world. Oh, miss, excuse me -- do!” *And as she burst into wild tears, she ran out of the room* [Burnett F.H. *The Shuttle*].

To summarize, at the **syntactic** level, emotions are expressed by:

1. various sentence types: exclamatory, imperative and interrogative;
2. sentences-affectives;
3. means of expressive syntax: repetitions, parallel constructions, ellipsis, asyndeton, aposiopesis.

PART V

PARAVERBAL MEANS OF EXPRESSING EMOTIONS

Paraverbal means of communication are studied by a separate branch of linguistics – **paralinguistics**.

Paralanguage refers to all those aspects of speech which are not directly related to «words», i.e. which are not strictly part of the verbal message. It includes tone, pitch, loudness, duration, intonation, tempo, voice quality, speaking style, speech clarity, and accent. It also encompasses giggling, laughing, whimpering, vocalized pauses, and the use of silence.

There are 3 types of paralinguistic means: kinetic, proxemic and prosodic means. **Kinetic** components include gestures, the type of posture, facial expressions. Kineme is a movement with an associated meaning. **Proxemics** implies the amount of space that people feel it necessary to set between themselves and others. **Prosodic** means include speech timbre, speech tempo, loudness, types of pause fillers (“er”, “hm”, etc.), melodic phenomena, as well as features of the pronunciation of speech sounds (dialect, social and idiolect).

There are various classifications of kinemes accompanying oral communication, here is the one offered by O. Selivanova:

1. **Prosodic** (timbre, tempo, melody, tone, loudness, defects, individual speech features, pauses, hesitations, etc.),
2. **Manual** (gestures),
3. **Mimic** (movement of facial muscles),
4. **Pantomimic** (movements of the body, head, legs, gait, posture),
5. **Situational-configurational**: skin colour, breathing patterns, gaze (oculistics), distance between communicants or distancing (proxemics), communication time (chronemics), touches (haptics or tacesics).
6. **Clothing, the speaker's manners**.

Generally, as manual gestures serve various **functions** in communication, it is often useful to characterize and classify them with respect to their semantic function

(alone, or along with formal features), e.g. using the classification by McNeill (1992):

(a) EMBLEMATIC gestures bear a conventionalized meaning (“thumbs up”);

(b) ICONIC gestures resemble a certain physical aspect of the conveyed information, e.g. they may convey the shape of a described object or the direction of a movement;

(c) METAPHORIC gestures are iconic gestures that resemble abstract content rather than concrete entities (McNeill, 1992; Cienki and Müller, 2008);

(d) DEICTIC gestures point out locations in space, with space often being of a conceptual rather than concrete nature;

(e) BEAT gestures are simple and fast movements of the hands (also called *batons* (Ekman and Friesen, 1972)). Rather than directly conveying meaning, they refer to the process of speaking itself by synchronizing with prosodic events in speech.

The interplay between speech and gesture is highly adaptive. Speech tends to dominate when the hands are needed for other tasks, while gestures may compensate in noisy environments. In practice, gestures often disambiguate, enhance, or highlight verbal information. Kendon (2004) distinguishes between **substantial gestures**, which contribute directly to the propositional content, and **pragmatic gestures**, which regulate interaction by signaling attitudes, attention, agreement, or by organizing discourse into manageable units.

Importantly, gestures often **precede speech** in the planning stage of communication. Meaning is formed simultaneously into verbal and gestural structures, with final adjustments made as necessary. Thus, the integration of paraverbal and verbal channels begins at the stage of goal-setting in speech production.

Although paraverbal means are nonverbal, they differ from purely nonverbal signs because they represent both form and content. Paraverbal features are sometimes defined as “auxiliary,” yet empirical evidence suggests that they convey

a much larger proportion of communicative information – sometimes estimated at 60–93% – than the verbal channel alone.

Paralinguistic features serve at least three key functions:

1. To **add additional information**, sometimes even contradicting verbal meaning (e.g., a positive utterance spoken with hostile intonation).
2. To **replace missing verbal components** (e.g., silence or a negative gesture in response to an invitation).
3. To **reinforce verbal meaning** (e.g., “Can I have this red ball, please?” accompanied by a pointing gesture).

In fiction, authors often communicate a character’s intense emotional states through detailed descriptions of facial gestures, body movements, and psychophysical symptoms. These non-verbal markers complement direct or inner speech and serve as crucial cues for readers, enabling them to interpret emotions that may remain unspoken.

One prominent strategy is the portrayal of **facial gestures**. Emotional states, particularly those of shock, fear, or anxiety, are depicted through references to the **eyes** and **jaw**, often accompanied by signals of their **unusual appearance**. Widened eyes, quivering jaws, or the sudden appearance of tears reveal the character’s state of affect. For instance: *Her eyes were bright with anger* or *Her jaw began to quiver*. Such descriptions foreground the physical manifestations of psychological tension.

Changes in **complexion** also serve as reliable indicators of emotion. Authors frequently employ adjectives such as *red* or *crimson* to signify embarrassment, anger, or fury, and *white* or *pale* to reflect horror, shock, or despair. These adjectives are combined with verbs of transformation (*to become, to grow, to turn*), underscoring the immediacy of the emotional reaction. An illustrative example is: *He was so furious that he had changed colour. His ears were white, his cheeks were a deep crimson, his nose almost blue*.

In more elaborate scenes, physiological responses such as **nausea, gasping,** or **fainting** further intensify depictions of anxiety or horror. For example, Titchy’s shock is conveyed through a cluster of non-verbal symptoms:

Everyone was shouting and exclaiming. Titchy had relapsed into sobs.

White-faced, Titchy stumbled from the room. She felt terribly ill. She just made it to her bathroom, bent over the toilet and was dreadfully sick [Beaton M.C. Death of a Prankster].

Such layered portrayals heighten the dramatic impact and ensure that readers perceive the gravity of her emotional turmoil.

Breathing patterns are another essential marker. Authors depict irregular respiration – *gasping, panting, or breathless attempts to inhale* – as signals of emotional distress.

Similarly, **voice transformations**, conveyed through verbs such as *scream, yell, stammer, whisper, sob, or growl*, capture the raw immediacy of panic, anger, or despair. Often, the noun *voice* is modified by evaluative adjectives (*high with shock, tinged with fear, unrecognizable with hate*) to reinforce the emotional colouring of the utterance.

Beyond voice, descriptions of the **heart** underscore its symbolic association with feelings. Collocations such as *his heart pounded furiously* or *her heart was about to burst out of her chest* metaphorically project the character's inner anxiety onto the physical body.

Additional physiological responses – **sweating, trembling lips, or shivering** – are presented as involuntary reactions that betray inner states regardless of verbal self-control.

Body movements also function as salient indicators of affect. Authors often describe meaningless or inadequate gestures – *scratching one's hair, fiddling with a button or pen* – that signify nervousness or embarrassment. More intense emotions are revealed through forceful locomotor actions: *leaping, shoving, banging fists on the table, or throwing objects*. For example, a character's anger is vividly expressed in *She picked up the silver candlestick and threw it... She lashed out at our special meal with furious fists, and it all went crashing*. Such actions provide readers with visceral evidence of emotional breakdown.

Importantly, these non-verbal cues often cluster together, creating a multimodal portrayal of emotional states. Complexion changes combine with irregular breathing, trembling, perspiration, or violent gestures, thereby producing a holistic image of a character in crisis.

Thus, English literary fictional discourse represents emotional states not only through direct speech but also by means of detailed non-verbal markers. Authors emphasize changes in facial gestures, complexion, breathing patterns, and voice, as well as heart activity and other physiological responses. Moreover, meaningless movements, trembling limbs, or aggressive gestures function as embodied signals of agitation. Taken together, these non-verbal depictions create a rich, multisensory portrayal of affect that enhances the reader's ability to interpret the inner world of fictional characters.

In **film discourse**, emotions become explicit by changes in the following areas of the **face**: forehead, eyebrows, eyes, cheeks, nostrils, mouth, lower jaw. In an emotional state, the characters furrow their eyebrows, their eyes are bulging, their mouths are either wide open or, on the contrary, they clench jaws, their lips tremble, their nostrils flare, their cheeks puff out. All these signs alternate with each other.

Gestural phrases are accompanied by the following **kinetic gestures**: shaking the head, swaying the head from side to side, spreading the arms to the sides, waving the arms, raising the arms up, covering the face with the hands, "poking" the interlocutor with the index finger, clenching the fingers in the fist, swinging fists.

For example, in the movie "One day", after a night swimming in the sea, Dex (Jim Sturges) and Anna (Anne Hathaway) find out that all of Dex's clothes have been stolen. At first, Dex runs after the robbers, then, realizing that trying to catch up with them is hopeless, runs erratically along the beach. First of all, Dex is embarrassed about being naked, and he's also upset about losing his Armani suit. People sitting in a cafe on the shore laugh at him and make no attempt to help, driving him mad. He expresses rage and despair:

- *They've stolen my clothes! You little... Will someone call the police?*
- *Wait! Come back!*

- *Could you please stop laughing and do something to help? Armani, that suit was. The little frogs even took my underpants!*

- *Armani?*

- *No, Calvin Klein.*

- *Oh, Dex, I'm so sorry.*

- ***Little French bastards!***

- *They took your plimsolls, too.*

- *They're not plimsolls. I've never worn plimsolls in my life. They were penny loafers, and I bloody loved them! What? It's not funny. I'm a victim of crime here [One day].*

As for the non-verbal behavior of the character, the following features should be noted: Dex screams, his voice fails him. Dex's breathing is ragged, he covers his genitals with one hand, and waves his other arm. In addition to the feverish tumult back and forth along the beach, his face is contorted in a grimace of anger and despair, he is on the verge of tears. Hand gestures match key words – swear words.

Apart from gesticulation, **emotional actions** are also observed in the state of affect. These include jumping, squatting, pounding the table with the palm of your hand or fist, approaching the interlocutor, "hanging" over the interlocutor, pushing the interlocutor, beating the interlocutor, rhythmically banging one's own head against the wall.

In the movie *The Angriest Man in Brooklyn*, Dr. Sharon Gill (Mila Kunis), under the influence of personal problems, informs the unpleasant patient Henry Eltman (Robin Williams) that he has an hour and a half to live. When he leaves, she immediately regrets what she has done and looks for him all over the city. She finds Henry on the railing of the bridge: he is about to jump into the Thames. She begs him not to jump. There are tears in Sharon's eyes, her face expresses despair, her hands are folded in a prayer gesture, her eyebrows are lowered. Her voice trembles, breaks. When she realizes the futility of her attempts, anger mixes with despair and fear and she raises her voice, turning to a scream, key words are accompanied by waving her arms to the sides:

- ***Oh, God. No, no, please! Oh, God.***
- *It all comes down to this.*
- ***If you jump... both of our lives are completely... irrevocably fucked!***
- *You gave me 90 minutes. It's not up yet.*
- ***Can I please... please just take you to the hospital now?***
- *Ninety may not mean much to you, but it means a lot to me.*
- ***It's what? It's meaningless!***
- *It made me stop... see what I've become.*
- ***It's how long you bake a turkey breast!***
- *You're right. We're both irrevocably fucked.*
- ***No! No. Henry! Oh, shit! Ohh*** [The Angriest Man in Brooklyn].

Thus, the non-verbal means of expressing emotions include ***kinetic gestures*** (shaking the head, swaying the head from side to side, spreading the arms to the sides, waving the arms, raising the arms up, covering the face with the hands, "poking" at the interlocutor with the index finger, clenching the fingers into a fist, swinging the fists), ***facial expressions*** (furrowed eyebrows, staring eyes, wide open mouth or, on the contrary, clenched jaws, trembling lips, flaring nostrils, puffed out cheeks, grimaces of disgust, pain) and ***kinetic actions*** (jumping, squatting, pounding on the table with a palm or fist, approaching the interlocutor, "hanging" over the interlocutor, pushing the interlocutor, beating the interlocutor, rhythmically banging one's own head against the wall). In addition, the ***timbre*** of the voice changes: the character resorts to shouting or whispering, or both; his breathing is intermittent, he resorts to nervous, hysterical laughter or crying.

Task 1. *Provide a few episodes from fiction and movies, in which the characters express emotions, name the emotion, identify verbal and non-verbal means that make it explicit.*

PART VI

INTONATION MEANS OF EXPRESSING EMOTIONS

Intonation is viewed as variations in tone (pitch level) and stress; the factors of rhythm and tempo are also taken into account.

Emphatic and logical stress are two ways to change a sentence's meaning by emphasizing certain words. **Emphatic stress** is used to add intensity, emotion, or contrast to a sentence, often by exaggerating the emphasis on a specific word or by stressing words that are typically unstressed. **Logical stress** is used to clarify meaning and highlight a specific word to contrast it with another or to reinforce its significance.

Emphatic stress is the placing of emphasis on a particular word of a sentence. This is typically used to connect, clarify, compare, or highlight ideas. Emphatic stress is a powerful expressive means. Emphatic stress is the highest degree of logical and emotional prominence of words in a phrase. Emphatic stresses serve to express a strong feeling or high emotional tension associated with emphasized words or ideas. Repetition of words and sentences is often accompanied by special emphasis, as, for example, in the following fragment from the feature film "Taken," in which the father is absorbed by only one idea: to find his daughter:

I want my daughter. All I want is my daughter. Oh, God! Give me back my daughter [Taken. Luc Besson, 2008].

Along with repetition, emphatic stress is used to highlight parallel constructions.

Usually, three **pitch levels** are distinguished in unemphatic speech: low, mid, and high. Some phoneticians distinguish low, mid, high, and extra-high pitch levels.

In an emotional state, the speaker resorts to either increasing the pitch level or significantly lowering it. Moreover, phrases uttered at a high pitch level alternate with phrases uttered quite low.

The **voice range** is the difference between the top and the bottom limits of a tone group. Three voice ranges are usually distinguished: wide, mid, and narrow. The wider the pitch range is, the more emotional the speech sounds.

Emotional speech is characterized by a changeable voice range. The contrasting use of the voice range makes a most impressive acoustic effect.

Speech tempo can be described as normal, fast, and slow. It is determined by the relative importance of information conveyed by the speaker. Slow tempo indicates a calm or reserved attitude. For emotional speech, accelerated tempo is more common. Fast tempo is usually associated with both positive and negative emotions, such as joy, anger, etc. However, in more intensive emotional contexts slow tempo is observed, as well as long pauses, especially in the initial part of a speech fragment.

The speaker's speech tempo can vary from extremely fast, with syllables and entire words being swallowed, to extremely slow, with numerous pauses. Thus, the speech is characterized by incoherence and abrupt changes in the tempo of utterance, manifested in two extremes: slow, "stuttering" speech, when the speaker struggles and sometimes fails to find the right words, and rapid, "gasping" speech, characterized by an almost complete absence of pauses between semantic groups. This contrasting tempo is complemented by contrasting loudness, which can be elevated or even whisper-like.

The episode below from the series "Breaking Bad" reflects a very difficult time for Skyler (Anna Gunn). Her kleptomaniac sister's husband Hank Schrader (Dean Norris) turns to her and hopes to receive support and help from Skyler in treating the woman. Skyler has recently learned that her husband has lung cancer, and she herself is pregnant. In addition, both her husband and son keep avoiding her, and the family has many other problems. She "splashes out" all this furiously at Hank. Her speech is initially slowed down due to long and very long pauses, then it speeds up, but towards the end of the monologue, the speech becomes slow with an emphatic emphasis on key words and pauses between them.

- *But it's an ongoing process, Sky, and we have gotta be understanding. You know? I mean, we've gotta, you know. We've gotta support the shit out of her.*
- *Do we? **I need support. Me! The almost 40-year-old pregnant woman, with the surprise baby on the way. And the husband with the lung cancer who***

disappears for hours on end, and I don't know where he goes, and he barely even speaks to me anymore. With the moody son who does the same thing. And the overdrawn checking account. And the lukewarm water heater that leaks rusty-looking crap and is rotting out the floor of the utility closet and we can't even afford to fix it. But, oh, I see! Now I'm supposed to go, "Hank, please. "What can I possibly do to further benefit "my spoiled, kleptomaniac bitch sister "who somehow always manages to be the center of attention! "'Cause God knows she's the one "with the really important problems!" [Breaking bad. Vince Gilligan, 2008-2013].

Variations of tempo can also be traced in another episode from the TV series “Breaking Bad”: the drug dealer Tuco (Raymond Cruz), who is a mentally unstable person, gets ballistic when he learns that his partners mistreated his old and sick uncle:

- *Did they do something to you, Tio? Something that you don't like? What did they do to you? What did you do to my Tio?*
- *Nothing. I don't know. I swear. I don't know. Maybe, I did change the channel on his TV, but that's it.*
- ***Bullshit! My Tio does not lie!*** [Breaking bad. Vince Gilligan, 2008-2013].

Tuco says the first questions quietly and slowly, but the his speech tempo accelerates, and the last question “What did you do to my Tio?” and the exclamatory sentences “Bullshit!” and “My Tio does not lie!” are characterized by an accelerated tempo and increased loudness.

The **melodic structure** of emotional speech is not distinguished by diversity: falling tones and level heads are used, The sliding Head is used for emphasis.

The use of **falling nuclear tones** can be followed up in an episode from the film “An ideal husband”, in which Lady Chiltern learns that her husband, whom she considered a model of virtue, at the beginning of his career carried out an illegal operation and earned his starting capital in a dishonest way. The image of the ideal husband turns out to be false and Lady Chiltern cannot hold back emotions of anger and contempt:

- **Tell me it is not true. Tell me it is not true!**
- *Please. Let me tell you, please! Listen to me!*
- **No, don't come near me! Don't touch me!**
- *Listen to me!*
- **How could you?! How could you do that, Robert?! You've lied to the whole world!**
- *Gertrude, please, I must tell you!*
- **No, don't say... don't say anything!** [An ideal husband. Oliver Parker, 1999].

Lady Chiltern's phrases are short, broken, the most significant words in the phrases are framed by falling nuclear tones.

To sum up, emotional speech is characterized by contrastive character of all components of intonation: pitch, range, tempo, loudness. Contrast appears to be an important feature of the prosodic marking of emotions. Emotions are highlighted by means of emphatic stresses and falling tones applied on the key words.

Task 1. *Provide a few episodes from movies, in which the characters express various emotions, identify intonation means that mark emotions.*

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Навчальне видання

**THE LINGUISTICS OF EMOTION: VERBAL, PARAVERBAL,
AND INTONATIONAL PERSPECTIVES**

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Видавець Букаєв Вадим Вікторович

вул. Пантелеймонівська 34, м. Одеса, 65012.

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Тел. [0949464393](tel:0949464393), email – 7431393@gmail.com