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**ENGLISH IN EMOTIONAL SPONTANEOUS REACTIONS (based  
on YouTube interviews)**

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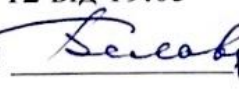
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## CONTENTS

АНОТАЦІЯ

ABSTRACT

|                                                                                                                           |    |
|---------------------------------------------------------------------------------------------------------------------------|----|
| INTRODUCTION.....                                                                                                         | 6  |
| I. THEORETICAL FOUNDATIONS OF EMOTIONAL SPONTANEOUS SPEECH<br>IN ENGLISH.....                                             | 10 |
| 1.1. The Concept of Emotion in Linguistics and Psychology.....                                                            | 10 |
| 1.2. Spontaneous Speech as a Linguistic Category.....                                                                     | 15 |
| 1.3. Linguistic Markers of Emotional Reactions in English.....                                                            | 19 |
| 1.4. Social Conditions of Emotional Speech Production, Research Material and<br>Methodology.....                          | 26 |
| Conclusion to Chapter 1.....                                                                                              | 32 |
| II. LINGUISTIC MARKERS OF EMOTIONAL SPONTANEOUS REACTIONS IN<br>ENGLISH.....                                              | 35 |
| 2.1. Lexical Level: Interjections, Intensifiers, Expressive Lexis and Hedges.....                                         | 35 |
| 2.2. Structural and Supporting Indicators: Syntactic Irregularities, Discourse Markers,<br>Fillers and Prosodic Cues..... | 45 |
| 2.3. Comparative Synthesis of Emotional Marker Patterns across Speaker Groups...                                          | 56 |
| Conclusion to Chapter 2.....                                                                                              | 63 |
| CONCLUSIONS.....                                                                                                          | 65 |
| REFERENCES.....                                                                                                           | 68 |
| LIST OF ILLUSTRATIVE MATERIAL.....                                                                                        | 72 |

## АНОТАЦІЯ

Робота присвячена спонтанному емоційному мовленню англійською мовою на матеріалі відео з YouTube. Актуальність зумовлена тим, що таке мовлення демонструє кодування емоційних станів у реальному часі, а цифрові відеоплатформи уможливають аналіз автентичних і верифікованих емоційних реакцій.

Об'єктом дослідження є спонтанне вербальне вираження емоційних станів англійською мовою у відеозаписах інтерв'ю та реакцій. Предметом – мовні маркери емоційних реакцій у трьох групах: елітних спортсменів після значних змагань, професійних акторів під час вручення нагород і звичайних мовців, які реагують на раптові новини.

Мета – виявити й класифікувати мовні маркери емоційних реакцій у спонтанному мовленні, порівняти їхню частоту й розподіл та пояснити відмінності через комунікативні норми і професійну соціалізацію. Для цього систематизовано теоретичні підходи, розроблено восьмикатегорійну модель, укладено й анотовано корпус і витлумачено результати крізь призму дискурсивної спільноти, правил вияву емоцій та емоційної праці.

Методологія охоплює якісний дискурс-аналіз, анотування відео за восьмикатегорійною моделлю (вигуки, інтенсифікатори, гедж-маркери, експресивна лексика, синтаксичні нерегулярності, дискурсивні маркери, філери та вагання, просодичні сигнали) і підрахунок частот, нормований за тривалістю. Матеріал – корпус із тридцяти загальнодоступних відео YouTube (по десять акторів, спортсменів і звичайних мовців): близько двадцяти однієї хвилини в кожній групі, шістдесяті трьох хвилин загалом.

Спортсмени демонструють найщільніший, гібридний профіль маркерів, поєднуючи емоційне саморозкриття з медійним самоконтролем; звичайні мовці виявляють найбезпосередніші й найменш фільтровані реакції; актори – церемонійний, лексично розгорнутий вияв емоцій. Гіпотезу підтверджено, але

уточнено: професійна соціалізація формує не силу емоції, а спосіб її вербалізації. Результати корисні для студій англійського мовлення, прагматики, дискурс-аналізу, соціолінгвістики, перекладу та навчання усного дискурсу.

**Ключові слова:** спонтанне мовлення, емоційна реакція, мовні маркери, англійська мова, дискурс-аналіз, професійна соціалізація, YouTube-дискурс.

## **ABSTRACT**

The thesis examines spontaneous emotional speech in English based on YouTube videos. It is relevant because such speech shows how emotional states are encoded in real time, while digital video platforms make it possible to analyse authentic and verifiable emotional reactions.

The object of the research is the spontaneous verbal expression of emotional states in English in recorded interviews and reactions. The subject is the linguistic markers of emotional reactions in three groups: elite athletes after major competitive events, professional actors during award ceremonies, and ordinary speakers reacting to sudden news.

The aim is to identify and classify these markers in spontaneous speech, to compare their frequency and distribution, and explain the differences through communicative norms and professional socialisation. Accordingly, theoretical approaches were systematised, an eight-category framework was developed, a corpus was compiled and annotated, and the results were interpreted through discourse community, display rules and emotional labour.

The methodology comprises qualitative discourse analysis, annotation under the eight-category framework (interjections, intensifiers, hedges, expressive lexis, syntactic irregularities, discourse markers, fillers and hesitation phenomena, prosodic cues), and duration-normalised frequency counts. The material comprises thirty

public YouTube videos (ten actors, ten athletes, ten ordinary speakers): about twenty-one minutes per group, sixty-three minutes in total.

The athletes show the densest, hybrid marker profile, combining emotional disclosure with media self-monitoring; the ordinary speakers show the most direct and least filtered reactions; the actors show a ceremonial, lexically elaborated emotional display. The hypothesis was supported but refined: professional socialisation shapes not the intensity of emotion but the form of its verbalisation. The findings may aid spoken-English studies, pragmatics, discourse analysis, sociolinguistics, translation and teaching authentic spoken discourse.

**Keywords:** spontaneous speech, emotional reaction, linguistic markers, English language, discourse analysis, professional socialisation, YouTube discourse.

## INTRODUCTION

Among the many aspects of spoken language, emotional speech remains distinctive and under-researched. Speech produced under genuine affective arousal is shaped by real-time cognitive pressure and by the speaker's sensitivity to the situation, and these conditions leave traces at once in word choice, syntax, discourse, and prosody. Yet the systematic study of genuinely spontaneous emotional reactions in English remains thin, since unscripted speech captured at the moment of arousal resists conventional corpus procedures. This constraint has begun to ease with the growing stock of emotional responses documented in digital video, which makes comparable and verifiable recordings of real reactions more readily available for linguistic analysis. Working from that opportunity, the present study asks how speakers from three socially distinct groups encode spontaneous emotional reactions in English, and compares their emotional markers across the lexical, syntactic, and discursive levels.

The relevance of the research lies in the growing interest in how emotion is encoded in spontaneous spoken English, especially in authentic reactions produced under real-time cognitive and affective pressure. The study is also relevant because digital video materials make it possible to examine verifiable emotional reactions across different speaker groups and to compare how communicative norms and professional socialisation shape the verbal form of emotion.

The object of the research is the spontaneous verbal expression of emotional states in English in filmed interviews and reaction-speech contexts. The subject of the research is linguistic markers of emotional reactions in three speaker groups: actors, athletes, and ordinary speakers.

The aim of the research is to identify and classify the linguistic markers of emotional reactions in the spontaneous English speech of these three groups, to compare their frequency and distribution, and to account for the differences with reference to the communicative norms and professional socialisation of each discourse community.

The objectives of the research are as follows:

- to systematise theoretical approaches to emotion and its linguistic encoding;
- to construct an eight-category analytical framework of emotional markers for spontaneous spoken English;
- to compile, transcribe, and annotate a corpus of thirty video-based speech samples;
- to compare marker frequency and distribution across groups through qualitative discourse analysis and duration-normalised counts;
- to interpret the results against the framework of discourse community, display rules, and emotional labour developed in the theoretical part.

The empirical foundation is a corpus of thirty publicly available YouTube videos, equally divided into three groups of ten. Each video documents an authentic reaction to an externally verifiable trigger: competition outcomes, award announcements, or personally significant news such as reunions, lottery wins, college acceptances, and pregnancy announcements. Each group contributes twenty-one minutes of analysed speech, sixty-three minutes in total, which allows duration-normalised comparison. All segments use English as the primary language; multilingual speakers, such as Elina Svitolina, are included only where they react spontaneously in predominantly English-language passages (Coulange et al., 2024). Transcripts were produced from corrected YouTube auto-captions and, for Academy Awards speeches, checked against official transcripts. The main methods are qualitative discourse analysis, annotation under the eight-category framework, frequency counts per minute, and between- and within-group comparison.

The theoretical basis integrates four domains. The first, emotion psychology, covers appraisal theory, basic emotion theory, and constructionist accounts (Ekman, Lazarus, Scherer, Barrett, Russell, Hartley, Phelps, Hofmann). The second, cognitive and cross-cultural linguistics, covers conceptual metaphor theory, semantic-primitive analysis, and the linguistic encoding of emotion (Wierzbicka, Kövecses, Besnier,

Batsevych, Shevchenko). The third, spoken-language research, covers spontaneous speech as a register and corpus pragmatics (Chafe, Biber, Conrad, Tannen, Labov, Bednarek, Aijmer, Westphal, Coulange, Zahnitko). The fourth, the sociology of emotional expression, covers performance theory, emotional labour, display rules, and discourse community (Goffman, Hochschild, Ochs, Schieffelin, Alba-Juez, Haugh, Kosmeda, Selivanova).

The scientific novelty of the study lies in a small but systematically annotated corpus of English emotional reactions in which one eight-category typology is applied to three discourse communities on directly comparable terms. Pairing duration-normalised counts with discourse-community theory both measures the differences between groups and explains why they arise, a combination that has so far received limited attention in English-language scholarship.

The practical significance lies in the applications of the study. The annotated corpus and marker framework can support larger-scale research on spontaneous emotional speech and serve as a practical tool for analysing authentic spoken discourse in teaching and translation. The findings may be useful for courses in spoken English, pragmatics, discourse analysis, and sociolinguistics.

The thesis is organised into two main parts. The first chapter develops the theoretical framework across four sections: the concept of emotion and its linguistic encoding, spontaneous speech as a distinct category, the eight-category framework of emotional markers, and the social context of emotional expression across the three groups. The second chapter presents the empirical analysis in three sections: the research material and methods, the lexical-level analysis of interjections, intensifiers, expressive vocabulary, and hedging, and the syntactic-level analysis of fragmentation, repetition, and ellipsis, closing with a cross-group synthesis. The bibliography draws on English and Ukrainian sources, and the list of illustrative materials includes the corpus video URLs and timestamps.

The working hypothesis is that professional communicative socialisation may shape emotional marker distribution alongside emotional intensity. Ordinary speakers

are expected to show denser and less filtered affect marking, while athletes and actors may demonstrate more controlled and lexically elaborated patterns. The next part develops the theoretical basis for this analysis, beginning with the concept of emotion in psychology and linguistics.

# **I. THEORETICAL FOUNDATIONS OF EMOTIONAL SPONTANEOUS SPEECH IN ENGLISH**

## **1.1. The Concept of Emotion in Linguistics and Psychology**

The present study belongs to pragmatics and the spoken-discourse analysis of English, and its central object is the spontaneous verbal expression of emotional states in interview speech, situated at the intersection of linguistic theory and the social psychology of communication. Any account of this phenomenon needs a principled framework for what emotion is and how it enters language, drawn from both psychological and linguistic scholarship and taking clear positions on several genuinely contested questions.

Paul Ekman's argument for basic emotions holds that a discrete set of affective categories (happiness, sadness, anger, fear, disgust, contempt, and surprise) are biologically grounded, cross-culturally universal, and recognisable through characteristic facial expressions and physiological signatures [Ekman 1992, p. 171]. Emotions, on this account, are species-level endowments: they evolved because they served adaptive functions, and their surface manifestations are legible across cultural and linguistic boundaries. For linguistics the appeal lies in predictive power, since universal emotional categories should be encoded by linguistic markers showing consistent cross-cultural patterns. Robert Plutchik shares the evolutionary logic, proposing a wheel of eight primary emotions (joy, sadness, trust, disgust, fear, anger, anticipation, surprise) arranged in opposing pairs, each tied to a specific adaptive challenge [Plutchik 1980, p. 10]. On both accounts, language is not constitutive of emotion but its vehicle.

Lisa Feldman Barrett challenges this directly. On her constructionist account, emotions are not pre-wired response patterns but are built by the brain from interoceptive signals, past experience, and conceptual knowledge shaped in large part by language and culture [Barrett 2017, p. 31; Barrett & Russell 2020]. There is no dedicated neural circuit for fear or happiness; the brain learns to categorise internal

states as “fear” or “joy” partly because those concepts exist in the speaker’s language, and they exist there because the speaker’s community has found them useful for predicting and coordinating behaviour. Emotion, on this account, is always already linguistic.

The disagreement between Ekman and Barrett turns on competing assumptions about how biology and language together constitute human experience, and recent theoretical work has sharpened rather than settled it by probing what the constructionist account can and cannot claim about the ontology of affect [Hartley & Phelps 2022, p. 170]. This study adopts Barrett’s position for a straightforward reason: if emotional categories are partly constituted through language, then linguistic markers of emotion are not surface translations of pre-existing inner states but among the resources through which those states are constructed and made communicable. The analytical question shifts accordingly, from what these markers reveal about the speaker’s inner state to how they construct and communicate emotional meaning in a given interactional context. That is a linguistic question, and the one this study pursues. Adopting this position does not dismiss Ekman’s cross-cultural evidence; it reinterprets that evidence as cultural convergence in emotional categorisation rather than biological pre-programming.

Lazarus’s cognitive appraisal theory adds a dimension that both Ekman’s and Barrett’s accounts partly share: emotions arise not from events themselves but from the individual’s evaluation of them against personal goals, values, and coping resources [Lazarus 1991, p. 151]. Scherer and colleagues developed this into a multi-component model of sequential evaluation checks (novelty, intrinsic pleasantness, goal relevance, coping potential), each linked to characteristic emotional outcomes [Scherer et al. 2001, p. 369], and recent computational work has operationalised these appraisal dimensions on text corpora with measurable reliability [Hofmann et al. 2023, p. 1]. The framework matters here because it ties the intensity and type of emotional response to how the speaker interprets the trigger. Winning a Grand Slam final at nineteen, receiving an unexpected Oscar, or being surprised by a

family member after months of deployment are events whose emotional force depends partly on the speaker's appraisal of what just happened, and that appraisal surfaces, in part, in the language they use.

Wierzbicka's contribution differs substantially from the psychological accounts. Her starting point is the untranslatability of emotion words: languages carve up emotional experience differently, and the assumption that English categories such as "anger" or "sadness" map onto universal emotional primitives is methodologically unwarranted [Wierzbicka 1999, p. 24]. Working through semantic primitives she takes to be cross-linguistically stable, she shows that apparent universals in emotional expression often dissolve under careful analysis, though she stops short of relativism: her point is methodological, namely that the English-specific conceptual categories indexed by the markers identified in this study are English constructs, and any generalisation beyond English must acknowledge as much.

Zoltán Kövecses brings cognitive linguistics to emotional language, showing that emotional experience in English is systematically structured through conceptual metaphor: *anger is a hot fluid in a container*, *happiness is being up*, *fear is an opponent* [Kövecses 2000, p. 3]. These are not decorative figures but cognitive structures that organise how speakers conceptualise and verbalise affective experience, and the expressive lexis examined in section 1.3 (words such as "overwhelming", "crushing", "speechless") is shaped by these schemas. Besnier's cross-linguistic survey of language and affect established that affective meaning is carried not only by dedicated lexical items but by the full range of a language's structural resources (prosodic, morphological, syntactic), with the emotional loading of any given resource varying by language and context [Besnier 1990, p. 421]. Ochs and Schieffelin add a socialisation perspective: children do not acquire emotional expression as a secondary overlay on neutral language but are socialised into the affective conventions of their community from the earliest stages of language development [Ochs & Schieffelin 1989, p. 7]. Emotional expression is thus socially learned, culturally specific, and fundamentally interactional. The interdisciplinary

foundations of the linguistics of emotions (its genesis from psychological and philosophical accounts toward linguistic analysis) are systematised in recent Ukrainian scholarship by Zaluzhna and Kolisnyk, who trace the development of linguoemotiology as a distinct research field and identify its core methodological commitments [Залужна & Колісник 2024, с. 228].

Van Berkum's survey of emotion theory and neurolinguistic research reinforces this convergence: imaging studies consistently show that emotionally loaded utterances recruit different neural resources from neutral language, and that the difference is modulated by the speaker's social context, expectations, and interactional role [van Berkum 2023, p. 14]. The implication for corpus-based work is that emotional speech is not merely speech about emotional topics but speech produced under a distinctive cognitive and physiological regime, one that leaves identifiable traces in the data.

The concept that integrates these psychological insights for linguistics is linguistic emotivity, understood as the capacity of linguistic units to encode and communicate emotional states through specific choices at the lexical, syntactic, and discursive levels [Бацевич 2004, с. 112]. It differs from the psychological notion of emotion in two respects: it is language-internal, describing properties of linguistic units rather than mental states, and it is bidirectional, since a given unit can both express the speaker's emotion and trigger an emotional response in the listener. Shevchenko (2011) places linguistic emotivity within a cognitive-communicative framework, treating emotional discourse as at once a cognitive and a social event, shaped by inner appraisal and by the interactional norms of the situation [Шевченко 2011, с. 87]. Shulzhuk (2023) extends this line of inquiry within the cognitive-discursive paradigm, arguing that emotions function simultaneously as a motivational basis of communicative activity and as a pragmatic regulator of speech production, which makes their linguistic study inseparable from the analysis of discourse context [Шульжук 2023, с. 316]. A linguist working on spontaneous speech cannot bracket emotion theory, since the items that form the object of analysis

acquire their significance only against an account of what emotional states are and how they are expressed.

Emotion, as understood throughout this thesis, is a cognitive appraisal process triggered by a personally significant event, shaped by the speaker's linguistic and cultural background, and manifesting in spontaneous English speech through specific choices at the lexical, syntactic, and discursive levels. This definition incorporates the constructionist insight that emotional categories are partly linguistic constructs, the appraisal framework's emphasis on subjective evaluation as the proximate cause of affective responses, and the pragmatic recognition that emotional expression in interaction is always calibrated to the social context of production. The three foundational concepts used throughout the study are systematised in Table 1.1.

*Table 1.1 – Key Concepts of the Analytical Framework*

| <b>Concept</b>     | <b>Definition as Used in This Study</b>                                                                                                                                                                                                                                    | <b>Key Sources</b>                                                   |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| Emotion            | A psychophysiological state that manifests linguistically through specific lexical, syntactic, and discursive choices; in this study, emotion is understood as both a cognitive appraisal process and a socially shaped communicative event encoded in spontaneous speech. | Ekman 1992;<br>Wierzbicka 1999;<br>Kövecses 2000;<br>Batsevyich 2004 |
| Spontaneous speech | Unplanned, real-time verbal production occurring without prior preparation, typically under conditions of heightened cognitive or emotional arousal, characterized by disfluency, self-repair, and reduced syntactic complexity.                                           | Chafe 1994;<br>Biber & Conrad 2009; Zahnitko 2012                    |
| Emotional marker   | A linguistic unit at the lexical, syntactic, or discourse level that signals or reflects the                                                                                                                                                                               | Besnier 1990;<br>Ochs &                                              |

|  |                                                                                                               |                                      |
|--|---------------------------------------------------------------------------------------------------------------|--------------------------------------|
|  | speaker's affective state at the moment of utterance, whether consciously deployed or involuntarily produced. | Schieffelin 1989;<br>Shevchenko 2011 |
|--|---------------------------------------------------------------------------------------------------------------|--------------------------------------|

Table 1.1 sets the terminological foundation on which the analysis rests. The distinction between emotion as a psychological construct and its linguistic encoding as an analytical category fixes the scope and method of the study: the aim is not to measure inner states but to identify and classify the linguistic units through which those states are encoded in spontaneous speech. Section 1.2 addresses the specific mode of speech production in which these units are most directly observable.

Thus, emotion in this study is understood as an appraisal-driven, culturally shaped and linguistically encoded process rather than as a simple reflection of an inner state. This theoretical position makes it possible to analyse emotional markers as resources through which speakers construct and communicate affective meaning in interaction. The next section turns to spontaneous speech as the mode of production in which these markers become most directly observable.

## **1.2. Spontaneous Speech as a Linguistic Category**

Spontaneous speech is not simply speech that happens to occur without preparation. It is a distinct mode of linguistic production with its own structural regularities, processing demands, and formal properties. Treating it as a degraded or informal version of written language misrepresents its nature and misframes the research questions it makes available.

Wallace Chafe's account of consciousness and spoken language production offers the most carefully elaborated framework for understanding what it means to produce speech in real time. Chafe argues that spoken language is organised into idea units, roughly corresponding to intonation units, each representing a single focus of consciousness at the moment of production [Chafe 1994, p. 57]. Speakers produce

language one idea unit at a time, under constant real-time pressure, without access to the completed utterance they are still constructing. Production therefore follows a fundamentally different cognitive logic from writing: it is incremental, online, and continuously responsive to both the speaker's internal state and the evolving interactional context. The same framework predicts the disfluency patterns, such as pauses, restarts, false starts, and incomplete structures, that characterise spontaneous speech and tend to become more prominent under emotional arousal [Chafe 1994, p. 69].

Biber and Conrad's register framework situates spontaneous speech within the broader landscape of language use. Register, in their account, is defined by the interaction of situational context, lexicogrammatical features, and communicative purpose [Biber & Conrad 2009, p. 6]. Spoken conversation occupies a register position characterised by real-time production, high interpersonal involvement, a high proportion of explicit stance marking, and reduced syntactic complexity relative to planned written genres [Biber & Conrad 2009, p. 89]. These register properties are not incidental to the study of emotional speech. They are the structural conditions under which emotional language is produced, and they make spontaneous emotional speech a genuinely different object of analysis from emotional language in, for example, written personal correspondence or literary fiction.

Tannen's study of conversational discourse identifies involvement as the defining quality of spontaneous spoken language, a quality produced through specific strategies such as repetition, direct address, constructed dialogue, and prosodic foregrounding [Tannen 1989, p. 15]. Repetition in particular carries a significance that written-language theory tends to misread as redundancy, since in spontaneous speech repeating a word or phrase is often a strategy of emotional amplification rather than a symptom of impoverished vocabulary. Couper-Kuhlen and Selting's interactional account of prosody in conversation established that features such as pitch, loudness, rhythm, and tempo are not paralinguistic additions to grammatical structure but functional components of conversational action [Couper-Kuhlen &

Selting 1996, p. 3]. In emotional speech, prosodic prominence, including marked stress, pitch peaks, and voice breaks, regularly co-occurs with lexical and syntactic markers of affect, creating multi-dimensional cues to emotional intensity.

A distinction essential for the present study is that between two subtypes of spontaneous speech. Prepared spontaneous speech encompasses political speeches, press conferences, and rehearsed media appearances, where the speaker has thought through the content in advance even if the precise formulations are generated in real time; the output is spontaneous in form but not in origin. Unprepared spontaneous speech, by contrast, occurs under conditions in which neither the content nor the form can be planned, such as answers to unexpected questions, reactions to sudden news, and on-court post-match interviews following intense competitive events. The corpus analysed in the empirical part of the thesis primarily belongs to this second type, since the selected segments focus on immediate reactions rather than prepared speech. This matters because emotional markers, such as interjections, syntactic fragmentation, and unfiltered expressive lexis, tend to be more frequent and less suppressed in unprepared spontaneous speech, where the speaker has neither the time nor the cognitive capacity to monitor and edit the output. In unprepared contexts, emotional markers are more likely to surface before the speaker can fully monitor or reshape the utterance.

Ukrainian linguistic scholarship offers compatible definitional frameworks. Zahnitko (2012) defines spontaneous speech as unplanned oral production generated under the simultaneous pressures of content selection, formulation, and articulation, and distinguishes it from rehearsed spoken genres by the degree of the speaker's control over the production process [Загнітко 2012, с. 423]. Selivanova (2011) situates spontaneous speech within the broader category of colloquial spoken style and identifies emotional expressiveness as one of its defining functional characteristics [Селіванова 2011, с. 537]. Shulzhuk (2021) complements this account from a pragmalinguistic perspective, showing that even silence (as a parameter of dialogic communication) carries affective potential within spontaneous spoken

interaction, and that the distribution of hesitation and non-response is patterned rather than random [Шульжук 2021, с. 206].

Labov's foundational work on sociolinguistic patterns drew attention to a methodological problem of direct relevance here, the observer's paradox, that is, the tendency of speakers to modify their speech when they know they are being recorded [Labov 1972, p. 209]. The challenge for spoken-language research is to obtain data that reflect natural, unmonitored speech. One of Labov's own solutions was to engage speakers in topics that activate genuine emotional involvement, since recounting overwhelming or frightening personal experiences lets attention to form recede and allows more linguistically unfiltered production to follow [Labov 1972, p. 208]. The present study exploits a structurally similar dynamic, because speakers in the moments immediately following a major competition, an unexpected award, or a surprise reunion are genuinely engaged emotionally, and their attention to linguistic form is correspondingly reduced. Bednarek's corpus-based study of emotion talk across spoken genres established that different speech situations produce systematically different patterns of emotional language, and that identifying these patterns calls for quantitative corpus methods applied to comparable data sets [Bednarek 2008, p. 1].

For this reason, the present study focuses on unprepared spontaneous reactions recorded in verifiable real-life situations. The detailed corpus design, selection criteria, transcription procedure, and annotation method are discussed in Section 1.4. Having established spontaneous speech as a distinct linguistic category and the conditions under which emotional language is most likely to surface in it, the next section defines the specific linguistic markers through which emotional reactions are realised.

### **1.3. Linguistic Markers of Emotional Reactions in English**

Eight categories of linguistic marker make up the analytical framework applied in the empirical part of the thesis. Each is defined here by its structural properties and

its pragmatic or emotional function in spontaneous English speech, and illustrated, where possible, with an example documented in the scholarly literature rather than drawn from the present corpus.

Interjections are the most immediately recognisable markers of emotional reaction. Ameka's typology distinguishes primary interjections (dedicated items that function only as interjections and carry no propositional content of their own: *oh*, *ah*, *wow*, *ugh*, *ooh*) from secondary interjections, words borrowed from other grammatical categories and conventionalised as affect-marking devices (*God!*, *Jesus!*, *No way!*, *Oh come on!*) [Ameka 1992, p. 105]. Primary interjections often constitute complete conversational turns; secondary interjections carry the evaluative weight of their source category, which typically intensifies their emotional force. Wierzbicka's semantic analysis shows that even apparently universal items encode culturally specific content: in English, *oh* functions not merely as an affect marker but as a change-of-state token, signalling a shift in the speaker's epistemic or emotional orientation at the moment of production [Wierzbicka 1992, p. 161]. Crystal notes the distinctive phonological properties of English interjections and their strong preference for utterance-initial placement, where they frequently form the speaker's first verbal response to an emotional trigger [Crystal 1997, p. 231]. Repeated forms such as *oh my God*, *oh my God* may illustrate how interjections mark peak emotional activation.

The status of discourse markers (*oh*, *well*, *you know*, *I mean*, *like*, *right*, *so*, *okay*) is genuinely contested, and the debate bears on the analytical choices made here. Schiffrin treated discourse markers primarily as coherence devices: structural connectors that sequence discourse, signal shifts between planes of talk, and organise the relationships between propositions, so that *well* operates as a response marker, *you know* as a participation marker, and *I mean* as a phrase marker [Schiffrin 1987, p. 31]. Fraser later offered a different reading, in which a discourse marker signals the pragmatic relationship between the utterance it introduces and the preceding discourse, and that relationship can carry affective and epistemic colouring alongside

its organisational work [Fraser 1999, p. 931]. The contrast between *I think you're right* and *well, I think you're right* is not purely organisational; the second signals something about the speaker's orientation or uncertainty. This study follows Fraser in recognising the affective layer, but treats it as one component of a fundamentally pragmatic and metalinguistic function rather than as an emotional meaning in its own right. Discourse markers are therefore counted here as supporting cues to emotional stance, not as core emotional markers: in emotionally activated speech, items such as *you know*, *I mean*, and *like* frequently accompany affective peaks, signalling word-search or overwhelm, yet their primary role remains the organisation and monitoring of talk. Aijmer's corpus analysis supports this dual character, showing that *oh*, *well*, and *you know* are systematically associated with particular epistemic and affective orientations and cluster at moments of heightened engagement [Aijmer 2002, p. 62]. In the context of digital spontaneous discourse, Zaluzhna and Mahlona (2023) observe that items structurally equivalent to discourse markers in spoken English: hedging particles, verification phrases, and address forms – perform analogous stance-signalling functions in informal written interaction, reinforcing the view that the organisational and affective dimensions of these items are inseparable [Залужна & Магльона 2023, с. 41].

Fillers and related hesitation phenomena are largely involuntary, and that is precisely where their analytic value lies. Filled pauses (*um*, *uh*, *er*), silent pauses, false starts, self-repairs, and word-level repetitions are surface traces of real-time speech processing under cognitive and, often, affective load, and unlike most other features they cannot be strategically suppressed at the moment of production. They belong to the mechanics of online production rather than to the emotional-marker inventory: they are not expressions of emotion in themselves. Their usefulness for the present study lies in their systematic correlation with emotionally salient moments. Labov and Waletzky found hesitation phenomena concentrated in the evaluation section of oral personal-experience narratives, the point at which the speaker marks the significance of events and signals engagement [Labov & Waletzky 1967, p. 36],

while Aijmer's corpus work shows a patterned distribution in which *um* clusters at major discourse boundaries and content-heavy transitions and *uh* appears more often phrase-internally, before lexically difficult or emotionally charged items [Aijmer 2002, p. 18]. Treated as production-side cues that frequently coincide with affective peaks, rather than as emotional categories, these items remain analytically productive.

Intensifiers amplify the emotional and evaluative force of an adjacent lexeme. Holmes documented their pragmatic functions in conversational speech, noting that items such as *so*, *really*, *very*, *absolutely*, and *completely* work as markers of personal involvement and affective commitment rather than as purely scalar degree modifiers [Holmes 1990, p. 187]. In contemporary spoken English *literally* has undergone well-documented semantic broadening: used as an intensifier rather than a marker of truthfulness, as in *I literally cannot breathe*, it encodes emotional extremity rather than literal accuracy [Aijmer 2002, p. 164]. Intensifier stacking, as in *so absolutely incredible* or *just completely overwhelming*, is characteristic of emotionally loaded spontaneous speech, producing cumulative effects that mark the peak of the speaker's affective response.

Hedges (*I think*, *I guess*, *sort of*, *kind of*, *maybe*, *I suppose*, *I don't even know*, epistemic *like*) work differently in emotional speech from their role in academic or professional discourse. Hyland's typology treats hedges in scientific writing as devices that reduce propositional commitment [Hyland 1998, p. 1]. In spontaneous emotional speech their function is related but distinct: they soften the speaker's emotional exposure, manage the face-threat of appearing overwhelmed, and signal that the available language may be inadequate to the intensity of the experience. Holmes frames conversational hedges as interpersonal devices that modulate the affective force of an utterance [Holmes 1990, p. 190]. An utterance such as *I don't even know what to say* may function not as a literal epistemic claim but as a formula of emotional overwhelm, a hedge on the speaker's very capacity for verbal response. In this study, accordingly, hedges in highly emotional contexts are analysed as devices that manage emotional exposure and face, not merely as epistemic qualifiers.

Expressive lexis falls into three overlapping subcategories: emotional adjectives (*incredible, overwhelming, surreal, terrifying, speechless*), emotional verbs (*love, hate, dread, cherish*), and taboo or taboo-adjacent words. Besnier's cross-linguistic survey established that affective lexis divides systematically between items that name emotional states and items that evaluate situations, with speakers alternating between emotional self-report and evaluative commentary according to the demands of the moment [Besnier 1990, p. 425]. Ukrainian corpus research on expressive lexis supports this distinction: Zaluzhna and Sokolova's analysis of contemporary English-language literary discourse demonstrates that emotional adjectives and verbs cluster at moments of evaluative commentary rather than straightforward emotional self-report, confirming Besnier's typology on a different dataset [Залужна & Соколова 2021, с. 68].

The distribution of expressive lexis across the three groups is one of the comparative parameters of the empirical part, since professional actors and athletes may draw on different evaluative registers from ordinary speakers, registers shaped by the conventions of their respective discourse communities.

A fragment such as *I just—I mean—wow* is not an incomplete thought but a complete emotional utterance whose grammatical disruption is itself communicatively meaningful, and syntactic irregularities form the broadest and most varied category in this framework. They include anacolutha (broken or abandoned structures, produced when affective arousal disrupts planning before a grammatical structure is complete), ellipsis (the omission of grammatically required elements, compressing an utterance to its affectively essential core, as in *Never: Not in a million years.*), exclamatory constructions, rhetorical questions, and sentence fragments. Labov and Waletzky locate the point of highest narrative tension at the site of greatest linguistic disruption in oral personal-experience narratives [Labov & Waletzky 1967, p. 33]. In keeping with the account of spontaneous speech in Section 1.2, these irregularities are read not as errors but as evidence of disrupted linguistic control at

emotional peaks, and they remain part of the production system of unprepared speech, most informative where they coincide with other markers of affect.

Prosodic prominence is treated in this study as an audio-based supporting cue rather than as a separately coded visual feature of the transcript. It is taken into account only where the audio-visual record clearly indicates stress, lengthening, pause, voice break, or another noticeable change in delivery. Such features do not establish emotional intensity on their own; they are used only as additional evidence when they co-occur with lexical, syntactic, or discourse markers of emotional reaction. Couper-Kuhlen and Selting establish that prosodic features carry functional meaning in interaction, and this study therefore considers only their most clearly audible manifestations in the analysis [Couper-Kuhlen & Selting 1996, p. 22]. Pereiaslav and Tkach (2024) extend the analysis of affective marking beyond the purely verbal level, demonstrating that non-verbal and multimodal cues in emotionally loaded discourse (including those encodable in transcription) function as independent communicative codes that reinforce, modify, or contradict verbal content [Переяслов & Ткач 2024, с. 47].

Together these eight categories constitute the analytical framework applied in the empirical part of the thesis, and they are summarised in Table 1.2. Five of them function as core emotional markers: interjections, intensifiers, hedges, expressive lexis, and syntactic irregularities. The remaining three categories, discourse markers, fillers and hesitation phenomena, and transcript-level prosodic cues, are treated as supporting indicators.

*Table 1.2 – Analytical Framework: Linguistic Markers of Emotional Reactions in Spontaneous English Speech*

| <b>Marker category</b> | <b>Marker type</b> | <b>Subcategory / specific forms</b> | <b>Pragmatic / emotional function</b> | <b>Structural position</b>   |
|------------------------|--------------------|-------------------------------------|---------------------------------------|------------------------------|
| Interjections          | Core emotional     | Primary: oh, ah, wow, ugh, ooh;     | Express an immediate,                 | Utterance-initial; may stand |

|                          |                       |                                                                                                                                                              |                                                                                                                                               |                                                      |
|--------------------------|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------|
|                          | marker                | secondary: God!, Jesus!, No way!, Oh come on!                                                                                                                | involuntary emotional reaction; signal affective stance before any propositional content; may form a complete turn                            | alone as a full turn                                 |
| Intensifiers             | Core emotional marker | so, really, very, absolutely, completely, totally, just, literally, incredibly                                                                               | Amplify the emotional force of an adjacent lexeme; signal a high degree of involvement and affective engagement                               | Pre-adjectival or pre-adverbial                      |
| Hedges                   | Core emotional marker | I think, I guess, sort of, kind of, maybe, probably, I suppose, I don't even know, like (epistemic)                                                          | Soften emotional exposure and manage face-threat when expressing emotionally exposed states; signal possible inadequacy of available language | Before evaluative or emotionally loaded propositions |
| Expressive lexis         | Core emotional marker | Emotional adjectives: incredible, overwhelming, surreal, terrifying, speechless; emotional verbs: love, hate, dread, cherish; taboo and taboo-adjacent words | Name or evaluate emotional experience through affectively loaded lexemes; intensify emotional content at word level                           | Variable: subject, predicate, or attributive         |
| Syntactic irregularities | Core emotional marker | Anacolutha (abandoned/broken structures); ellipsis;                                                                                                          | Reflect disrupted linguistic control at peak arousal; mark emotional climax;                                                                  | Variable; correlates with peaks of emotional         |

|                                     |                |                                                                                                                       |                                                                                                                                                                             |                                                        |
|-------------------------------------|----------------|-----------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
|                                     |                | exclamatory constructions (What a...! How...!); rhetorical questions; sentence fragments                              | part of the production system of spontaneous speech                                                                                                                         | intensity                                              |
| Discourse markers                   | Supporting cue | oh, well, you know, I mean, like, right, so, okay                                                                     | Organise and monitor talk (pragmatic/metalinguistic); secondarily index epistemic and emotional orientation; a supporting cue to stance rather than a core emotional marker | Utterance-initial or medial                            |
| Fillers and hesitation phenomena    | Supporting cue | Filled pauses: um, uh, er; silent pauses: (.) single, (..) double; false starts; self-repairs; word-level repetitions | Signal processing difficulty and word search under conditions that often include affective arousal; production-side cues rather than emotional markers                      | Medial; typically precede demanding or charged content |
| Prosodic markers (transcript-level) | Supporting cue | Clearly audible stress, lengthening, pauses, voice breaks, noticeable changes in delivery                             | Support the identification of emotional peaks where they co-occur with other markers; not sufficient on their own                                                           | Co-occurs with other marker types                      |

Table 1.2 summarises the categories that will be identified, categorised, counted, and compared in the empirical analysis, and marks which function as core emotional markers and which as supporting cues. The categories are not mutually exclusive: a single utterance may instantiate several at once, and such co-occurrence is recorded in the annotation. The next section addresses the social conditions under which the three groups produce these markers differently.

This section has defined the eight-category analytical framework that organises the study and has drawn a clear line between two kinds of feature. Interjections, intensifiers, hedges, expressive lexis, and syntactic irregularities are treated as core emotional markers, while discourse markers, fillers and hesitation phenomena, and transcript-level prosodic cues are treated as supporting indicators of stance, processing difficulty, or emotional peaks. Because a single utterance can realise several categories at once, co-occurrence is recorded as evidence of intensity. With the framework in place, the next section turns to the social conditions under which the three groups produce these features differently.

#### **1.4. Social Conditions of Emotional Speech Production, Research Material and Methodology**

Professional athletes, professional actors, and ordinary speakers were chosen because they form three distinct discourse communities in Swales's sense, groups defined by shared communicative goals and conventions for language use in their characteristic settings [Swales 1990, p. 24]. What distinguishes them for the present purpose is their degree of professional training in displaying or withholding public affect: athletes are trained largely to restrain it, actors to produce it, and ordinary speakers receive no such training. Holding the type of trigger roughly constant while varying this training allows professional socialisation to be examined as a possible factor in how emotion is marked, and since emotional display is socially regulated rather than uniform (Section 1.1), the three-way contrast gives the design its rationale. Each group is profiled below, before the corpus is described.

Athletes are trained to manage their public conduct, and Goffman's distinction between front-stage and back-stage behaviour fits the post-match interview, a front-stage setting in which a composed, audience-facing self is expected [Goffman 1959, p. 22]. Elite sport also involves the emotional labour Hochschild described, with display rules that reward stoicism and permit open emotion mainly at career-defining moments such as a first title or a farewell [Hochschild 1983, p. 7]. The value of on-court and post-match speech lies in its timing: recorded immediately after competition, before front-stage control is fully restored, so unfiltered language tends to surface. Traces of training rarely disappear, however, since media-trained speakers still invoke a professional frame through the contextualisation cues Gumperz described [Gumperz 1982, p. 131]. This group is therefore expected to show a relatively high density of interjections, intensifiers, and syntactic irregularities, with signs of self-correction and composure recovery.

Actors present the most difficult case, since their profession is the performance of emotion, which raises the question of whether an award reaction is felt or staged. Goffman's dramaturgical model and Hochschild's distinction between surface acting and deep acting frame the problem [Goffman 1959, p. 22; Hochschild 1983, p. 7]. The study addresses this by focusing on the unscripted moment, the live reaction to hearing one's name announced, rather than text read from notes. There are psycholinguistic grounds for treating such moments as genuine: the seconds after an unexpected announcement are too brief for staged display, and involuntary vocal correlates of arousal, such as raised pitch and voice breaks, appear at just these points [Johnstone, van Reekum & Scherer 2001, pp. 271–284]. Ochs's account of indexicality supports this, since a speaker indexes the identity made relevant by the situation rather than by professional biography [Ochs 1992, p. 340]. Given their fluency in emotional language, actors are expected to produce richer expressive lexis and more hedging, while the basis of comparison remains the real-time, unprepared reaction.

Ordinary speakers, here non-celebrity individuals with no professional training in public communication or emotional performance, provide the baseline against which the two trained groups are measured. They are filmed at the moment of receiving unexpected, personally significant news, and their triggers are unambiguous and externally verifiable. Labov’s work on vernacular speech and the observer’s paradox is relevant, since the least monitored speech emerges when genuine emotional involvement draws attention away from form [Labov 1972, p. 209], and Bednarek’s comparison of emotion talk across genres indicates that such situations yield the most affectively saturated language [Bednarek 2008, p. 1]. With no professional face to maintain, this group is expected to produce the least filtered and most structurally irregular emotional speech in the corpus, though its irregularities are patterned rather than random, the motivated deviation Batsevyich analyses as an effect of emotional pressure [Бацевич 2011, с. 93]. Martyniuk (2022) provides an integrative cognitive-discursive framework that is directly applicable here: she argues that the discourse identity a speaker constructs in any interaction is shaped by the interplay of cognitive schemas, social roles, and communicative norms, such that the same emotional intensity may surface through markedly different linguistic forms depending on the speaker's discourse community [Мартинюк 2022, с. 7].

Table 1.3 consolidates these profiles and the marker tendencies they suggest. It is a projection grounded in theory rather than a statement of results, and the empirical part tests it directly.

*Table 1.3 – The Three Groups: Discourse Community, Display Norms, and Expected Marker Tendencies*

| Parameter | Athletes | Actors | Ordinary speakers |
|-----------|----------|--------|-------------------|
|-----------|----------|--------|-------------------|

|                                      |                                                                                                      |                                                                                                      |                                                                                                   |
|--------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| 1. Discourse community and training  | Professional athletes; trained in media interviews and public composure                              | Professional performers; trained in controlled emotional display                                     | Non-celebrities; no professional training in public emoti                                         |
| 2. Public display norms              | Front-stage composure; open emotion permitted mainly at peak moments                                 | Expressive emotional display is expected and professionally valued                                   | No institutional display rules; expression depends mainly on the situation and personal style     |
| 3. Verifiable triggers in the corpus | Major wins, losses, and career milestones                                                            | Award announcements and emotionally charged acceptance-speech moments                                | Lottery wins, college acceptances, pregnancy announcements, surprise family reunions              |
| 4. Recording context                 | On-court and post-match interviews                                                                   | Award-show reactions and acceptance speeches                                                         | News reports and personal uploads of unscripted reactions                                         |
| 5. Expected marker tendencies        | Expected use of interjections, intensifiers, and syntactic irregularities, with signs of self-repair | Expected richer expressive lexis, more intensifiers and hedging, and relatively more complete syntax | Expected higher use of interjections and syntactic irregularities; less filtered emotional speech |

|  |                           |  |  |
|--|---------------------------|--|--|
|  | and composure<br>recovery |  |  |
|--|---------------------------|--|--|

The hypothesis the comparison examines is that professional communicative socialisation, particularly the degree of media and performance training, may shape marker distribution alongside emotional intensity. The graded contrast among the three groups is what allows this to be tested rather than simply assumed.

The corpus consists of thirty publicly available YouTube videos, equally divided into three groups: ten recordings of actors, ten recordings of athletes, and ten recordings of ordinary speakers, and approximately twenty-one minutes of analysed speech in each, giving approximately sixty-three minutes of material in total. The equal division is deliberate: ten items per group are enough for recurrent patterns to emerge, yet few enough for the close manual annotation the eight-category framework requires, and the matched durations let frequencies be normalised per minute. Small, specialised corpora are recognised as the appropriate instrument for fine-grained pragmatic analysis, since they allow the manual scrutiny that large reference corpora preclude [Vaughan & Clancy 2013, p. 53; Bednarek 2008, p. 1]. This methodological rationale is consistent with the approach adopted in contemporary Ukrainian corpus pragmatics, where small purposively selected datasets are treated as the appropriate foundation for qualitative discourse analysis of emotionally charged speech [Залужна & Магльона 2023, с. 42].

The study makes no claim to statistical generalisability; its aims are qualitative and comparative.

Six criteria governed the selection of each video: unscripted speech, an externally verifiable emotional trigger, sufficient speech duration, adequate audio quality, public availability on YouTube, and English as the primary language of the analysed segment. Emotional force inferred from words alone was not enough; the trigger had to be observable in the situation itself. Because the object of study is the

linguistic form of emotional reaction in English rather than the speaker's first language, multilingual speakers reacting spontaneously in English (such as Elina Svitolina, whose first language is Ukrainian) are valid corpus members, and only their predominantly English-language passages were analysed [Coulange et al. 2024, p. 293]. In keeping with Kosmeda's treatment of evaluative and emotional speech acts as full communicative events, the items selected are those in which the affective reaction is central rather than incidental [Космеда 2000, с. 47].

Transcription proceeded in stages: YouTube auto-captions were corrected against the audio-visual record, and for the Oscar and BAFTA speeches the text was cross-checked against the official transcripts. The notation is deliberately minimal, following Chafe's account of the intonation unit as the basic unit of spoken production [Chafe 1994, p. 58]: timestamps mark each caption segment, line breaks mark intonation-unit boundaries, trailing-off and broken structures are shown with an em dash, and unintelligible stretches are marked [inaudible]. Prosodic emphasis is noted only where it is clearly audible and relevant, treated with Couper-Kuhlen as carrying genuine interactional meaning [Couper-Kuhlen 2014, p. 4]; the analysed examples in the empirical part are presented in tables with the relevant marker highlighted. In Biber and Conrad's terms, all thirty videos occupy the same register position, which secures comparability while the social variable changes from group to group [Biber & Conrad 2009, p. 17]. The use of digital video as linguistic data is well established in corpus pragmatics [Westphal 2024, p. 45; Zappavigna 2012, p. 2], and naturalistic recording eases the observer's paradox, since speakers absorbed in a personal or ceremonial moment attend less to their own speech than laboratory subjects [Labov 1972, p. 210]. The full list of videos is given in the list of illustrative materials.

The eight categories defined in Section 1.3 are applied through a uniform annotation procedure. The unit of annotation is the emotional utterance, a short stretch of speech, usually a single intonation unit, bounded by pauses, interviewer turns, or shifts of topic. Each transcript is annotated for all eight marker types, and

co-occurrence within an utterance is recorded, since clustering is itself a sign of intensity. Borderline cases follow the definitions in Section 1.3, with discourse markers and hesitation phenomena counted as supporting cues rather than emotional markers in their own right. The results are then quantified per group and normalised per minute, providing the basis for the comparative analysis in the empirical part.

This subsection has set out the rationale for the three-group design, the construction of the corpus, and the annotation procedure. The three groups differ systematically in their training for, and licence to, display emotion in public, while register and trigger type are held constant across thirty unscripted, externally verifiable reactions, ten per group and twenty-one minutes each. The eight-category framework of Section 1.3 is applied uniformly and normalised per minute for comparison. The empirical part now tests the expected differences between the groups.

## **Conclusion to Chapter 1**

The theoretical part has approached emotional speech from several perspectives at once, since no single discipline accounts for it fully. It drew together the psychology of emotion, cognitive and cross-cultural linguistics, research on spoken language, and the sociology of emotional display, treating them as complementary rather than competing. Each contributes a distinct element to the study. Psychology indicates what emotion is, cognitive linguistics how English encodes it, spoken-language research where its verbal signs can best be observed, and the sociology of display why speakers from different groups may behave differently. Taken together, these perspectives provide a basis for identifying and comparing the emotional markers analysed in the empirical part.

On this basis, emotion is treated as an appraisal-driven, culturally shaped and linguistically encoded process rather than as a simple outward sign of a fixed inner state [Barrett 2017; Lazarus 1991]. The words, particles and broken structures a

speaker produces can therefore be interpreted not merely as signals of a ready-made feeling, but as part of the means by which that feeling takes shape and becomes communicable, so that emotion is expected to surface across the language system rather than only in a set of feeling-words. Within this view, the way a speaker evaluates an event in relation to their goals helps explain why a comparable event can produce reactions of very different strength [Scherer et al. 2001]. Spontaneous speech is understood, in turn, as real-time, unprepared verbal production, distinct from prepared speech in the degree of planning it allows [Chafe 1994; Biber & Conrad 2009]. Because the speaker has less time to monitor and reshape the utterance, emotional markers become more directly observable in such speech, which is why the corpus focuses on unprepared spontaneous reactions.

These assumptions are made operational through an eight-category framework that turns a general account of emotion into units which can be identified, counted and compared across groups. It distinguishes five core emotional markers, namely interjections, intensifiers, hedges, expressive lexis and syntactic irregularities, from three supporting indicators, namely discourse markers, fillers and hesitation phenomena, and prosodic cues. This distinction matters for the analysis that follows. Discourse markers, fillers and prosodic cues are treated as supporting indicators rather than as emotional markers in themselves, since they tend to accompany emotional peaks and point to processing under pressure without directly expressing emotion. Defining each category by its form and function in advance keeps the later comparison from arguing in a circle, so that any difference between the groups can be read as a genuine result. The same approach makes it possible to treat the clustering of several markers in a single utterance as an indication of greater emotional intensity.

The theoretical part also indicates that the social setting has observable effects on linguistic form. Professional communicative socialisation, the display rules associated with it, and the notion of the discourse community together help explain why actors, athletes and ordinary speakers may verbalise emotion differently

[Goffman 1959; Hochschild 1983; Swales 1990]. A speaker shaped by professional conventions may hold back or reshape emotion that an untrained speaker more readily lets out. Group membership, and not the strength of the emotion alone, can therefore be expected to influence how emotion is marked, which is precisely the relationship the empirical part sets out to examine.

Ukrainian linguistic scholarship supports the approach adopted here, including its treatment of emotivity, spontaneous oral production, evaluative speech acts and cognitive-discursive interpretation [Бацевич 2004; Загнітко 2012; Космеда 2000], as well as more recent systematic work on linguoemotiology and the pragmatics of emotional discourse [Zaluzhna & Kolisnyk 2024; Martyniuk 2022]. Taken together, the four fields form a single working method and provide the basis for the empirical part. The analysis now turns to a comparison of thirty video-recorded spontaneous emotional reactions across the three speaker groups, in order to test whether professional communicative training, rather than the strength of the emotion alone, governs the way emotion is verbalised in speech.

## II. LINGUISTIC MARKERS OF EMOTIONAL SPONTANEOUS REACTIONS IN ENGLISH

### 2.1. Lexical Level: Interjections, Intensifiers, Expressive Lexis and Hedges

This section analyses how four lexical markers of emotion behave in spontaneous emotional reactions: interjections, intensifiers, expressive lexis and hedges. These four categories are defined in Section 1.3 as the lexical subset of the eight-category framework, and they are treated together here because each operates at the level of the single word or fixed phrase rather than at the level of clause structure. The analysis pursues one question: whether professional communicative socialisation affects the verbal form in which spontaneous emotion is expressed. To answer it, the four marker types are compared across three discourse communities, the actors, the athletes and the ordinary speakers, on the basis of both raw token counts and frequencies normalised per minute.

The empirical corpus consists of thirty publicly available YouTube recordings divided into three equal groups: ten actors, ten athletes and ten ordinary speakers. Each group contributes approximately twenty-one minutes of analysed speech, giving approximately sixty-three minutes of material in total. Because the individual segments differ in length, the design is balanced at group level rather than at speaker level, which makes it possible to compare both raw counts and normalised frequencies per minute. Every example is traceable to a source identifier and a timestamp, following the corpus list in the list of illustrative materials, where the actors are coded A1 to A10, the athletes B1 to B10, and the ordinary speakers C1 to C10.

*Table 2.1. – Distribution of lexical emotional markers by group and speaker*

| Group | ID | Speaker /<br>video | Prim.<br>interj. | Sec.<br>interj. | Int<br>ens. | Expr.<br>lexis | Hed<br>ges | Total | Freq.<br>/min |
|-------|----|--------------------|------------------|-----------------|-------------|----------------|------------|-------|---------------|
|-------|----|--------------------|------------------|-----------------|-------------|----------------|------------|-------|---------------|

|              |     |                     |   |   |    |    |    |    |      |
|--------------|-----|---------------------|---|---|----|----|----|----|------|
| Actors       | A1  | Halle Berry         | 0 | 2 | 4  | 4  | 1  | 11 | 4.6  |
|              | A2  | Ke Huy Quan         | 1 | 1 | 4  | 4  | 0  | 10 | 4.0  |
|              | A3  | Jennifer Lawrence   | 0 | 1 | 5  | 3  | 1  | 10 | 14.0 |
|              | A4  | Cate Blanchett      | 0 | 0 | 4  | 5  | 2  | 11 | 4.6  |
|              | A5  | Brendan Fraser      | 1 | 1 | 2  | 3  | 0  | 7  | 3.4  |
|              | A6  | Matthew McConaughey | 0 | 0 | 2  | 4  | 1  | 7  | 2.6  |
|              | A7  | Viola Davis         | 0 | 1 | 2  | 5  | 0  | 8  | 3.6  |
|              | A8  | Olivia Rodrigo      | 2 | 1 | 3  | 3  | 0  | 9  | 10.4 |
|              | A9  | Lupita Nyong'o      | 1 | 0 | 2  | 3  | 3  | 9  | 3.6  |
|              | A10 | Glenn Close         | 0 | 1 | 3  | 5  | 2  | 11 | 4.4  |
| Actors total |     |                     | 5 | 8 | 31 | 39 | 10 | 93 | 4.4  |

|                |     |                 |   |    |    |    |    |     |     |
|----------------|-----|-----------------|---|----|----|----|----|-----|-----|
| Athletes       | B1  | Coco Gauff      | 1 | 4  | 6  | 4  | 2  | 17  | 6.6 |
|                | B2  | Emma Raducanu   | 0 | 0  | 5  | 3  | 3  | 11  | 4.3 |
|                | B3  | Patrick Mahomes | 0 | 2  | 2  | 3  | 3  | 10  | 4.3 |
|                | B4  | Simone Biles    | 0 | 0  | 5  | 4  | 2  | 11  | 6.0 |
|                | B5  | Elina Svitolina | 0 | 0  | 3  | 3  | 2  | 8   | 4.2 |
|                | B6  | Serena Williams | 0 | 4  | 6  | 4  | 3  | 17  | 6.8 |
|                | B7  | LeBron James    | 0 | 0  | 2  | 5  | 2  | 9   | 4.5 |
|                | B8  | Madison Keys    | 1 | 0  | 7  | 5  | 3  | 16  | 5.8 |
|                | B9  | Tiger Woods     | 0 | 0  | 4  | 5  | 3  | 12  | 6.0 |
|                | B10 | Naomi Osaka     | 0 | 1  | 3  | 3  | 2  | 9   | 3.9 |
| Athletes total |     |                 | 2 | 11 | 43 | 39 | 25 | 120 | 5.3 |

|          |    |                      |   |   |   |   |   |    |      |
|----------|----|----------------------|---|---|---|---|---|----|------|
| Ordinary | C1 | Alyssa Pace          | 0 | 3 | 2 | 3 | 1 | 9  | 4.2  |
|          | C2 | Bill Morgan          | 0 | 1 | 0 | 1 | 0 | 2  | 1.2  |
|          | C3 | Smiley Essie         | 2 | 3 | 2 | 2 | 3 | 12 | 2.6  |
|          | C4 | Jessica Macarone     | 0 | 7 | 2 | 2 | 1 | 12 | 8.0  |
|          | C5 | Dad (grandfather)    | 1 | 5 | 1 | 1 | 0 | 8  | 5.4  |
|          | C6 | Scratch win (\$100)  | 2 | 2 | 2 | 2 | 1 | 9  | 11.0 |
|          | C7 | Scratch win (larger) | 2 | 1 | 1 | 2 | 1 | 7  | 4.8  |
|          | C8 | Husbands (pregnancy) | 2 | 6 | 1 | 1 | 1 | 11 | 3.6  |
|          | C9 | Army homecoming      | 2 | 1 | 0 | 2 | 0 | 5  | 2.8  |

|                |     |                    |    |    |    |    |   |    |     |
|----------------|-----|--------------------|----|----|----|----|---|----|-----|
|                | C10 | Harvard acceptance | 2  | 5  | 1  | 2  | 1 | 11 | 3.3 |
| Ordinary total |     |                    | 13 | 34 | 12 | 18 | 9 | 86 | 3.9 |

*Note. Raw token counts per speaker, coded from the corpus transcripts. The final column normalises each speaker's total against the analysed-speech duration of the segment, as shown in the list of illustrative materials; group rows normalise against the group's full sample of approximately twenty-one minutes.*

Read at group level, the table indicates three distinct profiles. The ordinary speakers return the highest counts of primary and secondary interjections, thirteen and thirty-four tokens respectively, together with the lowest counts of intensifiers and expressive lexis. Their emotional expression therefore concentrates in the immediate affective response and in repeated verification forms, with comparatively little evaluative vocabulary. This pattern is consistent with the display-rules account adopted in Section 1.4 after Hochschild [Hochschild 1983, p. 7]: speakers under the least institutional constraint tend to react at the most basic level of the lexical inventory, before any trained evaluative form can be selected.

The actors show the opposite emphasis. They produce few interjections but the richest expressive lexis in the corpus and a high count of intensifiers, which suggests that activation of comparable strength is channelled into a developed evaluative register rather than into bare affect items. This is what the performance framework discussed in Section 1.4 after Goffman would predict [Goffman 1959, p. 22], since speakers who manage self-presentation professionally have a wider evaluative vocabulary available even under emotional pressure. The athletes occupy a mixed position. Their interjection counts are low, which places them near the controlled end of the scale, yet they record the highest number of intensifiers and, more distinctively,

by far the most hedges. This combination of spontaneous evaluation and frequent self-monitoring may reflect the hybrid situation of the post-event interview, in which genuine emotion meets a practised media register.

*Table 2.2. – Representative lexical examples from the corpus*

| Group    | ID / time   | Example                                                                          | Marker type                           | Function                                          |
|----------|-------------|----------------------------------------------------------------------------------|---------------------------------------|---------------------------------------------------|
| Ordinary | C5,<br>0:11 | <i><u>No... no way.</u> Are you serious? Are you really serious?</i>             | Secondary interjection (verification) | Performs disbelief; question form suspends belief |
| Ordinary | C6,<br>0:15 | <i><u>whoa</u>, oh my god, this is 100 bucks.</i>                                | Primary interjection                  | Immediate affective reaction to the result        |
| Actors   | A5,<br>0:47 | <i>So this is what the multiverse looks like. <u>Oh. My goodness.</u></i>        | Primary interjection                  | Overwhelm kept within a professional register     |
| Actors   | A2,<br>2:39 | <i>thank you, thank you, thank you. <u>Ah</u>, my mom is 84 years old.</i>       | Primary interjection                  | Unguarded affect before the prepared remark       |
| Actors   | A8,<br>0:31 | <i><u>oh my god</u>, um, <u>whoa</u>, um, <u>god</u>, uh, thank you so much.</i> | Primary + secondary interjections     | Cluster of affect items before the speech proper  |
| Actors   | A4,<br>2:55 | <i>and I <u>really, really</u> appreciate it, thank you <u>so, so much</u>.</i>  | Intensifier (doubled)                 | Maximal gratitude through immediate doubling      |

|          |             |                                                                                                   |                                   |                                                |
|----------|-------------|---------------------------------------------------------------------------------------------------|-----------------------------------|------------------------------------------------|
| Athletes | B4,<br>0:25 | <i>It just felt a little bit different. It was super exciting.</i>                                | Intensifier<br>(extremity marker) | Marks emotional extremity, not literal sense   |
| Athletes | B8,<br>0:08 | <i><u>unbelievable</u> playing... <u>unbelievable</u> tennis.</i>                                 | Intensifier<br>(repeated)         | Amplifies appraisal of the opponent's level    |
| Athletes | B1,<br>1:07 | <i>I'm <u>so</u> blessed in this life.</i>                                                        | Intensifier                       | Amplifies positive evaluation of the moment    |
| Actors   | A4,<br>0:32 | <i>this is <u>extraordinary</u>... such an <u>extraordinary</u> year.</i>                         | Expressive adjective              | Trained evaluative term carrying high affect   |
| Athletes | B7,<br>0:38 | <i>I brought my <u>heart</u>, my <u>blood</u>, my <u>sweat</u>, my <u>tears</u> to this game.</i> | Expressive phrase<br>(figurative) | Names commitment through bodily metaphor       |
| Athletes | B9,<br>0:12 | <i>just <u>unreal</u>, to be honest with you.</i>                                                 | Expressive adjective              | Appraises the experience as beyond expectation |
| Ordinary | C3,<br>1:33 | <i>now reality is hitting me... this is <u>crazy</u>.</i>                                         | Expressive adjective<br>(general) | Low-specificity evaluation of the event        |
| Athletes | B1,<br>1:14 | <i>I don't have any words for it, <u>to be honest</u>.</i>                                        | Hedge<br>(interpersonal )         | Frames the difficulty of verbalising emotion   |

|          |             |                                                                        |                               |                                               |
|----------|-------------|------------------------------------------------------------------------|-------------------------------|-----------------------------------------------|
| Athletes | B9,<br>1:56 | <i>it <u>hasn't sunk in</u> at all...<br/>I'll take a little time.</i> | Hedge<br>(epistemic)          | Signals incomplete processing of the event    |
| Actors   | A4,<br>2:15 | <i>an enormous a lot, I <u>don't know</u> whatever that means.</i>     | Hedge<br>(uncertainty marker) | Registers a lapse in fluent self-presentation |
| Ordinary | C3,<br>0:49 | <i><u>I guess</u> whatever happens, it's going to be okay.</i>         | Hedge<br>(planner)            | Manages emotional exposure before the result  |

*Note. Examples are given in italics; the marker under analysis is underlined. Identifiers and timestamps correspond to Table 2.1 and to the list of illustrative materials.*

Three examples in Table 2.2 illustrate the group contrast particularly clearly. The verification question of the expectant grandfather (C5, 0:11), in which *are you serious* is repeated rather than answered, shows the ordinary-speaker tendency to react through interrogative affect rather than evaluation. Cate Blanchett's doubled *so so much* (A4, 2:55) shows the actor tendency to intensify a single evaluative item to its maximum. Coco Gauff's *to be honest* (B1, 1:14), appended to an admission that she has no words for the moment, shows the athlete tendency to combine emotional disclosure with a mitigating hedge. The remaining examples are discussed under the four marker types below.

### **A. Interjections**

Interjections are the most direct lexical sign of affect: primary interjections are dedicated affective items that carry no propositional content independently of context [Ameka 1992, p. 105] and typically occupy utterance-initial position [Crystal 1997, p. 231], while secondary interjections are forms borrowed from other word classes and

conventionalised as affect markers [Ameka 1992, p. 107]. In this corpus interjections are concentrated in the ordinary-speaker group, which suggests that the immediate affective reaction surfaces most readily where self-presentation is least managed. The dominant secondary type in that group is the verification cluster, where question syntax performs disbelief rather than requesting information, as in the repeated *are you serious* of C5 (0:11). Among the actors the clearest primary form is the bare *ah* of Ke Huy Quan (A2, 2:39), which escapes in the gap between the formulaic opening and the first substantive remark and functions as the change-of-state token Wierzbicka describes [Wierzbicka 1992, p. 161]. The form a speaker selects is rarely identity-neutral, as Wierzbicka's analysis indicates [Wierzbicka 1999, p. 24]: Brendan Fraser's choice of the mild *oh, my goodness* (A5, 0:47) performs overwhelm while keeping the register of public decorum.

### **B. Intensifiers**

Intensifiers amplify the emotional force of an adjacent lexeme and signal the degree of the speaker's personal involvement [Holmes 1990, p. 187]. The corpus shows the densest intensifier use in the athlete and actor groups, which indicates that amplification is more available to speakers with a trained evaluative register. The doubled *so so* much of Cate Blanchett (A4, 2:55) applies two tokens of the same item to a single referent to reach maximal emphasis. Among the athletes, Simone Biles uses *literally* (B4, 0:25) as a marker of emotional extremity rather than logical literalness, a contemporary usage already noted in the theoretical part after Aijmer [Aijmer 2002, p. 164]. In the ordinary-speaker group intensifiers tend to be brief and formulaic, which supports the reading that this group's emotional expression rests on interjection rather than on lexical amplification.

### **C. Expressive lexis**

Expressive lexis covers the evaluative adjectives, verbs and set phrases through which speakers name and appraise an emotional experience [Besnier 1990, p. 421]. As Wierzbicka and Kövecses both argue, such items are not neutral labels but culturally shaped resources for construing feeling [Wierzbicka 1999, p. 24; Kövecses

2000, p. 4]. The actors show the most lexically developed forms, for instance Cate Blanchett's repeated *extraordinary* (A4, 0:32), a trained evaluative adjective that carries high affect. The athletes contribute the most striking figurative material, as in LeBron James's *heart my blood my sweat my tears* (B7, 0:38), which construes commitment through an accumulation of bodily images. The ordinary speakers, by contrast, rely on low-specificity evaluators such as *crazy* (C3, 1:33), which carry strong affect but little descriptive content. The contrast suggests that the professional groups command a wider and more differentiated expressive vocabulary, while the ordinary speakers appraise the event in more general terms.

#### **D. Hedges**

Hedges mitigate the force of an utterance and mark the speaker's stance toward what is being said [Holmes 1990, p. 187; Hyland 1998, p. 5]. In emotionally charged speech they tend to expose the difficulty of putting feeling into words and to manage self-presentation at the point where fluency falters. They are concentrated in the athlete group, which records far more hedging tokens than the others. Coco Gauff appends *to be honest* (B1, 1:14) to an explicit admission that she has no words for the moment, so that the hedge frames the very difficulty of verbalising the emotion, and Tiger Woods's *hasn't sunk in* (B9, 1:56) signals that the event has not yet been fully processed. In the actor group hedging tends to appear at moments of momentary disfluency, as in Cate Blanchett's *I don't know* whatever that means (A4, 2:15). The pattern fits Hyland's account of hedging as a device that signals the speaker's relationship to the proposition rather than its content [Hyland 1998, p. 5].

The lexical analysis shows that all three groups verbalise emotion, but the distribution of lexical markers differs according to their communicative setting. Ordinary speakers show the most direct lexical reaction through interjections, actors rely more on expressive lexis and intensification, while athletes combine evaluative language with frequent hedging and self-monitoring. These tendencies support the view that professional communicative socialisation shapes the form of spontaneous emotional expression rather than its intensity.

## 2.2. Structural and Supporting Indicators: Syntactic Irregularities, Discourse Markers, Fillers and Prosodic Cues

This section moves from lexical choice to the structure, flow and delivery of spontaneous emotional speech. It analyses the four remaining categories of the eight-category framework set out in Section 1.3, namely syntactic irregularities, discourse markers, fillers and hesitation phenomena, and prosodic cues. Of these, only syntactic irregularities count as a core emotional marker; the other three are supporting indicators that help to locate and interpret emotional peaks rather than to express emotion on their own. Within syntactic irregularities, fragmentation, ellipsis, abandoned and broken clauses, anacolutha, sentence fragments, exclamatory constructions, rhetorical questions and abrupt structural shifts are treated as subtypes of the one category rather than as separate categories at the same level. The guiding question is how these indicators reveal differences in emotional processing, self-monitoring and public emotional display across the actors, the athletes and the ordinary speakers.

The analysis continues the corpus-based comparison introduced in Section 2.1. The same thirty recordings are used: ten actors, ten athletes and ten ordinary speakers, with approximately twenty-one minutes of analysed speech per group and approximately sixty-three minutes in total. Counts are reported as raw tokens and, where group comparison is involved, as normalised frequencies per minute, and the source identifiers follow the list of illustrative materials, with the actors coded A1 to A10, the athletes B1 to B10, and the ordinary speakers C1 to C10.

*Table 2.3. – Distribution of structural and supporting indicators by group and speaker*

| Group | ID | Speaker/<br>video | Synt.<br>irreg. | Disc.<br>mar<br>kers | Fillers<br>/hesit. | Prosodic<br>cues | Total | Freq.<br>/min |
|-------|----|-------------------|-----------------|----------------------|--------------------|------------------|-------|---------------|
|       |    |                   |                 |                      |                    |                  |       |               |

|              |     |                     |    |    |    |    |    |     |
|--------------|-----|---------------------|----|----|----|----|----|-----|
| Actors       | A1  | Halle Berry         | 3  | 1  | 1  | 2  | 7  | 2.9 |
|              | A2  | Ke Huy Quan         | 2  | 1  | 3  | 2  | 8  | 3.2 |
|              | A3  | Jennifer Lawrence   | 1  | 1  | 2  | 1  | 5  | 7.0 |
|              | A4  | Cate Blanchett      | 4  | 4  | 5  | 2  | 15 | 6.3 |
|              | A5  | Brendan Fraser      | 3  | 0  | 2  | 3  | 8  | 3.8 |
|              | A6  | Matthew McConaughey | 1  | 1  | 1  | 1  | 4  | 1.5 |
|              | A7  | Viola Davis         | 2  | 1  | 1  | 2  | 6  | 2.7 |
|              | A8  | Olivia Rodrigo      | 1  | 1  | 4  | 2  | 8  | 9.2 |
|              | A9  | Lupita Nyong'o      | 3  | 1  | 5  | 1  | 10 | 4.0 |
|              | A10 | Glenn Close         | 3  | 2  | 2  | 2  | 9  | 3.6 |
| Actors total |     |                     | 23 | 13 | 26 | 18 | 80 | 3.8 |
| Athletes     | B1  | Coco Gauff          | 2  | 5  | 3  | 2  | 12 | 4.7 |

|                |     |                 |    |    |    |    |     |     |
|----------------|-----|-----------------|----|----|----|----|-----|-----|
|                | B2  | Emma Raducanu   | 2  | 3  | 2  | 1  | 8   | 3.1 |
|                | B3  | Patrick Mahomes | 3  | 4  | 5  | 1  | 13  | 5.5 |
|                | B4  | Simone Biles    | 2  | 4  | 3  | 1  | 10  | 5.5 |
|                | B5  | Elina Svitolina | 2  | 3  | 3  | 3  | 11  | 5.7 |
|                | B6  | Serena Williams | 4  | 3  | 3  | 3  | 13  | 5.2 |
|                | B7  | LeBron James    | 3  | 1  | 2  | 2  | 8   | 4.0 |
|                | B8  | Madison Keys    | 3  | 2  | 5  | 3  | 13  | 4.7 |
|                | B9  | Tiger Woods     | 3  | 4  | 3  | 2  | 12  | 6.0 |
|                | B10 | Naomi Osaka     | 2  | 2  | 1  | 2  | 7   | 3.0 |
| Athletes total |     |                 | 26 | 31 | 30 | 20 | 107 | 4.7 |
| Ordinary       | C1  | Alyssa Pace     | 3  | 2  | 2  | 3  | 10  | 4.6 |
|                | C2  | Bill Morgan     | 3  | 0  | 1  | 2  | 6   | 3.5 |
|                | C3  | SmileyEssie     | 6  | 2  | 5  | 3  | 16  | 3.5 |

|                |     |                      |    |    |    |    |    |     |
|----------------|-----|----------------------|----|----|----|----|----|-----|
|                | C4  | Jessica Macarone     | 6  | 1  | 2  | 3  | 12 | 8.0 |
|                | C5  | Dad (grandfather)    | 5  | 0  | 1  | 3  | 9  | 6.1 |
|                | C6  | Scratch win (\$100)  | 3  | 1  | 1  | 2  | 7  | 8.6 |
|                | C7  | Scratch win (larger) | 4  | 1  | 2  | 2  | 9  | 6.1 |
|                | C8  | Husbands (pregnancy) | 6  | 0  | 1  | 2  | 9  | 2.9 |
|                | C9  | Army homecoming      | 3  | 1  | 1  | 2  | 7  | 3.9 |
|                | C10 | Harvard acceptance   | 6  | 2  | 2  | 3  | 13 | 3.9 |
| Ordinary total |     |                      | 45 | 10 | 18 | 25 | 98 | 4.5 |

*Note. Each occurrence of a marker was counted as one token. Where several indicators occurred within the same utterance, they were coded separately according to the definitions in Section 1.3. Subtypes such as fragmentation, ellipsis and abandoned clauses were counted under the broader category of syntactic irregularities rather than as separate top-level categories. Prosodic cues were counted only when they were clearly audible and co-occurred with a lexical, syntactic or discourse marker. Group rows are normalised against the actual total analysed duration of each group as listed in the list of illustrative materials; in the general*

*corpus description, these durations are rounded as approximately twenty-one minutes per group.*

Read at group level, the structural data add an important layer to the lexical picture from Section 2.1 by showing how emotional pressure affects speech structure, flow and delivery. The ordinary speakers record by far the most syntactic irregularities, forty-five tokens against twenty-six for the athletes and twenty-three for the actors. Their speech is the most fragmented, built from one-word questions, abandoned clauses and exclamatory restarts as the unexpected news is processed in real time. This is consistent with Chafe's account of spontaneous speech as a sequence of loosely connected idea units, which may become more fragmented when processing load is high [Chafe 1994, p. 63], and with the observation in Labov & Waletzky that the most disrupted structures cluster at the emotional peak of an oral narrative [Labov & Waletzky 1967, p. 35].

The athletes show a different tendency. They produce the most discourse markers in the corpus, thirty-one tokens, and a high number of fillers, while their syntactic disruption stays moderate. Their speech is emotionally loaded but managed: markers such as *you know* and *I mean* organise the disclosure and steady the transitions, which is the orienting and stance-marking function that Schiffrin and Fraser describe [Schiffrin 1987, p. 31; Fraser 1999, p. 938]. This combination of activation and control may reflect the hybrid situation of the post-event interview, in which a trained media register operates alongside genuine emotion. The actors fall between the two on syntactic irregularities but show a high filler count concentrated at emotional moments, which suggests that their fluency is real but not absolute, and that hesitation surfaces where the evaluative register meets feeling.

Prosodic cues pattern with the lexical and syntactic peaks rather than independently of them. The ordinary speakers again record the most audible breaks, twenty-five tokens, with the athletes and actors close behind at twenty and eighteen. Because these cues were counted only where they were clearly audible and co-occurred with another marker, they are read here as support for the identification

of emotional peaks, in the sense developed by Couper-Kuhlen & Selting [Couper-Kuhlen & Selting 1996, p. 12], rather than as independent proof of emotional intensity. Taken with the lexical evidence, the structural counts indicate that the difference between the groups lies less in how strongly emotion is felt than in how far it disrupts the surface of speech, which is what an account based on professional communicative socialisation would predict [Goffman 1959, p. 22; Hochschild 1983, p. 7].

*Table 2.4. – Representative examples of structural and supporting indicators*

| <b>Group</b> | <b>ID / time</b> | <b>Example</b>                                                                            | <b>Category</b>           | <b>Subtype / cue</b>                     | <b>Function</b>                                                         |
|--------------|------------------|-------------------------------------------------------------------------------------------|---------------------------|------------------------------------------|-------------------------------------------------------------------------|
| Ordinary     | C5,<br>0:01      | <i>Grandfather?<br/>Grandfather?<br/>Wait...<br/>grandfather?</i>                         | Syntactic<br>irregularity | Rhetorical /<br>exclamatory<br>fragments | One-word<br>questions stand in<br>for full<br>processing of the<br>news |
| Ordinary     | C4,<br>0:16      | <i>No, no, no, no,<br/>no... I need to sit<br/>down. I actually<br/>need to sit down.</i> | Syntactic<br>irregularity | Abandoned<br>start, restart              | Planning breaks<br>down under<br>shock; the clause<br>is restarted      |
| Athletes     | B6,<br>1:11      | <i>And I wouldn't<br/>be, I wouldn't be<br/>Serena if it<br/>wasn't Venus.</i>            | Syntactic<br>irregularity | Self-interrupt<br>ed restart             | Emotional<br>disruption of an<br>otherwise<br>complete clause           |
| Actors       | A4,<br>2:07      | <i>It took me away<br/>from you, an<br/>enormous a lot...</i>                             | Syntactic<br>irregularity | Anacoluthon                              | Grammar gives<br>way as the                                             |

|          |             |                                                                                                        |                     |                       |                                                                 |
|----------|-------------|--------------------------------------------------------------------------------------------------------|---------------------|-----------------------|-----------------------------------------------------------------|
|          |             | <i>a little enormous a lot. I don't know whatever that means.</i>                                      |                     |                       | speaker searches for a measure                                  |
| Athletes | B1,<br>0:37 | <i>That French Open loss was a heartbreak for me, um, you know, God puts you through tribulations.</i> | Discourse marker    | you know              | Manages stance and invites alignment during disclosure          |
| Athletes | B9,<br>2:13 | <i>You know, I just, I felt like I just flushed it coming home.</i>                                    | Discourse marker    | you know              | Frames a personal claim and softens self-praise                 |
| Actors   | A4,<br>0:41 | <i>It's been such an extraordinary year for women. I mean, as you've seen in those clips...</i>        | Discourse marker    | I mean                | Marks transition and manages explanation during a public speech |
| Actors   | A8,<br>0:31 | <i>Oh my God, um, whoa, um, God, uh, thank you so much.</i>                                            | Filler / hesitation | um, uh<br>(clustered) | Processing difficulty at the opening of the speech              |

|          |             |                                                                                |                     |                                  |                                                      |
|----------|-------------|--------------------------------------------------------------------------------|---------------------|----------------------------------|------------------------------------------------------|
| Actors   | A9,<br>0:31 | <i>I'm, I'm a little dazed... I'm, I'm really overwhelmed.</i>                 | Filler / hesitation | Repeated starts                  | Word-search and delayed formulation under emotion    |
| Athletes | B3,<br>1:38 | <i>I'm like, man, I cannot, I cannot keep hearing these exact same things.</i> | Filler / hesitation | Repeated start / self-repair     | Formulation stalls before the thought is completed   |
| Athletes | B8,<br>1:21 | <i>This is where I'm going to cry, uh, I have wanted this for so long.</i>     | Prosodic cue        | audible voice break              | Delivery falters at the emotional peak of the speech |
| Athletes | B5,<br>0:54 | <i>It's, um, very difficult today for Ukrainian people.</i>                    | Prosodic cue        | audible pause, slowed delivery   | Pausing marks the emotional weight of the statement  |
| Ordinary | C1,<br>1:41 | <i>I'm cancer-free... I am cancer-free, oh my God.</i>                         | Prosodic cue        | voice break, stressed repetition | Broken delivery accompanies the lexical peak         |

*Note. Examples are given in italics; the element under analysis is underlined. For prosodic cues the relevant utterance is underlined and the audible feature is named in the subtype column, since the cue itself is not visible in the transcript.*

*Identifiers and timestamps correspond to Table 2.3 and to the list of illustrative materials.*

Four examples in Table 2.4 capture the group differences with particular clarity. The expectant grandfather's *Grandfather? Grandfather? Wait... grandfather?* (C5, 0:01) is a chain of one-word questions that replaces any complete clause, the most compressed form of the ordinary-speaker pattern. Serena Williams's *I wouldn't be, I wouldn't be Serena if it wasn't Venus* (B6, 1:11) shows an athlete interrupting and restarting a clause she nonetheless completes, disruption contained within control. Coco Gauff's *you know* (B1, 0:37), placed inside a disclosure about a painful defeat, shows the discourse marker doing interpersonal work rather than carrying emotion itself. Madison Keys's *I have wanted this for so long* (B8, 1:21), delivered through an audible break she announces in advance, shows a prosodic cue coinciding with a lexical peak. The remaining examples are discussed under the four categories below.

### **A. Syntactic irregularities**

Syntactic irregularities are the only core emotional marker examined in this section. They cover fragmentation, ellipsis, broken and abandoned clauses, anacolutha, sentence fragments, exclamatory constructions and rhetorical questions, all treated here as subtypes of a single category. Their shared function is to register disrupted planning, emotional overload or the compression of meaning when a fully controlled structure cannot be completed, which is the real-time processing effect Chafe describes [Chafe 1994, p. 63]. The ordinary speakers show this most strongly. Jessica Macarone's *I need to sit down. I actually need to sit down* (C4, 0:16), following a string of negations, is an abandoned-and-restarted clause typical of the group. Among the actors the same mechanism appears in a more contained form, as in Cate Blanchett's anacoluthon *an enormous a lot... a little enormous a lot* (A4, 2:07), where the grammar gives way during a word search but the speaker recovers. The contrast suggests that disruption is shared across groups but that its extent tracks the degree of institutional filtering.

### **B. Discourse markers**

Discourse markers are supporting cues rather than expressions of emotion. They organise speech, manage transitions and mark stance, and in emotionally charged talk they often signal the speaker's attempt to regain or maintain control, which is the bracketing-and-orienting role identified by Schiffrin and the commentary function described by Fraser [Schiffrin 1987, p. 31; Fraser 1999, p. 938]. They are most frequent in the athlete group. Coco Gauff's *you know* (B1, 0:37) and Tiger Woods's repeated *you know* (B9, 2:13) frame personal claims and invite the listener's alignment while the speaker steadies an emotionally loaded disclosure. The ordinary speakers, by contrast, use very few such markers, which is consistent with their more fragmented and less managed delivery: where the athletes organise their emotion, the ordinary speakers tend to let it interrupt the structure directly.

### **C. Fillers and hesitation phenomena**

Fillers and hesitation phenomena are production-side cues. Items such as *um* and *uh*, together with false starts, repeated starts and self-repairs, mark processing difficulty, word search and delayed formulation, and they are not in themselves emotional, though they frequently co-occur with emotional peaks. They are spread across the actor and athlete groups, where the spoken-corpus evidence collected by Aijmer would lead one to expect them at points of planning pressure [Aijmer 2002, p. 30]. Lupita Nyong'o's *I'm, I'm a little dazed* (A9, 0:31), with its repeated start, shows the actor pattern, in which hesitation marks a search for the right formulation rather than a collapse of structure. Patrick Mahomes's *I cannot, I cannot* (B3, 1:38) shows the same mechanism in an athlete, the formulation stalling briefly before the thought is completed. The ordinary speakers rely less on these production-side cues and more on outright fragmentation, which fits the overall picture of the group.

### **D. Prosodic cues**

Prosodic cues are audio-based supporting cues. Audible stress, voice breaks, pauses, lengthening and slowed or broken delivery help to confirm an emotional peak where they coincide with a lexical or syntactic marker, but they are not treated here as independent proof of emotional intensity, in line with the interactional approach of

Couper-Kuhlen & Selting [Couper-Kuhlen & Selting 1996, p. 12]. They were counted only where clearly audible and co-occurring with another marker. Madison Keys's *I have wanted this for so long* (B8, 1:21) is delivered through a voice break that she announces in advance, so the prosodic cue and the lexical peak reinforce one another. Alyssa Pace's *I'm cancer-free... I am cancer-free* (C1, 1:41) pairs a broken, stressed repetition with the emotional core of the utterance. In both cases the prosody supports an interpretation already grounded in the words and structure, rather than standing alone.

### E. Short synthesis

The structural and supporting evidence refines rather than simply repeats the lexical findings of Section 2.1. There, the ordinary speakers led on interjections and the athletes on discourse-managing hedges; here, the ordinary speakers lead on syntactic disruption and the athletes on discourse markers and self-repair. The two pictures converge on a single interpretation: across both the lexical and the structural levels, the ordinary speakers express emotion in the least filtered form, the actors in the most managed, and the athletes in a hybrid that combines genuine activation with media self-monitoring. Table 2.5 summarises these dominant patterns side by side.

*Table 2.5. – Dominant structural and supporting patterns by group*

| Group    | Dominant indicators                                                                | Typical function                                                 | Interpretation                                  |
|----------|------------------------------------------------------------------------------------|------------------------------------------------------------------|-------------------------------------------------|
| Actors   | Fillers and repeated starts, moderate discourse markers, selective prosodic breaks | Maintain ceremonial fluency while allowing brief emotional peaks | Professionally managed public emotional display |
| Athletes | Discourse markers, fillers and self-repair, controlled fragmentation               | Combine spontaneous emotion with media self-monitoring           | Hybrid public-sport register                    |

|                   |                                                                                         |                                      |                                         |
|-------------------|-----------------------------------------------------------------------------------------|--------------------------------------|-----------------------------------------|
| Ordinary speakers | Fragmentation, rhetorical and exclamatory fragments, abandoned clauses, prosodic breaks | Process unexpected news in real time | Least institutionally filtered reaction |
|-------------------|-----------------------------------------------------------------------------------------|--------------------------------------|-----------------------------------------|

*Note. A qualitative summary of the tendencies described above; it abstracts from Table 2.3 and Table 2.4 rather than adding new data.*

The analysis of structural and supporting indicators shows that emotional pressure affects not only word choice but also speech structure, flow and delivery. Ordinary speakers demonstrate the strongest structural disruption through syntactic irregularities and prosodic breaks, athletes show the clearest pattern of discourse management and self-repair, while actors remain comparatively fluent and controlled, with hesitation and prosodic cues concentrated mainly at emotional peaks. These findings are consistent with the working hypothesis that professional communicative socialisation shapes the form in which spontaneous emotion reaches the surface of speech.

### **2.3. Comparative Synthesis of Emotional Marker Patterns across Speaker Groups**

This section brings together the findings of the two preceding sections and reads them as a single set of results. Section 2.1 examined the lexical subset of the eight-category framework, namely interjections, intensifiers, expressive lexis and hedges, while Section 2.2 examined the four remaining categories, namely syntactic irregularities, discourse markers, fillers and hesitation phenomena, and prosodic cues. The aim here is not to repeat that analysis category by category, but to compare the three speaker groups across the full framework and to interpret what the combined counts suggest about the relationship between professional communicative

socialisation and spontaneous emotional speech. The comparison rests on the same corpus already described, thirty publicly available YouTube recordings divided into ten actors, ten athletes and ten ordinary speakers, with approximately twenty-one minutes of analysed speech per group and approximately sixty-three minutes in total, and it works mainly at group level, drawing on raw counts and on frequencies normalised per minute.

Before the categories are compared individually, it is useful to view the overall weight of marking in each group. Table 2.6 aggregates the lexical totals from Section 2.1 and the structural and supporting totals from Section 2.2. It also separates the five core emotional markers, namely interjections, intensifiers, hedges, expressive lexis and syntactic irregularities, from the three supporting indicators, namely discourse markers, fillers and hesitation phenomena, and prosodic cues.

*Table – 2.6. Overall marker density by group*

| <b>Group</b>         | <b>Lexical</b> | <b>Struct. /<br/>support.</b> | <b>Overall</b> | <b>Core</b> | <b>Support<br/>.</b> | <b>Overall freq. /<br/>min</b> |
|----------------------|----------------|-------------------------------|----------------|-------------|----------------------|--------------------------------|
| Actors               | 93             | 80                            | 173            | 116         | 57                   | 8.2                            |
| Athletes             | 120            | 107                           | 227            | 146         | 81                   | 10.0                           |
| Ordinary<br>speakers | 86             | 98                            | 184            | 131         | 53                   | 8.4                            |

*Note. Lexical totals are taken from Table 2.1 and structural and supporting totals from Table 2.3. The overall figure is the sum of the two. Core and supporting figures group the eight categories by status as set out in the framework in Sections 2.1 and 2.2. The final column normalises the overall total against the actual analysed duration of each group as listed in the list of illustrative materials; in the general*

*corpus description, these durations are rounded as approximately twenty-one minutes per group.*

Read at this level, the totals indicate that the athletes carry the densest marking in the corpus, with two hundred and twenty-seven tokens overall against one hundred and eighty-four for the ordinary speakers and one hundred and seventy-three for the actors. It would be misleading, however, to read this figure as evidence that the athletes simply feel more than the other groups. The earlier sections showed that the athlete total is built from two different kinds of marker at once: a high level of evaluative amplification and figurative appraisal on the one hand, and a high level of stance management, hedging and self-repair on the other. The density of the athlete profile therefore reflects a setting in which strong feeling and a practised media register operate together, rather than an unusually high intensity of emotion. This reading is consistent with the hybrid position already noted for the post-event interview in Sections 2.1 and 2.2.

The ordinary speakers present a contrasting shape. Their overall total is lower than that of the athletes, but it is weighted towards the supporting and structural side of the framework, with the corpus's highest counts of syntactic irregularities and prosodic breaks. Their marking is concentrated in the immediate processing of unexpected news rather than in evaluative or mitigating vocabulary, which gives their profile its direct and disrupted character. The pattern is in line with Chafe's account of spontaneous speech as a sequence of loosely connected idea units, which may become more fragmented when processing load is high [Chafe 1994, p. 63].

The actors occupy the least dense position overall, but the composition of their total is distinctive rather than simply smaller. Their marking leans towards the lexical side of the framework, with the joint highest expressive-lexis count in the corpus and a high level of intensification, while their interjections and structural disruptions remain comparatively low. Their emotionality is not absent; it is channelled into a developed evaluative and rhetorically managed register, which is what an account

based on professional self-presentation would predict [Goffman 1959, p. 22]. The three totals thus point to three different ways of organising emotional speech rather than to three different quantities of emotion.

To make the group contrast precise, Table 2.7 sets all eight categories side by side, retaining the core and supporting distinction and summarising the dominant pattern for each marker type.

*Table 2.7. – Eight-category comparison by group*

| <b>Marker category</b>   | <b>Status</b> | <b>Act.</b> | <b>Athl.</b> | <b>Ord.</b> | <b>Main pattern</b>                                              |
|--------------------------|---------------|-------------|--------------|-------------|------------------------------------------------------------------|
| Interjections            | core          | 13          | 13           | 47          | Ordinary speakers dominate the direct affective reaction.        |
| Intensifiers             | core          | 31          | 43           | 12          | Athletes and actors rely more on evaluative amplification.       |
| Hedges                   | core          | 10          | 25           | 9           | Athletes show the strongest self-monitoring.                     |
| Expressive lexis         | core          | 39          | 39           | 18          | Professional groups show a more developed evaluative vocabulary. |
| Syntactic irregularities | core          | 23          | 26           | 45          | Ordinary speakers show the strongest structural disruption.      |
| Discourse markers        | support       | 13          | 31           | 10          | Athletes manage stance and transitions most actively.            |
| Fillers and hesitation   | support       | 26          | 30           | 18          | Athletes and actors show planning pressure within public speech. |

|               |         |    |    |    |                                                           |
|---------------|---------|----|----|----|-----------------------------------------------------------|
| Prosodic cues | support | 18 | 20 | 25 | Ordinary speakers show the most audible emotional breaks. |
|---------------|---------|----|----|----|-----------------------------------------------------------|

*Note. Interjection figures combine primary and secondary interjections from Table 2.1. All other figures are taken directly from Table 2.1 and Table 2.3. The status column marks whether a category is treated as a core emotional marker or as a supporting indicator, following the framework in Sections 2.1 and 2.2.*

The category-level comparison brings out three coherent profiles that the aggregate totals only hint at. Each group leads in a different region of the framework, and the categories in which it leads are mutually consistent.

### **Actors**

The actor profile is institutionally managed and ceremonially shaped. Actors return relatively low interjection counts, thirteen tokens, but the joint highest expressive lexis, thirty-nine tokens, and a high level of intensification, thirty-one tokens. Their fillers cluster at emotional moments rather than spreading evenly, and their prosodic breaks are selective. The picture is one in which activation of comparable strength is converted into evaluative and rhetorical resources rather than into bare affect items. Their emotionality is not reduced; it is filtered through a public, evaluative and largely controlled register, which is the kind of managed self-presentation described by Goffman [Goffman 1959, p. 22] and the trained handling of feeling that Hochschild associates with professional roles [Hochschild 1983, p. 7].

### **Athletes**

The athlete profile is hybrid. Athletes record the highest intensifier count, forty-three tokens, the highest hedge count, twenty-five tokens, the highest discourse-marker count, thirty-one tokens, and a high filler count, thirty tokens, while their interjections and syntactic irregularities remain moderate. This combination

suggests that athletes verbalise emotion in a setting where they must process strong feeling and at the same time answer media-oriented questions. Their speech pairs genuine affective disclosure with continuous self-monitoring: the intensifiers and expressive items carry the emotion, while the hedges and discourse markers steady the disclosure and organise its delivery, in the stance-marking and orienting sense described by Holmes and Hyland for hedging [Holmes 1990, p. 187; Hyland 1998, p. 5] and by Schifffrin and Fraser for discourse markers [Schifffrin 1987, p. 31; Fraser 1999, p. 938].

### **Ordinary speakers**

The ordinary-speaker profile is the least institutionally filtered. Ordinary speakers dominate the interjection category by a wide margin, forty-seven tokens against thirteen for each professional group, and they record the highest syntactic-irregularity count, forty-five tokens, together with the most audible prosodic breaks, twenty-five tokens. Their emotional expression surfaces as immediate affective reaction and as real-time disruption of structure rather than as developed evaluation. The dedicated affect items and verification forms that characterise the group are the most direct lexical sign of feeling, in the sense in which Ameka and Wierzbicka treat interjections as change-of-state markers [Ameka 1992, p. 105; Wierzbicka 1992, p. 161]. Their speech is less lexically elaborated than that of the professional groups but more structurally disrupted, and the prosodic breaks confirm the emotional peaks where they coincide with a lexical or syntactic marker, in line with the interactional approach of Couper-Kuhlen & Selting [Couper-Kuhlen & Selting 1996, p. 12].

The relationship between dominant markers, communicative pattern and interpretation can be summarised group by group. Table 2.8 draws the three profiles together in a single view, abstracting from the counts in Tables 2.6 and 2.7 rather than adding new data.

*Table 2.8. – Final group profiles*

| Group             | Dominant markers                                                              | Communicative pattern                                 | Interpretation                                                               |
|-------------------|-------------------------------------------------------------------------------|-------------------------------------------------------|------------------------------------------------------------------------------|
| Actors            | Expressive lexis, intensifiers, selective fillers, controlled prosodic breaks | Ceremonial emotional display                          | Emotion is verbalised through an elaborated public register                  |
| Athletes          | Intensifiers, hedges, discourse markers, fillers and self-repair              | Hybrid emotional disclosure and media self-monitoring | Emotion is verbalised through controlled but still spontaneous public speech |
| Ordinary speakers | Interjections, verification forms, syntactic irregularities, prosodic breaks  | Immediate affective processing                        | Emotion is verbalised with the least institutional filtering                 |

*Note. A qualitative summary of the tendencies established in Sections 2.1 and 2.2 and in Tables 2.6 and 2.7. It restates the dominant patterns rather than introducing further counts or examples.*

Taken together, the combined evidence supports the working hypothesis that professional communicative socialisation shapes the verbal form in which spontaneous emotion reaches the surface of speech. The three groups do not divide along a simple scale of more or less emotion. The actor and athlete profiles show that membership of a discourse community with its own communicative conventions, in the sense in which Swales describes such communities [Swales 1990, p. 24], is associated with a characteristic way of marking feeling rather than with a lower quantity of it. At the same time, the results refine the hypothesis rather than confirming it in a strong form. They do not indicate that trained speakers feel less;

instead they suggest that trained speakers tend to convert emotion into evaluative, managed or self-monitoring forms, the actors towards an elaborated public register and the athletes towards a controlled but still spontaneous disclosure, whereas the ordinary speakers tend to express emotion through direct interjection, fragmented structure and audible breaks. A single example from each professional group makes the contrast concrete without reopening the analysis: Cate Blanchett's doubled intensifier *so so much* (A4, 2:55) shows the actor tendency to amplify a single evaluative item to its maximum, while Coco Gauff's appended hedge *to be honest* (B1, 1:14) shows the athlete tendency to attach self-monitoring to an admission of strong feeling. The athlete profile in particular complicates any neat opposition between trained and untrained speakers, since it combines the spontaneity associated with the ordinary speakers and the management associated with the actors within a single setting.

The cross-group comparison indicates that the three groups differ not in the presence or absence of emotion, but in the form in which emotion is verbalised. Actors show a ceremonial and lexically elaborated emotional display, athletes show a hybrid pattern that combines affective disclosure with self-monitoring, and ordinary speakers show the most direct and structurally disrupted reaction. These tendencies are consistent with the hypothesis that professional communicative socialisation shapes the verbal form of spontaneous emotion rather than its intensity.

## **Conclusion to Chapter 2**

The empirical part analysed spontaneous emotional reactions in English using a corpus of thirty publicly available YouTube videos: ten professional actors, ten elite athletes and ten ordinary speakers, with a total of about sixty-three minutes of analysed speech. The analysis combined qualitative discourse analysis, annotation under the eight-category framework and duration-normalised token counts.

The lexical analysis in Section 2.1 showed group differences in interjections, intensifiers, expressive lexis and hedges: the athletes produced the most lexical markers and used intensifiers and hedges especially actively, the ordinary speakers dominated interjections, and the actors and athletes shared the highest expressive-lexis count. Section 2.2 showed how emotion affected speech structure and delivery: the ordinary speakers recorded the most syntactic irregularities and prosodic cues, the athletes showed the highest number of discourse markers together with frequent self-repair, while the actors remained more fluent and ceremonially controlled, with breaks mainly at emotional peaks.

The cross-group synthesis in Section 2.3 brought these results into three coherent profiles: a ceremonial, lexically elaborated and rhetorically managed display in the actors; a hybrid profile combining emotional disclosure with media self-monitoring in the athletes; and a direct, less institutionally filtered and structurally disrupted reaction in the ordinary speakers. The athletes carried the densest overall marking, with two hundred and twenty-seven markers against one hundred and seventy-three for the actors and one hundred and eighty-four for the ordinary speakers, about ten per minute against roughly eight. This density should not be read as greater emotion; it reflects the combination of disclosure and self-monitoring characteristic of the post-event interview.

Taken together, the results indicate that the groups differed not in the presence or absence of emotion, and not simply in its intensity, but in the linguistic form through which emotion was verbalised. The findings therefore support but refine the working hypothesis: professional communicative socialisation can be interpreted as shaping marker distribution, with trained speakers converting emotion into evaluative or self-monitoring forms and ordinary speakers expressing affect more directly. These results provide the basis for the general conclusions, where the theoretical and practical findings are brought together in relation to the aim, objectives and hypothesis.

## CONCLUSIONS

The research first established that spontaneous emotional speech should be understood as both a linguistic and a socially situated phenomenon. The theoretical part drew together four fields: the psychology of emotion, cognitive and cross-cultural linguistics, spoken-language research, and the sociology of emotional display. On this basis emotion was treated as an appraisal-driven, culturally shaped and linguistically encoded process rather than as a simple outward sign of a fixed inner state. Spontaneous speech was treated as real-time, unprepared verbal production in which emotional markers may become more visible, because the speaker has less time to monitor and reshape the utterance. This position fixed the scope of the analysis. The aim was not to measure inner states, but to identify the linguistic units through which those states are verbalised.

On this basis the study developed an eight-category analytical framework that could be applied uniformly to all three groups. The framework includes five core emotional markers: interjections, intensifiers, hedges, expressive lexis and syntactic irregularities. It also includes three supporting indicators: discourse markers, fillers and hesitation phenomena, and prosodic cues. Discourse markers, fillers and prosodic cues are treated as supporting indicators rather than as emotional markers in their own right. Fragmentation, ellipsis, rhetorical questions and abandoned clauses are not separate top-level categories, but subtypes of syntactic irregularities. This design kept the comparison consistent, since it made clear in advance which features express emotion and which only accompany it.

The framework was then applied to a corpus of thirty publicly available YouTube videos, divided into three equal groups of ten actors, ten athletes and ten ordinary speakers. Each group contributed approximately twenty-one minutes of analysed speech, approximately sixty-three minutes in total. The material was selected against fixed criteria, annotated under the same eight-category framework,

counted as raw tokens and normalised per minute. The same annotation procedure and the comparable group durations are what allowed three socially different speaker groups to be compared on equal terms.

The quantitative analysis showed clear differences in the distribution of markers. In this corpus the athletes produced the densest overall profile, with two hundred and twenty-seven markers, about ten per minute. The ordinary speakers produced one hundred and eighty-four markers, about eight and a half per minute, and the actors one hundred and seventy-three, about eight per minute. At category level, the ordinary speakers had the highest interjection count, with forty-seven tokens. They also had the highest counts of syntactic irregularities, with forty-five tokens, and of prosodic cues, with twenty-five tokens. The athletes led on intensifiers, with forty-three tokens, on hedges, with twenty-five tokens, and on discourse markers, with thirty-one tokens. The actors and athletes shared the highest expressive-lexis count, at thirty-nine tokens each. The athlete total was the highest in the corpus, but this figure is built from two different kinds of marking at once and does not indicate a higher intensity of emotion.

Read through the notions of discourse community, display rules and emotional labour, these figures point to three distinct profiles rather than to three different quantities of emotion. The actor profile is ceremonial, lexically elaborated and rhetorically managed: actors channel emotion into expressive lexis and intensification while keeping structural disruption comparatively low. The athlete profile is hybrid, combining emotional disclosure with media-oriented self-monitoring, so that the high marker density reflects this double pressure rather than stronger feeling. The ordinary-speaker profile is the most direct and least institutionally filtered, relying on interjections, broken structures and audible breaks in delivery. On this evidence the working hypothesis is supported but refined. The expectation that ordinary speakers would show the least filtered reactions was borne out. The expectation that they would also show the densest marking was only partly borne out, since the highest

overall density belonged to the athletes, whose speech pairs spontaneous emotional activation with public self-control. This result strengthens rather than weakens the conclusion, because it shows that the data refined the initial expectation instead of simply confirming it. The central finding is that the groups differed not in the presence or absence of emotion, and not simply in its intensity, but in the linguistic form through which emotion was verbalised. This is consistent with the view that professional communicative socialisation shapes the form of verbalised emotion rather than its strength.

The scientific significance of the study lies in applying one analytical framework to three socially different speaker groups and combining qualitative discourse analysis with duration-normalised counts, so that the group differences are described and accounted for at once. Its practical value lies in the annotated corpus and the marker framework, which may be useful for spoken English studies, pragmatics, discourse analysis, sociolinguistics, translation and the teaching of authentic spoken discourse. The findings should be read within clear limits. The corpus is small and manually annotated, the data are confined to publicly available YouTube videos, and the analysis is qualitative and comparative rather than statistically generalisable. Further research could expand the corpus, add other speaker groups, compare emotional reactions across languages, or examine gesture, facial expression and prosody in more detail. The central result of the study is therefore that spontaneous emotional speech is not only a reflection of affective intensity, but also a socially shaped linguistic form through which speakers make emotion communicable in different public settings.

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## LIST OF ILLUSTRATIVE MATERIAL

### Group 1: Actors (10 videos)

| #  | Speaker     | Award / Event               | URL                                                                                                   | Analysed Segment | Duration |
|----|-------------|-----------------------------|-------------------------------------------------------------------------------------------------------|------------------|----------|
| A1 | Halle Berry | Oscar 2002, Best Actress    | <a href="https://www.youtube.com/watch?v=llgL7mGYVTI">https://www.youtube.com/watch?v=llgL7mGYVTI</a> | 0:52-3:15        | 2:23     |
| A2 | Ke Huy Quan | Oscar 2023, Best Supportive | <a href="https://www.youtube.com/watch?v=EZ1SUKxSAi4">https://www.youtube.com/watch?v=EZ1SUKxSAi4</a> | 2:28-4:58        | 2:30     |

|     |                     |                                     |                                                                                                       |           |      |
|-----|---------------------|-------------------------------------|-------------------------------------------------------------------------------------------------------|-----------|------|
|     |                     | Actor                               |                                                                                                       |           |      |
| A3  | Jennifer Lawrence   | Oscar 2013, Best Actress            | <a href="https://www.youtube.com/watch?v=WDU7zLAd2-U">https://www.youtube.com/watch?v=WDU7zLAd2-U</a> | 1:47-2:30 | 0:43 |
| A4  | Cate Blanchett      | BAFTA 2023, Best Actress            | <a href="https://www.youtube.com/watch?v=7LO8G5O6QIU">https://www.youtube.com/watch?v=7LO8G5O6QIU</a> | 0:32-2:55 | 2:23 |
| A5  | Brendan Fraser      | Oscar 2023, Best Actor              | <a href="https://www.youtube.com/watch?v=J_QHvcf8fVI">https://www.youtube.com/watch?v=J_QHvcf8fVI</a> | 0:37-2:42 | 2:05 |
| A6  | Matthew McCounaghey | Oscar 2014, Best Actor              | <a href="https://www.youtube.com/watch?v=wD2cVhC-63I">https://www.youtube.com/watch?v=wD2cVhC-63I</a> | 0:37-3:21 | 2:44 |
| A7  | Viola Davis         | Oscar 2017, Best Supporting Actress | <a href="https://www.youtube.com/watch?v=YHTXbGG68T8">https://www.youtube.com/watch?v=YHTXbGG68T8</a> | 0:00-2:14 | 2:14 |
| A8  | Olivia Rodrigo      | Grammy 2022, Best New Artist        | <a href="https://www.youtube.com/watch?v=HqFyJQsq_eE">https://www.youtube.com/watch?v=HqFyJQsq_eE</a> | 0:23-1:15 | 0:52 |
| A9  | Lupita Nyong'o      | Oscar 2014, Best Supporting Actress | <a href="https://www.youtube.com/watch?v=z0WVbgPk43s">https://www.youtube.com/watch?v=z0WVbgPk43s</a> | 0:00-2:30 | 2:30 |
| A10 | Glenn Close         | SAG Awards 2019, Best Actress       | <a href="https://www.youtube.com/watch?v=hfxJtEQk8tg">https://www.youtube.com/watch?v=hfxJtEQk8tg</a> | 0:00-2:30 | 2:30 |

## Group 2: Athletes (10 videos)

| #  | Speaker    | Event                    | URL                                                                                     | Analysed Segment | Duration |
|----|------------|--------------------------|-----------------------------------------------------------------------------------------|------------------|----------|
| B1 | Coco Gauff | US Open 2023, post-match | <a href="https://www.youtube.com/watch?v=ZD4K">https://www.youtube.com/watch?v=ZD4K</a> | 0:20-2:54        | 2:34     |

|     |                 |                                                 |                                                                                                       |           |      |
|-----|-----------------|-------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------|------|
|     |                 | interview                                       | I0etCZg                                                                                               |           |      |
| B2  | Emma Raducanu   | US Open 2021, post-match interview              | <a href="https://www.youtube.com/watch?v=HqvMQfZiZKc">https://www.youtube.com/watch?v=HqvMQfZiZKc</a> | 0:46-3:21 | 2:35 |
| B3  | Patrick Mahomes | Super Bowl LVIII 2024, post-game interview      | <a href="https://www.youtube.com/watch?v=GxW_wpl6EE">https://www.youtube.com/watch?v=GxW_wpl6EE</a>   | 0:10-2:31 | 2:21 |
| B4  | Simone Biles    | Paris Olympics 2024, post-competition interview | <a href="https://www.youtube.com/watch?v=CNu4qSWb4OY">https://www.youtube.com/watch?v=CNu4qSWb4OY</a> | 0:00-1:50 | 1:50 |
| B5  | Elina Svitolina | Wimbledon 2023, post-match interview            | <a href="https://www.youtube.com/watch?v=j3oLiOsweCY">https://www.youtube.com/watch?v=j3oLiOsweCY</a> | 0:00-1:55 | 1:55 |
| B6  | Serena Williams | US Open 2022, farewell on-court interview       | <a href="https://www.youtube.com/watch?v=ldFTlGpKcJU">https://www.youtube.com/watch?v=ldFTlGpKcJU</a> | 0:10-2:40 | 2:30 |
| B7  | LeBron James    | NBA Finals Game 7 2016, post-game interview     | <a href="https://www.youtube.com/watch?v=a65zEFRQAuo">https://www.youtube.com/watch?v=a65zEFRQAuo</a> | 0:28-2:28 | 2:00 |
| B8  | Madison Keys    | Australian Open 2025, on-court interview        | <a href="https://www.youtube.com/watch?v=PmCAgitRPEo">https://www.youtube.com/watch?v=PmCAgitRPEo</a> | 0:02-2:48 | 2:46 |
| B9  | Tiger Woods     | Masters 2019, press conference                  | <a href="https://www.youtube.com/watch?v=3jzu4xzINAs">https://www.youtube.com/watch?v=3jzu4xzINAs</a> | 0:12-2:12 | 2:00 |
| B10 | Naomi Osaka     | US Open 2018, trophy ceremony                   | <a href="https://www.youtube.com/watch?v=jCm3BemDlj8">https://www.youtube.com/watch?v=jCm3BemDlj8</a> | 5:45-8:03 | 2:18 |

### Group 3: Ordinary Speakers (10 videos)

| #  | Speaker / Description                             | Triggering Event                                       | URL                                                                                                   | Analysed Segment | Duration |
|----|---------------------------------------------------|--------------------------------------------------------|-------------------------------------------------------------------------------------------------------|------------------|----------|
| C1 | Alyssa Pace                                       | Learns she is cancer-free after 400+ days of treatment | <a href="https://www.youtube.com/watch?v=5Cn3kApJBOs">https://www.youtube.com/watch?v=5Cn3kApJBOs</a> | 1:13-3:23        | 2:10     |
| C2 | Bill Morgan                                       | Scratches lottery ticket on camera, wins \$250,000     | <a href="https://www.youtube.com/watch?v=tBOvpHIBWZw">https://www.youtube.com/watch?v=tBOvpHIBWZw</a> | 1:06-2:49        | 1:43     |
| C3 | SmileyEssie                                       | Opens Harvard acceptance decision alone on camera      | <a href="https://www.youtube.com/watch?v=Y75NHEahy-U">https://www.youtube.com/watch?v=Y75NHEahy-U</a> | 0:29-5:03        | 4:34     |
| C4 | Jessica Macarone                                  | Told she has won \$2,000,000                           | <a href="https://www.youtube.com/watch?v=nY8mhk7sFCE">https://www.youtube.com/watch?v=nY8mhk7sFCE</a> | 0:00-1:30        | 1:30     |
| C5 | Dad learns he will be a grandfather               | Surprise pregnancy announcement                        | <a href="https://www.youtube.com/watch?v=xjuwkGXXy4Q">https://www.youtube.com/watch?v=xjuwkGXXy4Q</a> | 0:01-1:30        | 1:55     |
| C6 | Man reacts to scratch lottery win (\$100)         | Scratch ticket win on camera                           | <a href="https://www.youtube.com/watch?v=PUGZo9KkLNQ">https://www.youtube.com/watch?v=PUGZo9KkLNQ</a> | 0:01-0:50        | 0:49     |
| C7 | Man reacts to scratch lottery win (larger amount) | Scratch ticket win on camera                           | <a href="https://www.youtube.com/watch?v=PUGZo9KkLNQ">https://www.youtube.com/watch?v=PUGZo9KkLNQ</a> | 0:52-2:20        | 1:28     |
| C8 | Multiple husbands react to pregnancy announcement | Surprise pregnancy announcements                       | <a href="https://www.youtube.com/watch?v=P3VXMSrlrm0">https://www.youtube.com/watch?v=P3VXMSrlrm0</a> | 0:01-3:06        | 3:05     |
| C9 | Son returns from army, father's reaction          | Surprise military homecoming                           | <a href="https://www.youtube.com/watch?v=yoV4TWiXI0k">https://www.youtube.com/watch?v=yoV4TWiXI0k</a> | 0:01-1:49        | 1:48     |

|     |                                  |                                       |                                                                                                       |             |      |
|-----|----------------------------------|---------------------------------------|-------------------------------------------------------------------------------------------------------|-------------|------|
| C10 | Girl learns she got into Harvard | Opens Ivy League acceptance on camera | <a href="https://www.youtube.com/watch?v=pEqITNKwO04">https://www.youtube.com/watch?v=pEqITNKwO04</a> | 16:20–18:38 | 3:20 |
|-----|----------------------------------|---------------------------------------|-------------------------------------------------------------------------------------------------------|-------------|------|