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Master's thesis

**«VERBAL AND NON-VERBAL COMPONENTS IN EXPRESSING
EMOTIONS: GREAT BRITAIN VS USA»**

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INTRODUCTION

In the XXI century, linguistics is characterized by the search for complex and integrated methods and techniques in the study of language and communication, which is an integral, extremely complex and multidimensional phenomenon in the life of society. Linguistics has evolved from the science of language as a semiotic system on the theory of human communication and thinking, where in the center is a person with their mentality, skills of interacting with the world and other people.

Now, there is no doubt that communication should be treated as the unity of verbal and non-verbal, because speech is not free from the semantics of gestures, facial expressions, looks, poses, intonation, and so on. The study of the interaction of verbal and non-verbal means of communication contributes to the comprehensive disclosure of the pragmatic nature of speech.

The relevance of the study of non-verbal components of communication in connection with verbal components is caused by the general focus of modern linguistic research on the study of the functioning of language units in their interaction with various code systems in order to adequately and effectively transmit information, perceive, evaluate and understand communication partners. Taking into account the inherent nature of sign-motor and voice accompaniment of speech, the study of the forms and functions of non-verbal communicative components and the patterns of their interaction with verbal components in the modern communicative space becomes relevant.

Discourse and communication have become the subject of research of such scientists as Ya. Savolainen, G.G. Pocheptsov, I. Pecheransky, H. Vaskul, A.A. Kulikova, O.S. Kubryakova, V.G. Borobotko, N.D. Arutyunova. Discursive analysis has been studied by scientists such as L. Suciu, H. Manzoor, S. Saeed, O. Aleksandrova. Non-verbal and verbal components of communication have become the subject of research of such scientists as L.R. Bezuglaya, S.L. Goloshchuk, I.N. Gorelov, M.L. Knapp, V.A. Labunskaya, L.V. Soloshchuk.

Despite a large number of studies on the non-verbal and verbal components of communication, to date, its emotional component has not been sufficiently studied.

The object of the research is verbal and non-verbal communicative components in English-language discourse.

The subject of the research is a complex of discursive patterns of interaction between verbal and non-verbal components of English-language communication, as well as features of expressing emotions through verbal and non-verbal components of communication in the text of American and British talk shows.

The aim of this work is to clarify the nature of verbal and non-verbal components of communication, their interaction and relationship between verbal and non-verbal components in expressing emotions in modern English-language discourse .

To achieve this goal, the following **research objectives** are set:

- to give an overview of the concept of “discourse” in modern linguistics;
- to characterize the communication as social behavior;
- to explore the classification of verbal and non-verbal communicative components;
- to define the barriers to effective communication
- to analyze the role of emotion in communication in Great Britain and the USA;
- to define ways of expressing emotions by means of verbal components of communication in Great Britain and the USA;
- to explore the Functional meaning of emotion in non-verbal communication in Great Britain and the USA;
- to analyze specific traits of expressing emotions by non-verbal components of communication.

Supporting materials of the research consist of 20 episodes of British and American talk-shows from 2020 to 2021 with an average duration of 30 minutes.

Accordingly, 600 minutes of British and American talk shows were studied in total.

An integrated approach to the study of the interaction of verbal and non-verbal components of communication has led to the use of both purely linguistic and general semiotic **methods** of analysis, among which the main ones are the following:

- system-functional analysis of non-verbal components in their interaction with verbal ones, including analogy, abstraction, classification and the method of linguistic description;
- discourse analysis, which is not only a theory of speech communication, but also a tool of cognition, the capabilities of which go beyond linguistic boundaries;
- contextual analysis, aimed at finding out the meaning of components in a certain context;
- methods of analysis and synthesis: induction, which allows you to formulate conclusions based on the analysis of specific material, while theoretical provisions are justified and illustrated by language data, and deduction, thanks to which certain provisions regarding the functioning of communication components are logically derived from the general provisions of semiotics regarding the properties of sign systems;
- method of lexical and semantic analysis of language units, which makes it possible to study the features of verbal and non-verbal component nominations.

The scientific novelty of the work lies in the fact that it is a contribution to the theory of communication given the study of non-verbal and verbal components was carried out in

CHAPTER 1. VERBAL AND NON-VERBAL COMPONENTS IN DISCOURSE

1.1. The concept of “discourse” in modern linguistics

Language and speech are closely related to human consciousness, speech is one of those elements that contribute to the formation of individual and collective concepts, it has a reverse effect on the culture of both the individual and the whole ethnic group, and the linguistic picture of the world is an indicator of the mentality of the individual and a certain linguistic and cultural society as a whole. It is worth emphasizing that language is not just a symbolic activity of a certain subject in a particular situation; it is at the same time a system of institutionalized, logical, formal and informal rules that exist independently of the individual subject and impose restrictions on the acts of language use in speech [46, p. 125].

In other words, in order to study the peculiarities of the language and, as a consequence, to understand the peculiarities of the mentality of the ethnic group, the researcher should consider human speech in action, and this is a separate branch of linguistic science, which is called discourse, and the justification of the role of language in discourse is a central problem for the functional description of the language [60, p. 66].

Traditionally, in linguistics, discursology is defined as a linguistic discipline, which is represented by methodologically and theoretically diverse trends, linguistic schools and individual studies aimed at a comprehensive description and characterization of speech communication of people in specific and standard communicative situations, taking into account social, cultural, cognitive, psychological, ethnic and other factors [48, p. 124]. This discipline also includes the study of the form and meaning of statements in context. The object of discourse is a variety of discursive practices of language, and the subject is the organization of discourse.

A large number of foreign [9, 22, 39, 57, 64, 63] and Ukrainian [44; 48] works are devoted to the study of characteristics, features and types of discourse but today among researchers there is no common opinion about the definition of “discourse”.

The notion of "discourse" is often considered to be the defining concept to understanding human communication [59, p. 164], it is “a phenomenon of reality with a sign nature and a certain structure” [46, p. 33].

In the linguistic encyclopedic dictionary, the concept of "discourse" is defined as a coherent text in connection with extralinguistic – pragmatic, socio-cultural, psychological and other factors; text, considered in the context of events; speech, considered as a purposeful, social act, as a component involved in the interaction of people and the mechanisms of their consciousness (cognitive processes) [29, p.136].

As a term, discourse was reborn with the introduction of structural linguistics in the middle of the last century to nominate mainly the oral dialogical speech when linguists were in particular keen on the oral speech which had not been pretty much investigated before [56, p. 298]. Discourse is studied in a broad sense as an oral speech action, as a complex communicative phenomenon that includes both the social context (gives an idea of the participants in communication and their characteristics) and the processes of formation and perception of the message.

Considering the notions “discourse” and “speech”, first of all, it should be noted that the speech can be understood as follows: firstly, as an activity type (in addition to labor, educational, game activity, etc.), secondly, as “language material”, which includes the sum of individual acts of speaking and understanding. Thus, the speech is understood as the process of speaking (speech activity) and its result (the voice works, recorded by a memory or a letter) [47]. Discourse in the narrow sense is a coherent sequence of language units created by a speaker for the listener at a specific time, purpose, and place [31].

Attention to the use of language for different purposes and to solve various problems gives rise to an understanding of discourse as a free flow of continuous communicative human activity that unfolds over time, as a process of social interaction, as a social practice: discourse is not consciousness, which places its project under the external form of language, is not the language itself and, moreover, not the subject who speaks it, but a practice that has its own forms of cohesion and its own forms of sequence [19, p. 48].

Discourse is directly related to speech. O. M. Morokhovskiy defines discourse as a sequence of interrelated statements [40, p. 5]; V. O. Zvegintsev understands the discourse as two or more sentences that are connected to each other in a meaningful context [23, p. 170]. According to V. Koch, discourse is any text (or part of the text), in which there are signs of the same specific motive [27, p.163]. According to V. G. Borbotko, discourse is the text which consists of communicative units of language – sentences and their associations in a larger unity, which is in continuous communication of meaning, and allows to perceive it as a single entity, but not every text is a discourse [10, p. 81].

Discourse has an interactive nature, it contains interaction and dialogue, because discourse is a certain sociolinguistic formation, which is produced by the addressee and the addresser in specific communicative, pragmatic and social conditions, situations [14, p. 68]. The coherence of discourse is manifested in discursive continuity and is determined by specific patterns, rules that underlie the formation of complex communicative units of language. Metacommunicative self-organization (integrity) of discourse is manifested in the continuous semantic interweaving of its components and consists of several semantic-structural constituents, which are recognized as a result of the perception of a discursive event as a complex [21, c. 14].

Discourse is a socially determined process of generation, objectification and translation in a set of inherent texts of socially significant meaningful forms that reflect the characteristics of the reproduced consciousness. As a

communicative-cognitive phenomenon, it determines the way and nature of representation and operation of information, as well as the nature and nomenclature of reproducible meaningful forms, i.e. organized and value-oriented sets of meanings, addressed in their existence to social practice, social memory (tradition) and imagination [42, p. 26].

However, discourse is an extrovert figure of communication, unlike a separate text, which is an introvertive figure of communication, that is, a set of rules of linguistic and extralinguistic organization of the content of communication of representatives of a certain linguistic and cultural society. Thus, discourse is a set of verbal forms of practice of organization and design of the content of communication of representatives of a certain linguistic and cultural society [44, p.34].

According to H. H. Pocheptsov, discourse should match the norms of the speech situation, communicative situation and the social situation; it is the linguistic reality that is imposed on the social coordinates [46, p. 99]. After all, “a person as a social individual exists in a common communicative space, which, like any space, does not allow emptiness. Communicative corresponding components (verbal or non-verbal) populate communicative space. They are connected by complex linear and nonlinear relationships and are capable of forming complex communicative systems” [48, p. 13]. Moreover, the two main functions of discourse – the accumulation of knowledge and its transfer – require an appropriate organization of discourse [40, c. 24].

The analysis of the linguistic literature devoted to the study of the characteristic features and peculiarities of discourse showed that traditionally there are three approaches to the study of discourse: formal [23], functional [12; 30; 58] and situational [30] or cognitive [22; 28; 48].

Within the framework of a formal interpretation, which is carried out from the standpoint of formally or structurally oriented linguistics, discourse is interpreted as two or more sentences related in meaning. The discourse is

understood as the formation of higher level proposals [23]. In functional interpretation discourse is defined as the use of language, it is speech in all its varieties. The key feature of this approach is the study of language functions in a broad sociocultural context [12; 30].

Situational or cognitive interpretation of discourse is the consideration of socially, psychologically and culturally significant conditions for the circumstances of communication, that is, the field of pragmatic research [30, p. 68-75]. Situational or cognitive [10; 28] understanding of discourse also involves considering it as a "coherent text with extralinguistic-pragmatic, socio-cultural, psychological and other factors; text taken in the aspect of events; broadcasting, which is considered as purposeful, social action, and as a component involved in the interaction of people and mechanisms of their consciousness (i.e. cognitive processes); the speech immersed in life" [1, pp. 136-137].

Discourse is a localized and time-limited system, which is characterized by a large number of texts, united by a common orientation. This is a text system with established and unspecified conventions, its history, mechanisms of power management, institutional hierarchy, etc. [62, p. 34], which is represented by explicitly and implicitly organized means of communication [9, p. 46]. T. A. van Dijk, one of the representatives of the cognitive approach to the study of discourse, understands this term as a complex communicative phenomenon, including, in addition to the text, extralinguistic factors (knowledge of the world, opinions, attitudes, goals of the addressee), necessary for the understanding of the text [22, c. 8]. In addition, the discourse has both verbal and non-verbal components.

Since the action and interaction of individuals takes place in a certain communicative environment, in a certain social sphere of communication, then we should talk about communicative discourse. Currently, there are several interpretations of such a term as the discourse of communication. According to O. V. Tolstikhina, "communicative discourse is the specification of language

and represents stable modes of speech use, communicative behavior and communication. It characterizes the formal interpretation of communication, functional interpretation in the form of the use of language and its units in communication and situational interpretation, as a characteristic of socio-psychological and socio-cultural conditions and specific circumstances of communication. Discourse indicates the communicative intentions of the subject of communication, general ideological features and stylistic climate of the era in general. It is characterized by specific environment and individuals, genre and stylistic features, associations with the previous communicative experience [46, p. 81]. Literary discourse is treated as a communicative act, which does not necessarily and not primarily have goals, such as a question, statement, threat, promise, characteristic, for example, for interpersonal communication, or any other set of goals, which is characteristic of other types of discourse [22, p.143].

Thus, discourse is a phenomenon of intermediate order between speech, communication and speech behavior and communication that is fixed by the text. There are different types of discourse (literary discourse, educational discourse, political discourse, religious discourse, pedagogical discourse, business discourse, industrial discourse), and the affiliation of a text to a certain type of discourse depends on the communicative strategies that underlie the formation of the text.

1.2. Communication as social behavior

The term "communication" (from lat. *communicatio* "do common, bind") received widespread use in the early twentieth century. Modern science uses different in content, but at the same time relevant to our study definitions: 1) communication as a means of interaction between any objects of the spiritual and material world, 2) communication as the transfer of information from the individual to the individual, 3) communication in the sense of the transfer and exchange of information in society in order to influence it [53].

Communication is characterized by a wide range of linguistic and paralinguistic ways of establishing and maintaining interaction. S. A. Mineeva, and I. I. Churilov in the article "Relationship communication: what to teach in the rhetoric of dialogue" [54] understand communication as a form of active, purposeful, freeway (practical and spiritual) realization of the needs of an individual as a subject in the other individual as a subject. It should be added that communication is a two-way process of interaction and mutual influence of people, in which emotional contact between the parties of communication is established.

Any personal influence has a direct or indirect relation to other people, as well as physical and communicative aspects. By communicative actions we mean those actions that are consciously directed to their semantic perception by the participants of communication.

The process of communication (including as a form of interaction) is meant as one of the foundations of human life and society.

Linguists actively do research into interaction and communication and put a sign of equality between them. The understanding of the interpretation of communication in the broad sense as communication is followed by the recognition that the main purpose of communication is to maintain the unity of the individual and society. Interaction, acting as a form of human interaction, reflects the social essence of the communicant. However, there is a significant difference between them.

Communication is used:

1. To describe the properties of the structure of business and interpersonal relationships between people.

2. To characterize the exchange of information within the framework of communication, i.e. ideas, attitudes, feelings, etc. In other words, all this is the information feature of the individual's communication. In addition, communication is an exchange of elements of the sign system, where ideas, thoughts, emotional states of both sides of communication are expressed.

It is difficult to consider communication only as a process of information exchange, it is also a way of creating a certain community, within which a person comprehends the information and correlates its meanings with the meanings of communication partners, forming a certain level of mutual understanding on both sides. At the same time, not so much self-expression and exchange of already formed ideas is carried out, as the joint creation of meaning.

Thus, it is possible to assume that communication is a broader notion. It includes both activity and mechanical aspects. Communication is included in the activity cognitive communication environment, representing a purely human activity. On the basis of the abovementioned, scientists consider communication only from the point of view of the phenomenon of human discursive activity in order to exchange information through language as a system of signs.

Verbal communication is carried out through speech. Speech is understood as a natural sound language, i.e. a system of phonetic signs, which includes two principles – lexical and syntactic. Speech is a universal means of communication, since the meaning of the message is transmitted with its help. Through speech, information is encoded and decoded [16].

The function that language performs in the process of communication is determined by the type of utterance and the selection of words. Depending on the goals pursued by the communication participants, the following types of statements are distinguished: message, opinion, judgment, recommendation, advice, criticism, compliment, proposal, conclusions, summary, questions, answers.

Speech is divided into external speech and internal speech. Inner speech is understood as a person's communication with himself. However, such communication is not communication at all, since there is no exchange of information. External speech includes dialogues and monologues, oral and written speech. The problem of a dialogue is the main one for studying the communication process. Dialogue is a type of speech characterized by dependence on the situation

of the conversation, conditioned by previous statements. There are the following types of dialogue: informative dialogue (the process of transferring information); manipulative (hidden control of the interlocutor. Speech means of manipulation are emotional impact, the use of social norms and ideas, linguistic substitution of information); polemical; phatic (maintaining contact).

Verbal means of communication include writing and speaking, listening and reading. Oral and written speech are involved in the production of the text (the process of transferring information), and listening and reading – in the perception of the text, the information contained in it [6, p. 56].

In oral speech dialogue is distinguished as one of the forms of verbal communication. According to classification of types of a dialogue there are informational, phatic, manipulative, and polemical dialogues [16].

The main function of communication is information exchange. It is an exchange of messages, opinions, ideas, decisions that are made between the communicants. The result of information exchange can be the achievement of any specific goal, and the process of communication, implying the maintenance of relations between people.

Psychologist B. D. Parygin [41] argues that any communication between people occurs through the exchange of information, understood in the broadest sense, but there is another function of communication, which does not fit into the framework of utilitarian exchange of impersonal (business) information. It is understood as a deep psychological connection of the subjects of communication. This function consists of the transfer of elements of uniqueness of a mental state and personal potential of the parties of communication. Communication, as a polyphonic process of speech, intellectual and mental activity of the individual, is aimed at both the transmission of the message and the establishment and development of relations with other individuals.

Different functions can be realized in single communication processes. For example, informative, managerial and fatal functions. They differ in the

nature of the message, its emotional color: motivational (persuasion, suggestion, command, request); expressive (excitation of sensory experience); informative (transmission of real or fictional information); fatal (approval and preservation of contact). The main functions of the communication act are to achieve social community, while the individuality of each part remains intact.

Language is realized through utterances performing communicative function in speech [3, p. 56]. The main functions of the language in the process of communication include:

- communicative (function of information exchange);
- constructive (formulating thoughts);
- appellative (impact on the addressee);
- emotive (immediate emotional reaction to a situation);
- phatic (exchange of ritual (etiquette) formulas);
- metalanguage (interpretation function).

It is used when it is necessary to check whether the interlocutors use the same code) [7, c. 67].

There are different types of communication, i.e. a conversation, a discussion, a dispute, an interview, a symposium and a lecture. A conversation is a verbal exchange of opinions, information. A conversation and a discussion presuppose the presence of 2 or more participants who, in a relaxed atmosphere, express their opinions, considerations on a particular occasion [16]. A discussion is conducted on a specific topic and each participant expresses their point of view. An interview is a specially organized conversation on social, scientific topics.

The word *dispute* is used to refer to the process of exchanging opposing opinions. A dispute is understood as any clash of opinions, disagreements in points of view on any issue, subject, and a struggle in which each of the parties defends its innocence [6, c. 22].

A symposium is a series of presentations by a group of people with short speeches on the same topic. As in a group discussion, its goals are usually not

reduced to resolving a problem or dispute, but to presenting different points of view in order to expand the horizons of the audience and influence it. The number of speakers should not exceed four or five, so as not to prolong the meeting and not deprive each group member of the opportunity to develop a point of view on the issue under discussion [53, c. 45]. In most cases, the symposium adopted a procedure for both types of discussion. At the symposium, comments or questions from the audience are sometimes allowed.

A lecture, being a single presentation followed by questions from the audience and the lecturer's answers to them, is sometimes viewed as a discussion. But it is more appropriate to talk about it in the section on the symposium [3, p. 78]. The lecture form is often used in classes in the art of speech, since it is not associated with a specific form and time. Oral speech is presented by monologue, dialogue, polylogue [6, p. 79].

Thus, communication is an active, purposeful, free (practical and spiritual) form of realizing the needs of an individual. The purpose of communication is to describe interpersonal relationships between people, exchange information within the framework of communication, that is, ideas, attitudes, feelings. The forms of communication are writing and speaking, listening and reading. The functions of communication are the function of exchanging information, formulating thoughts, influencing the addressee, emotional, phatic, metalanguage. Types of communication are conversation, symposium, lecture, dispute, interview, discussion.

1.3. Classification of verbal and non-verbal communicative components

Verbal communication is carried out as a process of creating, sending, interpreting messages by means of language and speech, which provide the exchange of information between individuals. It is woven into the process of interpersonal communication, which has a complex dynamic character. Verbal communication is a complex of joint activities of the interlocutors. "Language

serves communication and can be called a communicative process in its purest form ... Without language, any forms of communication become impossible" [20, p. 156-157]. Linguistic, verbal communication is the creation, exchange and interpretation of messages by communicants using language as a code in order to achieve changes in the behavior or consciousness of the addressee, necessary for joint activities [49, p. 5-6].

Each nation, each culture has its own language system, the so-called system of language codes, which serves as a verbal instrument of communication in a given society. The languages of different cultures have their own characteristics, their own codes. In order for the language to be convenient for communication, each language has typical stereotypes with the help of which people of the same language culture designate what is common for understanding. Communicative influence in the process of verbal communication can be carried out when the communicants have the same or similar encoding or decoding systems. In other words, for mutual understanding, the interlocutors must speak the same language.

Karl Buhler, a representative of the Würzburg School of Psychology, distinguishes four components of the speech process:

1. Speech action aimed at the result.
2. A language work that is sufficiently independent of the author.
3. A speech act as the process of speaking.
4. Linguistic structure, which has a personal, subjective character.

According to K. Buhler, the sender and recipient of a message, having their own positions, come to a verbal agreement, which is based on interpersonal communication [15, p. 30].

Verbal communication is carried out in two modes – discourse and situation.

Discourse is a type of communicative activity, a verbal flow, which is regulated by strategies, tactics and principles of certain verbal behavior. Discourse is speech, as a directed social action, in which the sender and the addressee consciously interact. Discourse expresses the verbalized mental and speech activity of the communicants, which reflects the processes of cognition, analysis, synthesis

and presentation of information to the addressee and understanding of his speech picture of the addressee's reality.

Situation is an objectively existing environment in which verbal communication takes place. The situation is divided into consituation, context, presupposition and speaking. An objectively existing situation, the conditions in which communication is carried out and chronotope are contained by consulting which also includes the participants in the communication [50, p. 12-14].

Chronotope as a part of consulting is a characteristic of a situation, indicating the time and place in which the communicative activity of the communicants is carried out. In social psychology, a chronotope is interpreted as a specific communicative situation, repeated at a certain time and a certain place [24, p. 13].

Communicative activity in a communicative consciousness can be symmetrical, when communicants have approximately the same set of social characteristics, or asymmetric, when communicants differ in a set of social characteristics, for example, communicants can come from families of different social strata, have a significant difference in age, different levels of education, etc.

Scientists specializing in communications have calculated that modern people speak about 30 thousand words a day. But often verbal communication is accompanied by non-verbal communication elements that help to better understand the speech text [13, p. 46].

Any communication interactions are effective when a person knows how to understand not only words, but also correctly interpret visual information: the partner's gestures, his gaze, posture, body movement, facial expressions, distance, pace and timbre of speech. Language is the most popular and effective tool for communication between people. But along with it, there is a fairly large number of ways of transmitting information, which scientists have combined with the concept of "non-verbal communication".

Non-verbal communication honorably takes the place of the oldest form of human interaction. Non-verbal means were used earlier than language, because

they did not require a high level of development of human consciousness. And they were stable and efficient in their original functions. In addition, they had a number of their advantages: better perception, a stronger impact on the addressee, the transmission of such emotions and feelings that could not be conveyed with the help of undeveloped speech [13, p. 54].

Consequently, non-verbal communication is a certain type of interaction that occurs without the use of words. The knowledge and ability to correctly apply such elements of human behavior can give the advertiser a powerful tool to influence the audience or the ability to prevent the negative result of misuse of non-verbal elements in advertising.

Non-verbal communication is the exchange of non-verbal messages between people, as well as their interpretation. It is possible because all symbols and signs in each culture have a certain meaning that is understandable to others. True, if necessary, they can easily be given a meaning that is understandable only to a few initiates. For example, coughing can be a warning signal of the appearance of a stranger [35, p. 18].

Based on the understanding of communication as a conscious, purposeful transmission of information, the communicative significance of non-verbal components means their ability to perform the role that is usually inherent in language signs, namely to transmit information that promotes development, promotion and regulation of the communicative process. Non-verbal components are able to denote those denotations that do not require a mandatory verbal definition in a particular communicative act [16].

The implementation of non-verbal components of communication is possible only in the process of communication, provided there are two or more speakers. In contrast to the verbal, the functioning of the non-verbal sign depends more on both speakers and becomes important in the process of their discursive interaction [7, p. 60]. Discourse is dialogical in nature, and we consider it necessary to emphasize this characteristic feature of discourse, noting that discourse is treated as direct contact of speakers in the presence of each of them perception of both verbal and

non-verbal components of speech, taking into account all discursive parameters of communication [52, p. 30].

With the help of non-verbal means, we learn about the relationship of communicants to each other, namely about their type of relationship, and about and the dynamics of their relationship. According to V. P. Konetskaia, there are several types of relationships:

- dominance or dependence;
- disposition or aversion [26, p. 24].

By non-verbal signs, one can also understand how people relate to the situation: how comfortable they feel in it, whether they are interested in communication or whether they want to get out of it as soon as possible [26, p. 24]. People most accurately express their thoughts, feelings and emotions using non-verbal elements. Nevertheless, in different cultures, one or another sign is given a different meaning, this is the specificity of non-verbal communication [13, p. 50]. This is especially important for professional ad creators, as misusing non-verbal elements to advertise in another country or another region can offend people. To communicate with people of other cultures or nationalities, it is necessary to know and understand the non-verbal forms of communication inherent in this culture [32, p. 29].

Scientists have come to the conclusion that non-verbal communication is based on two sources – biological (innate) and social (acquired). Among the innate elements, one can distinguish: facial expressions, gestures, body movements. They serve as signals to get feedback. Another proof of the biological origin of some non-verbal elements is the difficulty of controlling them. For example, it is difficult for a person to restrain a smile.

In the course of evolutionary processes, the signals of emotions have changed greatly. A smile is one of the most famous signs of a good emotional state today, but it is believed that it originated from a simple animal grin of aggression. Animals look away as a sign of pacification, if they do not want to fight, in humans it is a sign of unwillingness to maintain contact [8, p. 40].

The rules and foundations of social communication, according to ethologists, a person receives in the course of the processes of inculturation and socialization. Such norms can be national or ethnic in nature. For example, in Europe, they usually say hello by shaking hands, while in India they fold both hands in front of the chest and make a small bow [35, p. 84].

Different cultures have different symbols for communicating meanings. Errors in recognizing the meanings assigned to a color or other characters can cause serious problems. Here are some simple examples of how marketers have failed to address the aspect of non-verbal communication.

- a manufacturer of water entertainment products suffered losses in Malaysia because the company's dominant color – green – was associated with the jungle and disease;

- a leading American golf ball manufacturer was deeply disappointed in its attempt to penetrate the Japanese market. His mistake was packing golf balls in packs of four. It turned out that four is a symbol of death in Japan.

There are not only universal signs that are understandable in all cultures, but also the so-called specific signals used by only one culture. Based on the signs of intention or unintentionality, scientists distinguish the following types of non-verbal communication:

- behavioral signs – suggest signs of physiological reactions. For example, sweating from excitement, shivering from cold;

- unintentional signs – appear in connection with a person's habits. For example, scratching your nose, biting or licking your lips;

- communicative signs – transmit information in the process of communicative interaction [33, p. 21].

It should be noted that the use of non-verbal elements in communication occurs spontaneously and often cannot be controlled. And their use in advertising and marketing requires a very careful approach and study of physiological and cultural-specific features of non-verbal communication in the context of a given culture [13, p. 19].

Non-verbal behavior of an individual is modeled by social and cultural values of society, its customs, traditions, beliefs, as a result of which in the non-verbal sphere there are zones that are characteristic only for a certain linguistic culture. That is, there are non-verbal components that are the same national phenomenon as language itself. Like verbal language, they are passed down from generation to generation as part of the general material and spiritual culture of society. Non-verbal communication is as national as sound language. Every culture has a set of rules that allow or prohibit the use of certain non-verbal actions in a given communication situation. Knowledge of these rules belongs to the sphere of communicative-discursive competence of speakers [51, c. 129].

Non-verbal components of communication include a set of non-verbal components that the speaker creates as a result of physical (namely gestural-motor and vocal) activities during communication and uses along with verbal means due to their acquisition of communicative significance in communication. They have a functional and dynamic nature [52, p. 18]. Given the characteristics of non-verbal communicative components, basic systems of their creation and perception (visual and acoustic), the following classes of non-verbal communicative components are distinguished: kinesic communicative components, proxemic communicative components, prosodic communicative components, takesic components, situational components [52, p. 19].

1. Kinesic communicative components

The combination of gestures, body movements and postures used in communication as additional expressive means of communication is called kinesics. This concept is used in the study of communication through body movements. Keene is the smallest unit of human behavior. Elements of kinesics are gestures, facial expressions, postures and views, reading which, a person interprets messages. Some of the elements of kinesics have a physiological origin, for example, stretching or yawning, and some have a sociocultural origin, for example, a clenched fist [18, p. 12]. Kinesic communicative components are not only body language (gestures, facial expressions, postures, gaze), but also the

manner of dressing, combing and so on. Kinesics also include those that are associated with the use of an object: slamming a door, creaking a chair, handwriting [52, p. 19].

The manner of dressing is also one of the elements of kinesics. It is worth noting here that this element is entirely due to the specific characteristics of a particular culture. Every culture has models of clothing that can inform us about a person's social status. There are no strict rules by which it is possible to accurately determine the meaning of a particular image; it is necessary to study the cultural characteristics of each society in which advertising will be created or public performance [25, p. 77].

Sometimes you can learn about events in a person's life by clothes, for example, a wedding or a funeral. Clothing can also indicate the profession of the owner. With the help of the right clothes, you can get lost in the crowd, if necessary, or vice versa, it is beneficial to stand out among competitors and attract the attention of the audience at the presentation of the product.

Gestures are various kinds of movements of the body, arms or hands, accompanying a person's speech in the process of communication and expressing the person's attitude directly to the interlocutor to some event, another person, any object, indicating the desires and state of the person. Scientists distinguish voluntary and involuntary gestures. The so-called physiological gestures – adapters are focused on themselves or on the use of physical objects [34, p. 51]. For example, when a person rubs his hands or twirls a pencil in his hand). However, most of the symbols are culturally related. Among them are: – illustrators – descriptive, pictorial and expressive gestures, with the help of which the speaker reveals the meaning of his message more deeply.

When greeting or saying goodbye, invitation, prohibition, insult, etc. a person uses such gestures, which in turn can be directly interpreted into words. Most often they are used consciously and are conditional movements. They are used instead of words that are awkward to say out loud. These are: the gestures of displeasure, delight, surprise, approval, irony, ignorance, uncertainty, distrust,

suffering, concentration, meditation, confusion, confusion, disappointment, disgust, joy, depression. With the help of these gestures, people express emotional assessment and their state in relation to objects and people and are signals of the subject's state of activity in the course of communication.

Thus, the cultural conditioning of all these gestures suggests the possible use of the same sign in different cultures in different variations. So, for example, if we talk about ourselves and at the same time point a finger at our chest, then this seems to the Japanese as a strange gesture, since in such cases they touch the nose [18, p. 88].

Body movements can also be used to express a desire to end or start a conversation. For example, in European culture, signs of unwillingness to continue a conversation can be evidenced by such signs as: frequent head nodding, touching the floor with both feet, and cessation of eye contact between interlocutors. Misusing gestures can lead to serious problems. A well-known example was when one American politician visited Latin America. Speaking, he constantly emphasized that the United States wanted to help this country, showed his friendliness and goodwill to others. But his trip ended in failure. His biggest mistake was that, getting off the plane, he showed the famous American "OK" gesture, unaware that in Latin America this is a very indecent gesture.

People have the ability to control their emotions. Therefore, when communicating with an interlocutor, it is important to monitor the consistency of facial expressions and verbal expressions. This phenomenon is easy enough to notice. When the inconsistency becomes strong enough, it immediately catches the eye of even an inexperienced person. Strengthening emotions, as a rule, is accompanied by greater expressiveness of facial expressions. Accuracy in accordance with the nature and content of communication increases. But we can also artificially enhance the expressiveness of facial expressions. For example, show more upset emotions than they really are in order to get more empathy or pity.

Laughter in all Western countries is associated with joke and joy, but in Japan laughter is a sign of embarrassment and insecurity, and therefore sometimes situations of misunderstanding arise. The eyes can also express a person's feelings and emotions. The use of eye movement and eye contact in communication is studied ophthalmology. Visual contact or its absence in the process of communication may indicate a particular desire of a person [11, p. 91]. For example, a lack of eye contact is often a sign of unwillingness to continue the conversation, but on the contrary, long eye contact with a representative of the opposite sex may indicate that the person has sympathy for the interlocutor. However, prolonged eye contact is annoying and unsettling. We perceive it as a threat and a desire to dominate.

Scientists dealing with the problems of ophthalmology have calculated that a person is able to perceive someone else's gaze without discomfort for no more than three seconds [26, p. 13]. Nevertheless, in European culture, the lack of a direct gaze when communicating is considered to be a bad sign. Such behavior of a person is usually perceived by others as insincere. Most likely, such a person most likely will not be trusted. It has been proven that self-confident people of the dominant type make eye contact more often. But ophthalmology, like other elements of kinesics and non-verbal communication in general, is subject to culturally specific influences.

We have already figured out that in European culture, prolonged contact is a sign of sincerity in a conversation. But in Asia, as a rule, women are not supposed to look other people in the eye, especially unfamiliar men. It is also not customary to look a subordinate in the eyes of a person who holds the position of a boss. All this is explained by the fact that in Asian culture a form of expression of respect for a person is the prohibition to look at him. Winks are also very important to consider when creating ads. For example, if there is a wink at the viewer in an advertisement created for India or Thailand, this can cause dissatisfaction of the audience, since winking is an insult in these countries.

The next important aspect of kinesics is posture. Pose is the position of the human body and the movements that a person takes in the process of communication. Posture is also one of the most difficult to control forms of non-verbal communication [11, p. 101]. With the help of poses, you can understand how a person feels: confident or insecure, and you can also draw a conclusion about his desire to conduct a conversation.

There are about a thousand positions of the human body. Scientist communicators distinguish, as a rule, two groups of postures: dominance or dependence. Dominance is manifested, for example, in the sitting position, when one leg is placed on the other and thus a triangle is formed. Dependence, on the contrary, is represented in the uncertain position: stoop, looking upwards; opposition or harmony.

The opposition is manifested in clenched fists, and a harmonious posture is always open, free and synchronized with the posture of the interlocutor. People who are closed for communication, cross their arms over their chest, cross their fingers, sit in a cross-legged position. When ready to communicate, the person smiles, the head and body are turned towards the partner, the body is tilted forward [11, p. 103]. The gait of a person is closely related to the pose. The nature of the gait can tell us how a person feels physically, it can indicate age, his emotional state.

2. Proxemic communicative components

Proxemic communicative components focus not only on the ways individuals orient themselves to other individuals and objects in their immediate physical environment, but also on the perceptual and behavioural impact of these spatial orientations [52, p. 19].

3. Prosodic communicative components

Prosodic components are understood as phonetic properties of speech, rhythmic-intonational elements that organize speech through the opposition of some elements of speech flow to others [18, p. 53].

4. Taketic communicative components

Takesics is a field of psychology that studies the non-verbal communication of people through tactile behavior: patting, shaking hands, kissing, hitting, etc. [32, p. 19]. Different touches can give different meaning and results to the communication process. People touch each other for different purposes and in different ways. Scientists have divided tactile behavior in terms of purpose and character into four types: –professional; – friendly; – ritual; – love. A person uses touch to strengthen or weaken the communication process.

In takesics, the most important factor is a person's belonging to a particular culture, gender, status, age, personality type. Each culture has its own rules of tactile behavior, which are governed by the traditions and customs of this culture, and the belonging of the interacting people to one sex or another. Men and women can play different roles in different cultures. In some cultures, it is forbidden for a man to touch a man, but does not restrict a woman to touch a woman. In other cultures, women are prohibited from touching men, although men are traditionally allowed to touch women when communicating.

Touching can also be common or absent across cultures. The former are called contact, the latter are distant. It is customary to refer to contact: Latin American, Eastern, South European cultures. So, Arabs, Jews, residents of Eastern Europe and Mediterranean countries use touch when communicating quite actively. The distant, low-contact cultures include: North Americans, Asians and residents of Northern Europe [34, p. 29].

Thus, the skillful and competent use of touch can greatly facilitate the communication process and express many human feelings and moods, inspire trust and location of the partner. But in intercultural communication, one should take into account the differences in views on the handshake among foreigners.

Rhythm, speed, stride length, degree of tension, position of the upper body and head, accompanying arm movements, position of toes are the most important factors in a person's gait [8, p. 66]. These parameters form different types of gait. There are the following most popular types: – flat; – heavy; – smooth; – confident;

– solid; – guilty. Arrogance is defined by walking with a proudly straight back. An inspired and joyful state of a person is usually expressed by a rhythmic gait.

A sign of purposefulness, enterprise is walking with sweeping strides. If, while walking, the upper body sways and the arms move actively, then this is a sure sign that a person is at the mercy of his experiences and does not want to succumb to anyone's influence. A person's neatness and caution can be said by the fact that he moves in small steps, unhurriedly. And, finally, a dragging, slow gait indicates either a bad mood or a lack of interest.

Situational components of a static nature (clothing, hairstyle, jewelry, etc.), which have the potential to influence the communication process and regulate it, are defined as superverbals. Superverbals are taken into account in the planning of communication strategies and tactics of behavior, if they affect the choice of adequate situations of speech means of communication [20, p. 22] Unlike kinesic, prosodic and proxemic components, they are not always perceived as a special symbolic world, because they are a kind of objective world, some elements of which are interpreted semiotically [7, p. 30].

To sum up, there are several types of verbal and non-verbal components of communication (see Table 1.1):

Table 1.1.

Verbal and non-verbal components of communication

Verbal components	Non-verbal components
1. speech action	1. kinesic components (gestures postures, facial expressions) 2. prosodic components (speed of speech, volume of the voice tone, timbre of the voice, the strength of the accent) 3. takesic components (touching, patting, shaking hands, kissing, hitting, rhythm, speed, stride length, degree of tension, position of the upper body and head, accompanying arm
2. language	
3. speech act	
4. linguistic structure	

	movements, position of toes etc.)
	4. situational components (clothing, hairstyle, jewelry etc.)
	5. proxemic components (time and space)

Thus, non-verbal components of communication include a set of non-verbal components that the speaker creates as a result of physical activities during communication. The above components are the basis for further research of verbal and non-verbal communication in Great Britain and the USA.

1.4. Effective verbal and non-verbal communication

In modern linguistics, for a comprehensive description of the language, a term “linguistic personality” is used. The introduction of a language personality in the center of communicative studies is a progressive step towards the study of human speech activity, which allows scientists to focus on the subjects of communication. Inclusion of non-verbal components in the range of linguistic and communicative research has led to the expansion of the concept of linguistic personality and the introduction of the concept of discursive personality. A discursive personality operates in a continuous communicative space and is able to use and interpret other semiotic codes along with the language code, depending on the type of discursive relations in which it is involved in certain moments of communication. The non-verbal communicative components used by the discursive personality differ in the degree of structural complexity, accuracy and depth of reflection of reality, purposefulness and are related to the verbal components according to certain principles of interaction of verbal and non-verbal components of communication [16]. The concept of discursive personality reflects the individual ability of the speaker to respond flexibly to the discursive environment, to take into account all components not only linguistic but also non-verbal components, which make up the communicative process and which affect its course, ie discursive personality is able to move from one type another.

The process of transferring information may cause misunderstanding between the participants of communication. This happens as a result of unintentional distortion of information. This kind of misunderstanding is called communication failure. There are different reasons for communication failures:

- 1) The logical barrier arises for partners with a different type of thinking. Depending on what types and forms of thinking prevail in the intelligence of each partner, they communicate at the level of understanding or misunderstanding.
- 2) The stylistic barrier is the discrepancy between the form of information presentation and its content. It occurs when the message is not properly organized. The message should be built: from attention to interest; from interest to fundamentals; from main points to objections and questions; answers, conclusions, summary.
- 3) The semantic barrier arises when the linguistic vocabulary does not match with semantic information, as well as due to differences in the speech behavior of representatives of different cultures.
- 4) The phonetic barrier occurs when obstacles are created by the peculiarities of the speaker's speech (diction, intonation, logical stress, etc.). It is necessary to speak clearly, loudly enough.

The non-verbal component is a three-level formation, which reflects its universal, ethnospecific and individually defined nature. The universality of non-verbal components of communication ensures its accessibility and comprehensibility to almost any speaker, regardless of his communicative experience of communication with a partner [16]. Ethnospecificity narrows the availability of non-verbal components of communication for communicative partners who belong to other linguistic communities. Individual significance in the structure of non-verbal components of communication requires additional knowledge about the interlocutor for adequate decoding. This level in the structure of non-verbal components of communication is the least studied, which determines the relevance of our work.

The multifunctionality of non-verbal components of communication determines their dual nature, which is manifested at different levels in the communication process. As a result, the use of the same non-verbal component can lead to different communicative results [1, p. 44]. The double nature of non-verbal components of communication is reflected in the following oppositions:

a) on the one hand, non-verbal components of communication are easy to perform and perceive, on the other - complex, depending on the experience and skills of the communicative process to decode them, desire to notice or not notice them becomes the crucial role of the addressee for the interpretation of non-verbal components of communication in the course of their involvement in the communicative process;

b) there is a problem of possibility / impossibility of manipulating non-verbal components of communication: it was usually believed that the speaker uses non-verbal components of communication on a subconscious level and does not control their use, and therefore, in case of a conflict between verbal and non-verbal components of the message however, the speaker, depending on his experience and communication skills, can use such a stereotypical idea to his advantage, knowingly using non-verbal components of communication to convey false information;

c) non-verbal components of communication can be used both to intensify / express the meaning of verbally represented intentions, and to mitigate, express insecurity and verbalized intentions;

d) the same non-verbal component can express opposite meanings, which are formed due to the violation of the stereotypical idea of the functional orientation of non-verbal components of communication [52, p. 47].

Adequate interpretation of non-verbal components of communication is also facilitated by knowledge of the norm in their use. The concept of norm is represented in two aspects: the norm of using non-verbal components of communication, which is associated with the non-verbal passport of the speaker,

and the norm arising from stereotypes about the category of intensity in the use of non-verbal components of communication [16].

The concept of discursive personality requires the introduction of the concept of non-verbal passport of the speaker, which is understood as features of non-verbal behavior of each individual who chooses a certain style of such behavior during communication [6, p. 77]. Despite the well-known characteristics and meanings of non-verbal components, everyone can use them and interpret them according to their guidelines and intentions and experience due to the dual nature of non-verbal components of communication.

According to the non-verbal passport, there are three types of speakers: 1) active users of non-verbal components of communication; 2) moderate users of non-verbal components of communication; 3) passive users of non-verbal components of communication [52, p. 57]. Active users are characterized by hyperbolized use of non-verbal components of communication in communicative activities, they go beyond the norms of use of these components, and then non-verbal components of communication begin to lose communicative value, reflecting mainly the hyperemotionality of the speaker. Insufficient presence of non-verbal components of communication in the communicative activity of speakers gives grounds for qualifying the latter as passive users of non-verbal components of communication. Activity, moderation or passivity in the use of non-verbal components of communication, as a rule, coincides with the degree of verbal activity of speakers. Due to the knowledge of the non-verbal passport of the communicative partner, the addressee adequately perceives the statement, which is formed with the help of verbal and non-verbal components of communication.

The modified intensity scale made it possible to form an idea of the peculiarities of the functioning of non-verbal components of communication in the communicative process. The level of determining the intensity of use of non-verbal components of communication is based on the collective-subjective idea of neutrality, the norm of their use in certain communicative situations given the speaker's empirical knowledge of this aspect of non-verbal components of

communication, which is embedded in ontogenesis [16]. The addressee uses non-verbal components to increase the likelihood of adequate perception of his statement by the addressee. The non-verbal component of communication serves to explain, intensify, confirm the propositional significance of the verbal part of the statement with which it interacts, if it coincides with it in semantic and communicative orientation according to the speaker's ideas about the appropriate use of non-verbal components of communication in a given communicative situation. Excessive deviation from the norm, over-intensification or de-intensification in the use of non-verbal components of communication can lead to the opposite effect [52, p. 67].

Kinesic, proxemic and prosodic communicative components, entering the structure of dialogic discourse, interact with verbal components at two levels: at the macro level and at the micro level [16].

The macro-interaction of verbal and non-verbal components of communication occurs in the process of constructing individual dialogic cues using non-verbal components. Such remarks are able to function in dialogue in an autonomous mode, ie they have a complete semantic meaning without involving verbal components in their structure [52, p. 68]. Thus, the speech act in the replica becomes para-speech capable of performing all the functions normally inherent in the speech act, independently, without the support of verbal expressions. Thus, the cue is formed entirely of non-verbal components and interacts with other cues, represented both verbally and non-verbally.

Only kinesic components are able to create independent paraverbal acts in full. After all, prosodic components are realized only in conjunction with the verbal code. For the most part, proxemic components can only modify the meaning of a verbal utterance [16].

Thus, the autonomy of the functioning of non-verbal components is limited by the use of kinesic components. Parallel acts created by kinesic components are able to act in dialogic discourse as a stimulus-replica and as a reaction-replica. Parallel acts are intensively used:

1) in cases when communicators have to transmit the necessary information to each other in the presence of third parties for whom it is not intended, and therefore at least one of the communicators does not want to make it the property of those present;

2) in cases when verbal activity is inhibited by physical reasons;

3) to express and denote social and etiquette norms of behavior, such as greetings, farewells, apologies, gratitude, etc. [52, p. 68].

The use of speech acts is due to their greater expressiveness, as a result of which it becomes possible not only the formation and transmission of a certain communicative intention, but also the simultaneous expression of the communicator's attitude to the partner.

Microinteraction of verbal and non-verbal components of communication occurs in the case of their combination within a single cue, the structure of which in such a situation consists of verbal and non-verbal components. The principles of coupling (combination) of verbal and non-verbal components within a speech act mentioned above are the most interesting in terms of the interaction of verbal and non-verbal components of expression [6, p. 122]. The interaction of verbal and non-verbal components within one cue can be organized according to four principles: the principle of coordination, the principle of subordination, the principle of identification and the principle of contradiction, which are distinguished depending on the organization of the informative field of expression and its structural and semantic construction.

We have a coordinative type of relationship between verbal and non-verbal components within a cue when both verbal and non-verbal components contain identical basic information that is semantically unidirectional and informatively unambiguous [46, p. 45].

The subordinate type of relationship occurs when information in the replica is distributed between verbal and non-verbal channels, the elimination of one of the components leads to a violation of the communicative integrity of the replica and creates an informative dissonance within the dialogic discourse [52, p. 67].

The interaction of verbal and non-verbal components on the principle of identification occurs in cases where the structural and semantic organization of verbal expression is not informative enough to express its communicative orientation [46, p. 90]. That is, the essence of this principle is to determine the intentional orientation of syntactically and semantically identical statements through their appropriate non-verbal design.

In case of contradictory interaction of verbal components and non-verbal components, information that is opposite in communicative content is transmitted through verbal and non-verbal channels. There is a semantic inconsistency in the interaction of the verbal and non-verbal components of the statement, they contradict each other [52, p. 72].

The principle of contradictory interaction of verbal and non-verbal components of communication provides two oppositely directed tendencies in the communicative activity of a discursive personality: the tendency to transmit certain information and the tendency to hide it. One of the necessary components of successful communicative activity of a discursive personality is its ability to flexibly use both verbal and non-verbal codes in a changing discursive environment.

To conclude, the process of transferring information may cause misunderstanding between the participants of communication because of such reasons for communication failures, as: logical barrier, stylistic barrier, semantic barrier, phonetic barrier. The non-verbal component is a three-level formation. The multifunctionality of non-verbal components of communication determines their dual nature. Non-verbal components of communication, on the one hand, accelerate and facilitate the communication process, which is an important factor in an era of increased communicative and informative saturation of individuals, and on the other hand, require additional knowledge and efforts of communicators to decode them due to their dual nature. Overcoming difficulties of this type is possible provided that the principles of interconnection and interaction of verbal and non-verbal components of the communicative process are taken into account.

CONCLUSION

Discourse is a set of verbal forms of practice of organization and design of the content of communication of representatives of a certain linguistic and cultural society. Based on these factors, different types of discourse are distinguished, and the affiliation of a text to a certain type of discourse depends on the communicative strategies that underlie the formation of the text.

Communication is not only a process of information exchange, but also a way of creating a certain community, within which a person comprehends the information and correlates its meanings with the meanings of communication partners, forming a certain level of mutual understanding on both sides.

There are such types of verbal communication as: speaking, writing, listening, and reading. Oral and written speech are involved in the production of the text (the process of transferring information), and listening and reading – in the perception of the text, the information contained in it. The main function of communication is information exchange. There are different types of communication: a conversation, a discussion, a dispute, an interview, a symposium and a lecture.

Verbal communication is carried out as a process of creating, sending, interpreting messages by means of language and speech, which provide the exchange of information between individuals. Non-verbal communication is a certain type of interaction that occurs without the use of words. There are verbal and non – verbal components of communication. To verbal components refer speech action, language, speech act and linguistic structure. Non-verbal components are kinesic (gestures postures, facial expressions), prosodic (speed of speech, volume of the voice tone, timbre of the voice, the strength of the accent), takesic (touching, patting, shaking hands, kissing, hitting, rhythm, speed, stride length, degree of tension, position of the upper body and head, accompanying arm movements, position of toes etc.), situational (clothing, hairstyle, jewelry etc.), proxemic (time and space).

The interaction between verbal and non-verbal components occurs when they are combined within a single phrase. It is organized on the basis of the following principles: the principle of coordination, the principle of subordination, the principle of identification, the principle of contradiction, distinguished depending on the peculiarities of the organization of the informative field of the statement, its structural and semantic construction and pragmatic attitude.

The transferring of information may cause misunderstanding between the participants of communication. There are 4 reasons for communication failures, namely the logical barrier, the stylistic barrier, the semantic barrier and the phonetic barrier. In order to overcome the difficulties and establish effective communication, both verbal and non-verbal components of the communicative process have to be involved.

CHAPTER 2. PECULIARITIES OF VERBAL COMPONENTS IN EXPRESSING EMOTIONS IN GREAT BRITAIN AND THE USA

2.1. The role of emotion in communication in Great Britain and the USA

The emotional state of a person can be judged by their speech, which is a powerful indicator of their condition. There is no doubt that the possibilities of fixing emotional and sensory experiences by means of language are extremely great, and the ability to understand the emotions of the interlocutor is the ideal way to establish contact.

Among theorists who have devoted their works to the study of emotions from the point of view of psycholinguistics, it is important to note W. James, F. Kruger, S. L. Rubenstein, N. Ya. Groot. Emotions were also studied from the point of view of pragmatics by I.N. Gorelov [17,18], N.D. Arutyunova [1,2], V.G. Gak, E.V. Paducheva, T. Van Dyck [22], G.P. Grice and C. Morris. A pragmatic approach in describing linguistic means of conveying emotions demonstrates how the narrator selects and organizes linguistic means in such a way that they not only convey meaning, but also, evoke a reaction from the interlocutor or reader.

The influence exerted by emotional processes on speech is enormous and all-encompassing. The speaker chooses linguistic means that provide the most adequate transfer of the mental state experienced at the time of speaking under the influence of emotions. The use of special linguistic means leads to the fact that emotional speech becomes more appealing at the level of pragmatics, more categorical at the level of content and get a special structural organization at the level of form.

The highlighted specific features of emotional speech allow us to consider it as a qualitatively different product of speech activity, different from speech created in a neutral emotional state.

The variety of linguistic means used to create the emotional coloring of speech is quite diverse and includes units of almost all language levels. The single

nature of all emotional processes predetermined one of the main features of these funds - their multifunctionality. The overwhelming majority of the allocated linguistic means can be used to express a variety of emotional experiences, which allows them to be characterized as general emotional means of the English language.

Emotions are inextricably linked with the communication process. Cultural differences greatly influence the expression of the emotions of a particular nation. It is considered that the Americans and the British are like fire and ice. If we compare these two nations, the Americans are extraordinary emotional and optimistic and the British are considered to be very reserved and even hard – hearted.

The main feature of the British people is equanimity, crying in public is considered to be indecent, such behaviour is appropriate only in very exceptional circumstances. Courageous Britons prefer to remain calm and to behave as if nothing has happened. In 2009, the Center for the Study of Social Issues in Oxford in the UK conducted a survey with the participation of more than 2,500 Britons and it turned out that less than 20% of Britons have shown their emotions during the last 24 hours, and 19% of those surveyed said they did not remember the last time they got emotional [66]. A recent study was also held by the Charity Center for Mental Health called Mind. The results of this study were as follows: four out of five Britons aged 34 to 80 admit that they try not to show their emotions, especially negative emotions, and according to a quarter of those surveyed, the reign of emotions is a sign of weakness [66]. Some researchers believe that this icyness and restraint of the British is a consequence of the brutal bombing during the Second World War, which tempered the British. They have become reserved and even a little alienated, which they demonstrate, for example, after a series of terrorist attacks that took place in central London on July 7, 2005. Expressing emotions can be disastrous in situations of grief and panic.

The biggest thing that differs Americans from the British is their attitude to life. Americans are extremely positive and emotional. If something is good, then

it's not just good, it's “great”, “fantastic” or “awesome”. It is common to smile, laugh and radiate optimism in the USA. Americans rarely complain about life or show that they are in a bad mood.

Scientists K.R. Scherer and H.G. Wallbott conducted a study in which they examined differences in the expression of emotions by representatives of different cultures. When these researchers compared Europeans and Americans, the Americans indicated that they experience emotions longer and more intensely than the Europeans. In the United States, emotions and inner experiences are traditionally located in the heart. Placing emotions in the heart is of enormous significance in American culture, as it speaks of the great importance of feelings as something unique in itself that no one else has. By identifying emotion with the heart, Americans are thereby comparing it to the most important biological organ necessary for survival. In the United States, emotions are extremely significant [65, pp. 5-30].

To understand the role of emotion in communication in Great Britain and the USA better, we chose two American talk-shows (*The Tonight Show Starring Jimmy Fallon* and *The Late Show with Stephen Colbert*) and two British talk-shows (*The Graham Norton Show* and *The Loose Women*).

The Tonight Show Starring Jimmy Fallon is an American late-night talk show hosted by Jimmy Fallon, that airs on NBC. The show premiered on February 17, 2014, and is produced by Broadway Video and Universal Television. It is the seventh (and current) incarnation of NBC's long-running Tonight Show franchise, with Fallon serving as the sixth host.

The Late Show with Stephen Colbert is an American late-night talk show hosted by Stephen Colbert, which premiered on September 8, 2015. Produced by Spartina Productions and CBS Studios, it is the second iteration of CBS' Late Show franchise. The program is recorded at the Ed Sullivan Theater in New York City and airs live to tape in most U.S. markets weeknights at 11:35 p.m. ET/PT, as with its competitors Jimmy Kimmel Live! and The Tonight Show Starring Jimmy Fallon.

The Graham Norton Show is a British comedy show presented by Graham Norton. It was initially broadcast on BBC Two, from 22 February 2007, before moving to BBC One in October 2009. It currently airs on Friday evenings.

The Loose Women is a British talk show that broadcasts on ITV weekdays from 12:30 pm to 1:30 pm. The show was originally broadcast from Norwich, then Manchester, before moving to London, and focuses on a panel of four female presenters who interview celebrities, talk about aspects of their lives, and discuss topical issues ranging from politics and current affairs to celebrity gossip and entertainment news.

These television programs were selected for research work for the following reason: these entertainment talk shows rank high on American and British television and, therefore, we can consider that guests and hosts of these talkshows represent cultural features of the USA and the UK in expressing emotions, both in a verbal and non – verbal ways; that’s why, the selected talk shows are a feasible study by this method.

20 episodes with an average duration of 30 minutes were reviewed; accordingly, 600 minutes of material studied in American English and British English. Episodes of different release years were selected: from 2020 to 2021, for in-depth consideration of nowadays speech behavior and analysis of its change, if any.

2.2. Ways of expressing emotions by means of verbal components of communication in Great Britain

Emotions are realized in different ways. We decided to research how British people express 4 different emotions - 2 positive (surprise and joy) and 2 negative (anger and disgust). Inside the vocabulary level itself, we identified such parts of speech for the analysis of the previously mentioned emotions as noun, verb, adjective, adverb and conjunction or exclamation. We are going to explore each of these 4 emotions in the context of each of the 5 selected parts of speech.

The emotion SURPRISE is represented through the noun *shock* and emphasized by the interjection exclamation *Oh my gosh* and the adjective *unbelievable* in the following example.

a) Noun:

Oh my gosh! I am in shock right now. I cannot believe I dated Nicole Kidman. This is unbelievable! (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

b) Verbs:

The emotion of surprise, which is realized in the verb *surprise* is characterized by an ambiguous assessment, the impossibility of attributing it to either a plus or a minus in the emotive coordinate system. So, if the emotion of joy objectively refers to positive emotions, and the emotion sadness - to negative ones, then the emotion surprise remains at the crossroads between plus and minus. The next most frequently used lexeme in the speech of English speakers talk show is *surprise* and its derivatives. The surprise lexeme counts direct nominee for emotion surprise and in the Collins English Dictionary it is defined as “feeling that you have when something unexpected happens” [59]. For example:

(1) *Oh, I will tell you the song that surprised on this album. I did not know there was a song called ‘Pete Davidson’ ’on your album.* (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

(2) *The one that should not have surprised me but it did, it was Andrew Dice Clay, who played your father.* (The Loose Women: Jane’s Scandalous DNA Discovery Delights The Loose Women)

In the first example, surprise is expressed by the verb in the past tense - *surprised*, accented with the demonstrative *that*. In the second example, in addition to the direct nomination, the duplication of the conjugate verb *did* is also used.

In the next example, the SURPRISE emotion is expressed by the idiom *my jaw dropped*:

Literally my jaws dropped and I was just going oh, oh. Seriously? Is this? What? Is this gonna be like this forever? (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain).

According to the Cambridge Dictionary, when someone's jaw dropps, it means that someone is very surprised [59].

I am blown away by her, you know, she is, again, she blows me away at every turn. She is incredible. I mean I was there, and I was just watching at awe (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

In the example above, there are several means of implementing admiration at once. Firstly, at the syntax level, it is lexical repetition. Secondly, using such lexical units as the adjective incredible and the noun *awe* - "feeling of respect and amazement that you have when you are faced with something wonderful and often rather frightening» [59]. This definition allows us to conclude that the *awe* token can also act as a token nominating both admiration and fear, anxiety. Admiration is also represented by the phrasal verb *blow somebody away*, which is interpreted as "to impress someone very much or make them very excited " in the Macmillan English Dictionary.

c) Adjectives:

Surprise can also be represented using the lexeme *stagger* and its derivatives:

I find it as such a beautiful story, and I said where can I sigh up. But he was like no, this film is not going to happen for a while, and as you say it has come out at this time, there has been such a shift in the past years, sort of trans issues coming to the mainstream, but kind of what was staggering for me that their story happened almost a hundred year ago and it is sort of astounding how little progress has been. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

In the example above, two lexemes are presented at once, nominating the emotion of surprise - *staggering* and *astounding*. In the Collins English Dictionary,

the verb form *stagger* is defined as "to astound or overwhelm, as with shock" and the verb form *astound* is defined as "to overwhelm with amazement and wonder" [59].

This is an example that really can speak to like larger picture. The example is so staggering but it really helps bring attention to the problem. (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

In this case, we see the lexeme-nominee *stagger* in the form of an adjective in combination with the intensifier *so*.

In the next example, the emotion of surprise is reinforced by the adjective *shocked*.

I was horrified and shocked and my stomach dropped because I just realized that I had just seen the reunion. (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

The JOY emotion is often accompanied by *admiration*. Admiration is very vividly represented in the talk show speech, the most commonly used lexeme capable of nominating admiration is *fan*, which is a direct synonym for the admirer lexeme. The dictionary defines the *fan* token as "someone who admires and supports a person, sport, sports team, etc." [59] For example:

a) Nouns:

HOST: I have always been a big fan of yours.

GUEST: I am such a huge fan of Emma Thompson.

HOST: We just had her last week. I was absolutely blown away. I can feel the greatness. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

In addition, one of the most frequently used means of the nomination of admiration is the lexeme *admiration* and its derivatives. In the works of foreign linguists, this lexeme is the generally accepted nominee of admiration. The lexeme *admiration* is defined as "a feeling of great liking and respect for a person or thing" [59], from which it can be concluded that this lexeme expresses a feeling of deep respect and affection for another person. Here are some examples:

b) Verbs:

GUEST: He is great at everything. It is just the truth.

HOST: I admire him so much. Is this the first thing you have directed?

GUEST: Yeah.

HOST: Damn you! It is so beautiful. You know I like you it is hard not to like you. I admire you as an actor, I do not mind you are attractive, but leave something for the rest of us Bradley Cooper. (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

In the first example, the emotion of admiration is expressed by a direct nomination and also using the idiom *be great at*. In the second example, in addition to the direct nomination *admire*, the evaluative adjective *beautiful* with the adverb intensifier *so* was used, as well as the exclamation *damn you*, which indicates a high degree of emotionality.

c) Adjectives:

In the following examples, the emotion of admiration is actualized by the *adore* token and its derivatives:

There is no one on the earth who adores her more than I do, she is an incredible person.

And your daughter, she is so adorable. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

The lexeme *adore* in the Collins English Dictionary is defined as "feel great love and admiration for someone", which allows us to attribute this lexeme to the nominees of the emotion of admiration. In the first example, the direct nomination is reinforced by the expression *no one on the earth*, using the comparative construction *more than* and also the emotionally evaluative adjective *incredible*.

During the analysis of the empirical material, it was revealed that the emotion of JOY in the speech of the participants of the talk show is expressed situationally, and can also be expressed by describing the experience received.

(1) GUEST: It was pretty exciting. And Olivia Coleman who played the Queen won, and it was such an unbelievable moment. And the director, who is like

very calm and stoic, was crying, and we all were just losing our minds. She is the greatest. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

(2) *HOST: There is a picture of you receiving your place in the Theatre Hall of fame?*

GUEST: Yeah. I have to say that is me trying to speak through tears because I was so moved by that award. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

In the first example, the emotion JOY is expressed by describing the physiological state of the character was crying and the idiom *lose one's mind*, since the actress playing the main role in the film won an Academy Award. All the people involved in this film were happy for their colleague. In addition, JOY is expressed by combining the adverb and adjective *pretty exciting* and using the construction *SUCH A / AN + ADJ* (such an unbelievable moment). Note that the JOY emotion is often represented by several lexemes with similar semantics in the same context.

In the following example, the JOY emotion is represented by the vocabulary describing the emotions of trying *to speak through tears*, i.e., speaking through tears (because of joy) and using the combination *be moved by sth.* "touched; emotionally affected" [59].

HOST: Last year you won an Emmy, your first Emmy. You were nominated many times, like a bunch of times.

GUEST: Oh, yeah! I have never thought of that, all I thought about was, oh my god! I am out of my mind thrilled, I won right this minute. And I am out of my mind thrilled. (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

The JOY emotion in the given example is actualized by lexical and by the syntactic means of the language. The syntactic means of representing the JOY emotion are the repetition of *out of my mind thrilled* replicas, as well as interjective exclamations *Oh, my god, Oh, yeah*. The nominating lexeme in this case is the

adjective *thrilled*, which is interpreted as "extremely happy about something" [59], which indicates a high degree of joy. The expression of joy is also reinforced by the idiom *out of my mind*, which means that the guest was overjoyed.

Due to the fact that the talk show is an entertainment genre and involves a friendly conversation, the emotion of ANGER was rarely represented and almost always it was in a comic form. Therefore, the analysis revealed only one lexeme nominating ANGER - *madness* and other lexemes with the same root:

They are very ticklish about how to use it, how you show it. It cannot be shown this way; it has to be shown that way. Whatever you are doing you are not allowed to take that off for any reason. They get really mad about that. They get really mad about that. (The Loose Women: Jane's Scandalous DNA Discovery Delights The Loose Women)

The lexeme *angry* is interpreted as "you feel strongly dislike or impatience about something" [59]. In the Collins English Dictionary, the *mad* token has the following definition: "if you say that someone is mad, you mean that they are very angry", which indicates a higher degree of intensity of the represented emotion ANGER compared to anger. In the example above, we used the repetition of replicas and the expression *get mad about something*, which is reinforced by the adverb *really*.

Thus, in English-language talk shows, the following lexemes are recorded, which serve as a means of representing the emotion ANGER (including, respectively, lexemes with an identical root): *mad*.

HOST: Julie Walters, did you meet your husband at a club?

GUEST: What do you want to know?

HOST: The answer.

HOST: Leave me alone!

GUEST: Why so?

HOST: Mind your own business! (The Graham Norton Show: Julie Walters gets fed up with Graham)

In the example above we can see the verbal phrase *leave somebody alone* which according to Cambridge Dictionary means «to not annoy or touch someone or something» that can be perceived as a verbal expression of anger. Moreover, there is an idiom *mind one's own business* which has the definition: «this idiom is used to tell someone in a rude way that you do not want them to ask about something private».

During the analysis of English-language talk shows, several lexemes were identified that nominate the emotions of DISGUST and CONTEMPT. The most common lexeme is *gross* (including its derivatives). In the Collins English Dictionary, the lexeme *gross* has the following definition: "you use *gross* to describe something unacceptable or inappropriate to a very great amount, degree, or intensity" [59]. Based on the definition, we can conclude that the intensity of the emotion expressed is quite high. Let's turn to the examples:

Through the glass door, I was on the porch, I just saw the dog food and the bowl and the biggest, grossest rat I have ever seen in my life eating the dog food. It was so funny, he saw me and like split and like booked down the hallway and then disappeared in the stove. And It was gross. (The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain)

In the example above, DISGUST is updated by using the superlative adjective - *the grossest*, nominating this emotion, and the lexeme *gross*. DISGUST (disgust) in the presented case is reinforced by the phrase *have / has ever seen in my life*.

HOST: What about anchovies?

GUEST 1: Oh, they are really disagreeable to touch!

GUEST 2: Okay but I like fish.

GUEST 1: I think that fish should be banned. I don't care for fish.

HOST: Strong words.

GUEST: It is so smelly! When you go into the pub, it stinks of fish. I am furious, I am so furious! (The Graham Norton Show: Hugh Grant has hilariously strong opinions in fish!)

In the example above we can see the use of the verb *stink*, which according to Cambridge Dictionary means «to smell extremely bad or unpleasant». Such phrases as *fish should be banned* and *they are really disagreeable to touch* only emphasize the emotion of disgust. Moreover, the phrase *I am furious* which is repeated here (the use of parallelism) with intensifier *so* only increases the degree of emotions of the guest.

To sum up, the British seem to be quite emotional in talk shows. They use such lexemes as *shock*, *surprise*, *stagger* and *astound* as different parts of speech to express the emotion of surprise. The emotion of joy is often accompanied by admiration and represented by the use of lexemes *joy*, *fan*, *admiration*, *adore* and the idiom *to be great at*. The emotion of anger is expressed by the use of lexemes *angry* and *madness* and the idiom *to get mad about something*. The emotion of disgust is shown mainly by the use of adjective *gross*.

2.3. Ways of expressing emotions by means of verbal components of communication in the USA

Emotions play a huge role in lives of the Americans. We decided to research how American people express 4 emotions - 2 positive (*surprise* and *joy*) and 2 negative (*anger* and *disgust*). Inside the vocabulary level itself, we identified such parts of speech for the analysis of the above emotions as noun, verb, adjective, adverb and conjunction or exclamation. We will analyze each of these 4 emotions in the context of each of the 5 selected parts of speech.

One of the most typical speech and behavioral reactions of a person to previously unknown information is SURPRISE. The emotion of surprise, which is realized in the verb *surprise*, allows communicants to show their attitude to what is happening in situations of verbal communication. The emotion of surprise, as well as the specifics of its expression in speech, is of interest both for psychology and linguistics and, accordingly, for psycholinguistics, which combines the features of both scientific directions.

Analysis of the texts of video clips of talk shows allowed us to identify what is the most commonly used lexeme that serves as a means of nomination emotion surprise which is *shock*. It should be noted that the expression of surprise in the speech of people can have two different polarities - positive and negative. Despite the fact that the lexeme shock in the Cambridge English Dictionary has a rather negative meaning - “the emotional or physical reaction to a sudden, unexpected, and usually unpleasant event or experience”, in speech contexts it is rather positive. For example, as in the following examples:

a) Nouns:

It was more just like pure shock. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

The emotion of SURPRISE can also be actualized with the lexeme *daze* - “if someone is in a daze, they are feeling confused and unable to think clearly, often because they have had a shock or surprise” [59]:

I am in a daze and I do not know what is going on. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

b) Verbs:

Regarding the next example, surprise is expressed by the nominee *shock*, as well as by the vocabulary describing the guest's internal states - *my stomach dropped*. Thus, among the verbs describing emotion, *horrified, shocked, dropped, can not believe* should be distinguished.

I was totally shocked! I couldn't even believe that your stomach just dropped two floors. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel).

Let's move on to the next example:

HOST: What was your reaction when got to the very end of this?

GUEST: I was very shocked and surprised at certain events unfolding and then I blubbed my eyes out. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

In this case, the nominative lexemes *shock* and *surprise* have a negative connotation, since the guest described a situation that plunged him into a deep shock, as a result of which he was disappointed. The emotion of surprise was also represented by the character's facial expressions *I blubbed my eyes out*, which adds intensity to the emotion being expressed. Thus, this example uses the following verbs: *blubbed out*, *shocked*, *surprised*.

GUEST 1: Did you even know that we were meant to have our first sex scene later that night when you said that?

GUEST 2: No.

GUEST 1: Well, ok. Because it was very evident in my mind and I was like oh it is the first one. So, you saying that and I was taken by surprise that my face was so red and Sebastian like choked on his drink, frowning. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

The emotion SURPRISE is represented by the idiom *to take by surprise*, which includes a direct nomination of the emotion of surprise. In addition, the example describes the response to surprise using vocabulary describing the emotion *choked on his drink*.

In the next example, the lexeme nominating the emotion SURPRISE is *amazement*, which the Collins English Dictionary interprets as “the feeling you have when something surprises you very much” [59]:

I got to tell, I am amazed by you, I mean, I am amazed by your physicality. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

This example also uses the syntactic technique of parallelism through the phrase *I am amazed by*.

c) Adjectives:

In the following dialogue, the emotion of surprise was represented by the lexeme *stun* and its derivatives. The Collins English Dictionary gives the next definition: “to shock or overwhelm; to surprise or astound” [59]. From the definition we can conclude that this lexeme is used at any intensity of expression of emotion SURPRISE (surprise):

HOST: So, when you were a kid, did you care about money or you just cared about technology and it just happened?

GUEST: Mostly I loved software. I do remember at the private school I went to another kids whose families were better off. Like they had a Porsche or something. But it was not that big of a deal. My thing was that I just loved doing software. I loved hiring people. And I was stunned when it ended up being so valuable. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

Based on the dictionary definition, we can conclude that the presented lexeme has a high degree of intensity of expression surprise, as well as the lexeme *dumbfounded* - “if you are dumbfounded, you are extremely surprised by something” [59].

GUEST: I stood there dumbfounded.

HOST: Why? What was the reason? (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

d) Adverbs:

The next most frequently used lexeme in the speech of American speakers talk show is *surprise* and its derivatives:

HOST: What did you do?

GUEST: I was in Sundance, premiering Extremely Wicked, and the next day ... Press is always a little bit hard. I was looking forward to the next day where I could go skiing, despite the press going really well, surprisingly. I woke up and got a good review. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

In the example above, surprise is represented by the lexeme in adverbial form - *surprisingly*.

e) Exclamations:

Due to the high degree of emotionality and unpredictability of this genre, when expressing the emotion of surprise, guests or the host use idiomatic

exclamations - *holy cow, holy shit, damn you*, as well as interjections *wow, oh, ah*, etc.

HOST: How many years of shooting has it actually been like on air?

GUEST: Altogether the whole thing is a decade, 10 years.

HOST: Ten years, holy cow! (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

Despite the fact that the lexeme *joy* is considered a direct nomination of the emotion of JOY, it is used quite rarely in the speech of the participants of the talk show. In the Collins English Dictionary, the *joy* token is defined as "a feeling of great happiness". For example:

a) Nouns:

HOST: Do people have emotional connections to their scene partners?

GUEST: I really do! Genuinely! You cannot see, you know, the joy it brings me. (The Tonight Show Starring Jimmy Fallon: Macaulay Culkin Netflix and Chills with Home Alone for Girlfriend)

In this example, the guest responds to the host's question with genuine joy. At the same time, exclamations at the beginning of the remark increase the intensity of the utterance. To express joy, emphase is also used, the lexeme *joy* is placed before the subject and the predicate it brings, the guest deliberately emphasized this lexeme to enhance expressiveness.

The JOY emotion can be actualized using the *bliss* lexeme, which is defined as "a state of complete happiness" [59]. Based on the definition, we can conclude that this token has a very high degree of intensity. Here is an example:

GUEST: ...I thought she would. Because when I jumped, I had like spiritual experience. It is like when I walked up to the edge of the plain, you get attacked by your mind. Your mind is like, you are stupid, you are stupid. It is screaming. And when I walked up to that edge, and when I jumped and it is... I had an experience of pure bliss! (The Tonight Show Starring Jimmy Fallon: Macaulay Culkin Netflix and Chills with Home Alone for Girlfriend)

In this example, the guest describes his past experience, which brought him many joyful impressions. Joy is expressed by the direct nomination of *bliss* with the intensifier in the form of the adjective *pure*.

b) Verbs:

In the following passage, the JOY emotion is nominated using the *enjoy* token, which is given the following definition: "find pleasure and satisfaction in doing or experiencing something" [59], which indicates a high degree of satisfaction and intensity of the emotion expressed.

GUEST: Cher is such a huge influence for the line.

HOST: But she showed up at Met Gala. Did you know that?

GUEST: Yeah. There were people talking about it and I really enjoyed her performance. (The Tonight Show Starring Jimmy Fallon: Zack Efron)

The emotion JOY is conveyed using the verb *enjoy* in the past tense, as in most cases it is accompanied by the adverb *really*.

In the following example, the lexeme *joy* is expressed with the word *excited*, which is interpreted as "feeling very happy and enthusiastic" [59]:

GUEST: The story that I get more excited about telling in my book involves efforts across the country, a social movement to change who is the district attorney is to elect a new kind of district attorney, who is promising to reduce incarceration. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

In the example presented, the JOY emotion is actualized by the expression *get more excited about*.

c) Adjectives:

Most often, JOY in the speech of talk show participants is represented by the lexeme *fun* and its derivatives, while *fun* in the Collins English Dictionary is interpreted as "you refer to an activity or situation as fun if you think it is pleasant and enjoyable and it causes you to feel happy" [59]. Let's turn to the examples:

HOST: I would like to see you and Madonna hang out, though. I could see that it would be a cool hang for both of you.

GUEST: Yeah. We had a fun time watching Madonna at Met Gala. She performed in this impromptu way. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

Note, that the second most frequently used lexeme expressing JOY is the lexeme *happiness* and its derivatives:

(1) HOST: Your daughter is three, does she want an agent?

GUEST: No, no. She wants to be a dentist, which I am really happy about. Because everybody needs a dentist. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

(2) HOST: Are you happy her and Justine Bibber are engaged? I think that is perfect, they are so in love.

GUEST: Yeah, whatever makes them happy, I am happy. I have been friends with both of them for a very long time. So, everybody is happy and that makes me happy. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

In the first example, JOY is represented by a direct nomination using the happy token in combination with the amplifying adverb *really*. In the second example, JOY is also expressed by the nominee lexeme, which was used 3 times, this indicates lexical repetition to enhance expressiveness.

The emotion JOY can also be represented by the adjective *glad*, without taking into account the cases when this lexeme is used as part of stable phrases, the purpose of which is to express politeness (glad to see you, glad you are here), since in this case the lexeme *glad* does not carry an emotional coloring.

HOST: Did you know how the series ended before you got to the end?

GUEST: I had my theories and all of them were wrong. And I am quite glad that I never told anyone my theories. (The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon for Jimmy Kimmel)

In the example presented, the emotion JOY is verbalized by a direct nomination, using the lexeme *glad* - "pleased and happy" [59], which is reinforced by the adverb *quite*. Along with it, the *so* intensifier is often used.

c) Adverbs:

Another lexeme that can nominate JOY is *nice*, which is interpreted as: "well, pleasingly, attractively" [59], i.e., with the help of the *nice* lexeme, the speaker can express a state close to happiness:

HOST: You have got a big honor recently. You were in The Queen's Birthday Honors list this year. And what was it you were awarded?

GUEST: I am awarded something called an O.B.E., which means that I am an officer of The British Empire. I mean I was not actually aware that Britain still had an empire, but it is nice to be an officer anyway. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

e) Exclamations:

HOST: Zack, I like the way your friends use your fame as kind of like a joke.

GUEST: Oh, yeah! Oh, gosh! Yeas, they do. We had a lot of fun, mess with them a lot. (The Tonight Show Starring Jimmy Fallon: Zack Efron)

The guest of this program expresses his feelings of joy and happiness. We see the intensification of the expression JOY using interjective exclamations *Oh, yeah, Oh, gosh*.

Exclamatory constructions *What a (n) adjective + noun!* or *How + adjective / adverb!*, are repeatedly used to express strong emotions:

- *What an amazing concert it was!*

- *What a wonderful concert it was!*

- *Thank you, Ellen! How nice to hear that from you!* (The Tonight Show Starring Jimmy Fallon: Ellen Degeneres)

To conclude, the verbal expression of JOY emotion was found in most cases in the form of an adjective.

In American talk-shows the emotion of ANGER was rarely represented and almost always it was in a comic form.

a) Verbs:

HOST: Are these cockroaches?

GUEST: Yeah.

*HOST: Are you out of your mind? F*ck. Oh, my gosh!* (The Tonight Show Starring Jimmy Fallon: Can You Feel It? With Chrissy Teigen)

In this example, the ANGER emotion is presented by the expression *to be out of one's mind*, which is interpreted as: «If you say that someone is out of their mind, you mean that they are crazy or stupid.» [59]

The analysis revealed two tokens nominating ANGER - *anger* and other lexemes with the same root:

b) Adjectives:

HOST: Your friend Hailey Baldwin came on you show and she said that you have a hidden talent. You can open a beer bottle with your teeth.

GUEST: I yell at her every time because it hurts my teeth. She is amazing but I get really angry at her when does it. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

The lexeme *angry* is interpreted as "you feel strongly dislike or impatience about something" [59]. In the example above, we used the repetition of replicas and the expression *get angry at somebody*, which is reinforced by the adverb *really*.

Collins English dictionary gives the following definition of the emotion of DISGUST - "a negative emotional state caused by objects (objects, people, circumstances, etc.), contact with which (physiological interaction, communication in communication, etc.) comes into sharp contradiction with the ideological, moral or aesthetic principles and attitudes of the subject." [59]. A person in the course of growing up and socialization begins to feel disgust for various objects of the surrounding world and for himself. DISGUST is most often caused by a feeling of oversaturation or "bad taste" of the object, the impressions of which remain with the person even after time has passed and each time cause the same feelings of disgust for the object. In such cases, DISGUST may be accompanied by a slight feeling of nausea and induces a feeling of rejection of the perceived object. In

addition, there is the concept of a state of mental satiety, which most often appears as a consequence of a state of monotonous activity.

The emotion of DISGUST has a close connection with the emotion of CONTEMPT, since disgust is a certain basis for the feeling of contempt. "Contempt is a specific manifestation of hostility, when one person feels not just disgust for another, but expresses it in actions full of sarcasm (evil irony) or hatred" [59]. It should be noted that the feeling of contempt can also be based on the awareness of one's superiority over other people, i.e. on arrogance.

a) Verbs:

In the following example the emotion DISGUST is represented by the phrasal verb *gross out* (makes you feel disgusted), as well as by the use of the superlative adjective *grossest* and the expression *on the earth*, which increases the intensity of the emotion of disgust. In addition, the guest expresses a feeling of disgust, describing possible non-verbal manifestations of this emotion-throw up, since DISGUST can sometimes cause nausea.

HOST: I cannot do mayonnaise at all. Just even saying it grosses me out. It is the grossest thing on the earth.

GUEST: It is normal thing. I cannot do bananas. Like if I smell them I will probably throw up. (The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021)

In the next example the emotion of DISGUST is realised through the use of the verb *vomit* which means «to eject matter from the stomach through the mouth».

GUEST: Come on! Try it! It tastes better than you think.

HOST: So, it's like a fish meatball. It looks awful! 5 seconds and I will start to vomit! (The Tonight Show Starring Jimmy Fallon: Gal Gadot Tries Taco Bell and More American Food for the First Time)

b) Adjectives:

HOST: What is it? It is something slippery.

GUEST: Yeah.

HOST: (looks at the box with an eel) *Ew! Ew! Gross! How disgusting! Ew!*
(The Tonight Show Starring Jimmy Fallon: Can You Feel It? With Chrissy Teigen)

In this example the emotion DISGUST is represented by the adjective *gross*, as well as by the use of the construction *How + adjective*, in our case adjective *disgusting*, which makes the emotion of disgust more intensive. Moreover, the guest expresses a feeling of disgust, saying *Ew! Ew!*.

c) Exclamations:

HOST: Here we go.

GUEST: You can do it!

HOST: Gosh, oh, gosh, oh, gosh.

GUEST: Come on!

*HOST: All right. Here we go... Ew! Ew! F*ck... is it... uh,uh, an egg?* (The Tonight Show Starring Jimmy Fallon: Can You Feel It? With Selena Gomez)

Exclamations *Ew! Ew!* are used to express disgust in the example above.

To conclude, American people are extremely emotional. They use such lexemes as *shock, surprise, daze, amasement, stun, dumbfounded* in the form of various parts of speech to express the emotion of surprise. The emotion of joy is represented by the use of lexemes *joy, bliss, nice, glad* and *enjoy*. The emotion of anger is expressed by the use of lexeme *angry*. The emotion of disgust is shown by the use of 2 adjectives – *disgusting* and *gross*. The Americans like to use *so* – intensifier and amplifying adverb *really* to increase the level of emotions. It is important to notice that such exclamations as *Oh, yeah!, Oh, gosh!, Holy cow!* are used very often in different situations, namely when expressing *surprise, joy, disgust* and *anger*.

CONCLUSION

Emotions make the events that take place in our lives meaningful. They play such an important role in our life that it is not surprising that culture, an invisible component of experience, shapes our emotional world. Emotions are inextricably linked with the communication process. Cultural differences greatly influence the

expression of the emotions of a particular nation. It is considered that the Americans and the British are totally different in expressing emotions.

We have analysed how the representatives of these two nations express their 4 emotions, namely *surprise, joy, anger* and *disgust* verbally.

Our research has shown that the British people are quite emotional in talk shows. The Britons use such lexemes as *shock, surprise, stagger* and *astound* by different parts of speech to express the emotion of surprise. The emotion of joy is often accompanied by admiration and represented by the use of lexemes *joy, fan, admiration, adore* and the idiom *to be great at*. The emotion of anger is expressed by the use of lexeme *madness* and the idiom *to get mad about something*. The emotion of disgust is shown mainly by the use of adjective *gross*.

Speaking of the Americans, we have noticed that they are extremely emotional in talk shows. They use such lexemes as *shock, surprise, daze, amazement, stun, dumbfounded* by various parts of speech to express the emotion of surprise. The emotion of joy is represented by the use of lexemes *joy, bliss, nice, glad* and *enjoy*. The emotion of anger is expressed by the use of lexeme *angry*. The emotion of disgust is shown by the use of 2 adjectives – *disgusting* and *gross*. The Americans like to use *so* – intensifier and amplifying adverb *really* to increase the level of emotions. It is important to notice that such exclamations as *Oh, yeah!, Oh, gosh!, Holy cow!* are used very often in different situations, namely when expressing emotions of *surprise, joy, disgust* and *anger*.

CHAPTER 3. PECULIARITIES OF NON-VERBAL COMPONENTS IN EXPRESSING EMOTIONS IN GREAT BRITAIN AND THE USA

3.1. Functional meaning of emotion in non-verbal communication in Great Britain and the USA

Non-verbal communication, sometimes called body language, is the process of transmitting messages without spoken words that goes on in every face-to-face encounter with another human being. Information can be conveyed through gestures and facial expressions (kinesics), eye contact (oculesics), touching (haptics), maintaining appropriate distance (proxemics), paralanguage (non-verbal cues of the voice), as well as object communication.

The British, being notoriously undemonstrative, keep emotions hidden from public view so as not to make anyone uncomfortable. Firstly, the language of gestures is not frequently used in British culture, and only the most basic gestures are performed.

Secondly, with regard to eye contact, Britons show a tendency to keep it relatively short, as it can provoke misunderstandings between people. Direct eye contact may be misinterpreted as hostility and aggressiveness. If you are talking to a group, then you should make eye contact with all people, and not to focus your attention on one person.

Thirdly, the idiom "*keep a stiff upper lip*" describes an attribute of British people, who display fortitude in the face of adversity and exercise self-restraint in the expression of emotion. During meetings your British colleagues will approach business with an air of formality and detachment.

What is more, British culture shuns physical contact. Except for the handshake, other forms of touching behaviour are inappropriate in business relations. Men should not initiate physical contact with women. Touching, hugging and kissing are usually used in family and with very close friends. As for eye contact, British have a tendency to keep it relatively short, as it can certainly cause misunderstanding between people and direct contact may be mistaken for hostility

and aggressiveness. If you are talking to a group, then make eye contact with all people and do not focus your attention on one person alone. The reserved nature of the British is emphasized by their respect towards personal space. It is highly valued by them and keeping an acceptable distance is advised. In order to feel comfortable, they create a kind of personal air bubble around them. During conversation they prefer to stand next to each other rather than opposite. As far as paralanguage is concerned, the British speak in low, measured tones, without raising the voice. It is impolite to interrupt others; intonation conveys one has finished speaking and, in British English, the voice usually goes down at the end of an affirmative sentence. Last but not least, one should not ignore object communication, of which the most common form is clothing.

Conservative dress is the norm for both men and women in British business culture, where darker colours (black, dark blue, charcoal grey) and heavier fabrics (wool) predominate. An almost snobbish awareness of "quality" can be noticed, nonetheless the style of outfit varies depending on the profession. Thus, senior bankers, civil servants, lawyers and accountants are still likely to wear traditional, formal suits. Other occupations dress differently. For example, those in advertising or media tend to wear something rather more flamboyant, though still stylish. Women may wear trousers (including trouser-suits). Neither sex should wear denim. Some British firms have introduced the concept of "dressdown" Friday with its code of "smart casual" but it is not universal and it is better to err on the side of being over-dressed. Extremely informal clothing is not considered appropriate even during leisure activities.

The language of gestures in Britain is not frequently used and only the most basic gestures are used. Overdoing a gesture can sometimes come across as the aggressive behavior. There are some gestures that Englishmen use: the index finger is used to point something. One more gesture is two people holding hands that indicates a romantic relationship. Paralanguage is also concerned, the British speak in a low tone without raising the voice. It is impolite to interrupt people and

intonation conveys when one has finished speaking. In British culture the voice normally goes down at the end of affirmative sentences.

The United States of America have both similarities and differences with Great Britain's non-verbal cues. Less space in the American culture may be associated with either greater intimacy or aggressive behavior. When they are listening to another person, they look almost constantly at the speaker's eyes. American people dress very casually and in a relaxed way. In the USA women's clothing is more decorated and they are obsessed with dress and personal attractiveness while men's clothing is more functional.

In the American culture smile is typically an expression of pleasure. Many Americans smile freely in public places. American men hide grief or sorrow, so scratching the head means three different things: thinking, being confused or skeptical. To talk about first meetings, a regular handshake is acceptable. Light hugs are common between good friends and family. They often raise their arm and waggle it back from side to side. It is the sign of saying "hello" or "goodbye" or if they want to get someone's attention.

There are stereotypes about what are considered to be masculine and feminine voices in the USA. Masculine voice is expected to be low-pitched and load with moderate to low intonation. Feminine voice is expected to be higherpitched, softer in volume and more expressive. Differences in cultural context, mentality as well as perception of non-verbal signs influence the value of non-verbal signs.

Now let's have a closer look of how American and British people express their emotions non-verbally in TV shows in America and Britain. In course of writing this work, series of 2 American and 2 English talk shows were studied. *The Tonight Show Starring Jimmy Fallon* and *The Late Show with Stephen Colbert* were chosen as American talk shows and *The Graham Norton Show* and *The Loose Women* as British ones.

3.2. Non-verbal components of communication in expressing emotions

The analysis of non-verbal behavior was conducted based on British and American talk-shows.

First, we'll consider how emotions are expressed by non-verbal means based on "The Graham Norton Show" episode 12 of season 19. This episode aired on June 10, 2016. There were no specific criteria for choosing an episode, but an ordinary episode was taken.

It is worth noting the environment in this show. The characteristics of the environment in which the interaction takes place have a very serious impact on human communication. Lighting, color schemes, furniture, and architecture, as well as other features of the environment, affect not only what we say, but also how often we say it; sometimes we even specifically build a communication environment to get a certain reaction from the interlocutors.

The show takes place in a studio. The studio is divided into several parts: the auditorium is located opposite the stage, on the stage there is a small corner sofa of red color, a presenter's chair, a small TV, a stage for musical performances. The scenery in the main shooting area is painted orange, with dark pink ovals. The color is bright to attract the attention of the audience, and quite pleasant, creating an atmosphere for a relaxed conversation between guests and the host.

Let's analyze the behavior and emotions of the guests and the host at different stages of the show.

The emotion of SURPRISE is realised when Graham Norton runs out on a separate small, circular stage, loudly shouting greetings, accompanied by shouts of "Oh!", expressing admiration for the audience who came to the show. He spreads his arms wide and raises himself slightly on his toes, as if trying to embrace everyone in the audience.

The emotion of JOY is shown when Graham Norton wishes the audience a good evening, pointing in their direction first with his right hand, and then with his left hand and both hands in the center of the hall and the camera, thereby greeting

all the viewers, both in the hall and at the TV screens. This is how Graham Norton endears himself to the public (see Pic. 3.2.1).



Pic. 3.2.1 Non-verbal presentation of joy

Then, there is the opening speech of the presenter. It includes several topical jokes. This is how Graham Norton endears himself to the public. After that the host introduces the guests of the show, naming their merits, the most striking roles, and so on. First, he invites the famous actor, the hero of such famous films as Jurassic Park and the Grand Budapest Hotel, Jeff Goldblum. He appears from the wings, raising his index finger up and waving his hand, greeting everyone and running up the steps, making circular movements with his hands for a more spectacular appearance. Graham Norton most often greets his guests with a hug, and he does the same with Jeff Goldblum, hugging him and patting him on the shoulder (see Pic. 3.2.2).



Pic. 3.2.2 Non-verbal presentation of joy (hugging)

Such a tactical element as a pat on the shoulder is possible under the condition of close relations, equality of the social status of those communicating [8, p. 56].

JOY is also realized when Graham Norton invites Jeff Goldblum to sit down, pointing to the couch. Jeff Goldblum waves to the audience, then puts his hands to his forehead, as if looking into the distance, looks around the hall and raises his thumbs up in admiration of the emotions of the audience at his appearance. Jeff Goldblum has been acting in films since 1974, so he knows how to behave in public and with the audience. He feels confident and at ease when greeting. Most likely, these gestures have been worked out for a long time.

Next up, Graham Norton invites Liam Hemsworth on stage. He is a 28-year-old Australian actor best known for the films *The Hunger Games* and *The Expendables*. He comes out of the wings, waving his hand, and then translates this gesture to the sign of the raised index and middle fingers "sign of peace". The host shakes his hand and pats him on the shoulder, not hugging him, probably because they don't know Liam that well, and invites him to sit on the couch. Liam Hemsworth hugs Jeff Goldblum.

And finally, Graham Norton invites Dwayne Johnson, expressing the emotion of JOY by shouting his name loudly, stretching the last syllable and highlighting it even louder in his voice. This technique was used to draw special attention to the guest and to show his importance. Dwayne Johnson is a very popular American actor who has starred in a huge number of the highest-grossing and popular films. Dwayne Johnson was engaged in wrestling before his film career and was very popular from there and the nickname "the rock", because of his tall stature and athletic build. Dwayne Johnson calmly walks out of the wings with a big smile, greets the host with a handshake and a hug. Then he goes to the sofa and greets the guests. With Jeff Goldblum, he shakes hands, Jeff Goldblum stretches his hand far out, shakes and squeezes Dwayne Johnson's wrist with his other hand, a gesture called a "glove", usually used by political figures. The author of this gesture tries to emphasize that he is honest and can be trusted, but if you use

this gesture when meeting, you can produce the opposite effect. The recipient will treat you with suspicion and caution in this case. This "glove" gesture should only be applied to people you know well.

With Liam Hemsworth, Dwayne Johnson greets in the style of jiveshake (see Pic. 3.2.4), which appeared in hip-hop culture back in the early eighties, when two people extend their palms towards each other, and then close them, catching on the bases of the thumb. Then they pull themselves together, hug each other, and pat each other on the back. This gesture is used mainly in youth culture, it means a greater degree of respect and trust to a person, since a person lets another person into his intimate zone.



Pic. 3.2.4 Greeting in the style of jiveshake

During the show, Graham Norton focuses on the beauty and influence of the guests, and shows their photos from childhood and youth, thereby wanting to cause shame and embarrassment to the guests, as well as to cheer them and the audience. He manages it, the photos are really funny. In this case Graham Norton wanted to surprise them. Before Graham Norton shows a photo of someone, the embarrassment becomes noticeable, for example, Jeff Goldblum takes a closed pose, crossing his arms and legs. Jeff Goldblum smiles, but his eyes show that it is not sincere, the expression in his eyes is tense, and the smile is strained. But when Graham Norton shows photos edited by Internet users, in which Jeff Goldblum's face is substituted for the middle of different flowers, Jeff Goldblum sincerely smiles and laughs.

The emotion of ANGER appears in the show very rarely and in a humorous form. The show begins with an appearance by host and main guest Dwayne Johnson. Graham Norton says the show will feature music, movies, sports, and

Dwayne "the rock" Johnson. Dwayne asks a question and, before Graham Norton can answer, raises his voice very much, and answers himself, waving his hand in the "baton gesture". Thus, causing Graham Norton to extend his hand forward Dwayne, showing anger in a humorous manner (see Picture 3.2.3).



Pic. 3.2.3 Non-verbal presentation of anger

This gesture was made to highlight the awesomeness and strength of Dwayne Johnson, as he mainly plays tough, strong-willed action heroes. This moment was set by the directors of this show for fun and the mood of the audience for a fun time. After that, Graham Norton, in a cheerful manner, calls for the beginning of the show, showing that it was all a joke.

Compared to the guests, Jeff Goldblum seems more tense and nervous, expressing the emotion of DISGUST. This manifests itself in scratching and twitching of the chin (see Pic. 3.2.5), which means that he wants to speak out. He also often straightens his tie, jacket, and straightens his trousers. Similar gestures are seen in other guests to one degree or another, but in Jeff Goldblum they are more striking.



Pic. 3.2.5. Scratching and twitching of the chin

The emotion of DISGUST can be analysed on eye behavior of the communication participants during the show. Several people take part in the show, so it is quite difficult to control eye movements and glances. Dwayne Johnson

focuses on the speaker when talking to him during the conversation. When Dwayne Johnson tells something, he pays attention to everyone with his eyes: the host, the guests, the audience. It looks very confident (see Pic. 3.2.6).



Pic. 3.2.6. Dwayne Johnson's eye behavior

Jeff Goldblum and Liam Hemsworth can often read uncertainty in their eyes, they can not concentrate their gaze. Jeff Goldblum's gaze moves in different directions during a conversation, and it is noticeable that he is looking at a certain point, that is, the gaze is focused on something (see Pic. 3.2.7).



Pic. 3.2.7 Jeff Goldblum's gaze

Liam Hemsworth's gaze is as confident and calm as Dwayne Johnson's during the conversation, but when he tells something, it is noticeable that his gaze is not directed either at the interlocutor or at the audience (see Pic. 3.2.8).



Pic. 3.2.8 Liam Hemsworth's gaze

Liam Hemsworth is a pronounced visual, he actively gestures during a conversation with gestures that reinforce his words and in the absence of verbal reinforcement would be inappropriate. This confirms that he is a visual and this behavior of the eyes can be explained by the fact that he simply presents a picture of what he is telling.

The next guest of this episode is Nicola Adams, who went down in history as the first female boxer to win gold at the British, European, World, and Olympic Championships. Nicola Adams walks calmly out of the wings, but there is a certain tension-her shoulders are tilted forward, her arm is tightly pressed to her torso, a tight smile. Nicola Adams greets and introduces the others with a handshake and a cheek-to-cheek touch that mimics a kiss (see Pic. 3.2.9).



Pic. 3.2.9 Nicola Adams' greeting

Graham Norton was the first to do this, and so were the others. With this gesture, they emphasized that Nicola Adams was a girl and it was necessary to say hello to her differently than to men. The show is comedic, so it could be a prerequisite for a relaxed conversation.

However, sometimes this gesture can be unpleasant to the recipient when communicating, as it is an invasion of the intimate area of a person causing the emotion of DISGUST. But Nicola Adams took it very calmly.

Then she sat on the edge of the sofa, facing Graham Norton, and held a conversation with him, her eyes and body position said so. This behavior was reminiscent of interviews, which she was more used to because she mostly answered the question clearly. She also often looked at the audience, checking how

the audience evaluated her. Her gaze and posture were directed only at the speaker or the audience, and she was smiling all the time (see Pic. 3.2.10). The fingers are crossed or shuffled, and the hands are resting on the legs. Her slight nervousness was also evident in her lip-licking and stiff posture.



Pic. 3.2.10 Nicola Adams' gaze, posture and smiling

The last guest of this episode was Tom Odell, a 28-year-old British singer, musician and composer. Tom Odell performed one of his songs and joined the guests on the couch. Tom Odell greeted them all with the same handshake: hand extended far forward, leaning forward slightly to shake hands. The handshake is quick, Tom Odell's hand on top, which means that he controls the handshake even though he gave it first, which on the contrary means pliability and compliance. In communication, Tom Odell feels very calm. He immediately asked for the floor to make a joke about the growth. Raising the hand with the index finger extended upwards.

However, during further communication, he sat on the edge of the sofa, sometimes standing up, or leaning forward strongly, as if wanting to leave. Which suggests that he didn't feel very comfortable. Obviously because he had just met everyone and joined the conversation later than the others.

The show ended with the traditional stories of the audience from the red chair. Then Graham Norton said goodbye to the audience and once again named all the guests of this show, after which everyone applauded and thanked each other.

Analysys of non-verbal means of communication in American talk-shows was carried out on the material of American talk show The Tonight Show Starring Jimmy Fallon which starts with an introductory video clip. It shows views of New York City at night, which is the host of the program. A voiceover announces the

guests and participants of the show. They are also shown on the streets of the city. The camera then moves smoothly to the NBS logo, which can be seen on the wall of one of the buildings. From the context, the viewer understands that this building is the filming location of the show. Jimmy Fallon enters it. The camera moves into the studio. Jimmy Fallon is not immediately in the studio. At the announcement of his assistant, the host enters the hall from the wings to the musical accompaniment of the orchestra.

The program begins with a discussion of news about politics, sports, etc. The host's bold sarcastic reflections on world events are accompanied by off-screen laughter, comments from the co-host, and video selections. The presenter is standing in the middle of the studio. The camera then switches to the orchestra. The musicians are filmed in the middle. This completes the first semantic block of the transmission. Then the host sits down at the table. In the background of the set is a window with a view of New York City at night. This block has special categories, such as "first meme". Each category has its own video exhibition. The categories end with a musical performance by the orchestra. At the same time, the show's logo appears on the screen. The next block is interactive for guests. It is also filmed in the studio. The tasks for the stars are always different.

The guest's entrance is shown only within the hall. What happened behind the scenes is not broadcast. When a guest appears, the audience gives a standing ovation. As a rule, invited guests participate in the show. Therefore, the interview takes 2 blocks in the program. They are separated by a music break in the studio, as well as a commercial break on the TV channel. The last block of "The Tonight Show Starring Jimmy Fallon" is musical. The host invites popular artists to present their new hit to the audience, often it is the premiere of a track or the presentation of an album. At the end of the show, the host says goodbye to the audience both verbally and physically. He enters the auditorium and "high-fives" everyone he can reach.

Let's analyze the behavior and emotions of the guests and the host at different stages of the show.

The emotion of SURPRISE is realised in the first example which contains a gesture that belongs to Miley Cyrus, the host of the American talk show The Tonight Show Starring Jimmy Fallon. An example is selected from his interview with the American pop singer and film actress Miley Cyrus:

1) *Your KNEE, your kneecap, is an impersonator* (The Tonight Show Starring Jimmy Fallon: Miley Cyrus)

Gesture 1 coincides in time with the voiceover of the word *KNEE / KNEE*, on which the emphatic emphasis falls - the fingers of the right hand, palm forward, determine the rounded shape of the object. The gesture is comparable to the object of reference, explicitly represented verbally - *Your KNEE, your kneecap* (see Pic. 3.2.11).



Pic. 3.2.11 Non-verbal representation of SURPRISE (Miley Cyrus)

The actual kneecap of Miley Cyrus is both the object of reference and the subject of a humorous interview, since the photos of this kneecap strangely resemble photos of the faces of American celebrities. The development and interpretation of this gesture is based on the rational sphere of consciousness - ontological knowledge and ideas about such a part of the body as the kneecap. This gesture provides information about what the reference object looks like by depicting its attribute, such as a rounded shape. So, this gesture represents the verbal component of the emotion of SURPRISE through the image of the attribute associated with it.

The following few examples of iconic gestures are highlighted from an interview with Barack Obama. Having invited the president to the interview, the host Jimmy Fallon begins the conversation with a story about their first meeting,

which turned out to be a funny situation. Jimmy Fallon received an invitation to the barbecue and showed up in a suit and tie, wanting to make a good impression on the president and first lady, while all the other guests were dressed in shorts and T-shirts. As a result, the host was in an awkward position and, frankly, it was ridiculous and expressed the emotion of SURPRISE.

The next gesture contains the rational cult gestures of Barack Obama (see Pic. 3.2.12).

And I looked at you, and you had a short-sleeved shirt and khakis on. (The Tonight Show Starring Jimmy Fallon: Barack Obama)



Pic. 3.2.12 Rational cult gestures of Barack Obama

The words of the presenter of a short-sleeved shirt are accompanied by a gesture illustration: with his right hand on his left hand, he shows the length of the short sleeve of the shirt (an iconic gesture). When the host remembers the khakis that the president was wearing that day, he performs this gesture: the gaze is directed down, the bent fingers of both hands - down, and then from the bottom up. This gesture resembles an image of the process of putting on pants (see Pic. 3.2.13).



Pic. 3.2.13 Image of the process of putting on pants

The iconic gesture 4 is explicitly represented in the verbal component of a short-sleeved shirt through the image of its attribute, such as the length of the sleeve (see Pic. 3.2.14), and the iconic gesture 5 refers to the explicitly expressed referent khakis through the image of the associated action (see Pic. 3.2.15).



Pic. 3.2.14 Representing the length of the sleeve



Pic. 3.2.15 Reference to khakis

The emotion of JOY was recognized during an interview with Barack Obama, when Jimmy Fallon tells how he prepared and imagined a meeting with Michelle Obama. The statement is accompanied by an illustrative gesture when the host depicts a handshake when meeting the president's wife. The VHV represents a reference event (acquaintance, greeting) through the image of the actions associated with it (handshake) (see Pic. 3.2.16). The emotion of JOY is realized in the following example:

She goes, "Oh, honey, oh, my gosh, you're so sweaty" (The Tonight Show Starring Jimmy Fallon: Barack Obama)



Pic. 3.2.16 Representation of greeting gesture

The emotion of ANGER is realized when the host points to himself, and then with both hands performs a sharp gesture in the direction of himself, thus adding an illustration of an explicitly presented subject-object action (they escorted me out) (see Picture 3.2.17) and expressing ANGER towards himself:

They took the picture and they escorted me out! (The Tonight Show Starring Jimmy Fallon: B. Obama)



Picture 3.2.17 Jimmy Fallon expresses anger

The emotion of DISGUST is realized when the host replays the event of the meeting with Michelle Obama at the barbecue. The verbal expression is accompanied by the reproduction of her point of view / facial expressions and the performance of an iconic gesture - the presenter performs a gesture in space by touching the tie of the mentally present the opposite person. The reference event is depicted through the probable location of the object (tie) in space and the reproduction of the associated action-adjusting the tightening of the tie knot (see Pic. 3.2.12).



Pic. 3.2.12. Non-verbal expressing of disgust

The emotion of DISGUST is represented in the facial expression, belonging to Miley Cyrus. We can see that her eyebrows are lowered, upper lip is raised in an inverted "U" and lower lip is raised and slightly protruded. Furthermore, we can

observe a wrinkling on the side and bridge of Miley's nose, which is the most easily recognizable and obvious sign of disgust. (see Pic. 3.2.13).



Pic. 3.2.13 Facial expression of disgust

I think that was actually the PEAK of awkwardness! (The Tonight Show Starring Jimmy Fallon: Barack Obama)

The example above belongs to Barack Obama and is performed synchronously with the utterance of the word *peak*. The gesture is an illustration of the verbal component of the peak utterance - the right hand is raised up in a vertical position, palm down; the bent fingers form a 90-degree angle (see Pic. 3.2.14).



Pic. 3.2.14 The bent fingers form a 90-degree angle

The gesture represents the characteristic of the corresponding physical object - the highest point / vertex. However, this characteristic describes not a physical, but an abstract object, designated by the category awkwardness, which embodies the concept of inconvenience. We are talking about the inconvenience caused by the senseless appearance of J. Fallon at a barbecue with the president. In this case

Obama's gestures demonstrate the emotion of DISGUST, because of unpredictable situation described earlier.

I think you actually said ALL of them (The Tonight Show Starring Jimmy Fallon: Barack Obama)

Gestures that represent the emotion of DISGUST belong to President Obama and illustrate the verbal component of ALL of them, the reference of which is the words of greeting by J. Fallon, said by M. Fallon. Obama took a lot of congratulatory words and hesitated which ones wouldn't be appropriate to express the emotion of DISGUST (see Pic. 3.2.15).



Pic. 3.2.15 Hesitation



Pic. 3.2.16 Open palms

The open palms in Picture 3.2.16 opposite each other seem to hold the object; then the speaker places the palms at a greater distance from each other, which expands the boundaries of the object and thus illustrates that J. Fallon voiced all possible variants of the greeting.

To sum up, the British and the Americans tend to express their emotions non-verbally by showing open palms, bent fingers, facial expressions of disgust and hesitation and greeting other people.

3.3. Specific traits of expressing emotions by non-verbal components of communication

Appearance. The features of the appearance of the leading entertainment programs of the two countries are similar. TV presenters of this genre in both the United States and the United Kingdom have mostly ordinary, ordinary appearance. This helps them get closer to the audience. The main element of successful talk shows is an easy conversation between the hosts, guests and viewers. A presenter with an ordinary appearance easily crushes the distance between himself, the audience and guests, which gives the audience and guests self-confidence, promotes free and convenient communication.

It should be noted that the TV presenters of the talk show look ordinary, but they all stand out for their bright and unique personality. The specifics of program management and speech are different for all of them. Jimmy Fallon is characterized by creative self-expression, a short and clear style of speech, he has fewer empty words. He often unexpectedly asks questions to guests, using as few words as possible. The questions are acute, but he always treats the guests with respect. Kaye Adams and Nadia Sawalha's style is very kind and gentle, they always listen carefully to guests and often inspire others with their story. Stephen Colbert is characterized by his own humor, and makes the show accessible to ordinary people. Graham Norton is popular with his humour and naughty straightforward questions that give him a certain charm.

Clothes. The clothing styles of the TV talk show hosts of the two countries are also similar. Basically, the clothing style of female TV presenters is bright, fashionable and free. And the style of clothing of male TV presenters is a little similar to the style of clothing of TV news presenters: suit, shirt, and tie. The colors of the costume of American TV presenters are dark gray, dark blue and black. Usually their tie is colored and bright (see Pic. 3.3.1).



Pic. 3.3.1. Clothing style of American TV presenters

British TV presenters prefer to wear a bright tie. And their suits are colored: white, red, pink, light blue, brown, etc. Sometimes instead of a suit, they wear a jacket or vest. Compared to American male TV presenters, the clothing style of our Britain's TV presenters is more relaxed (see Pic. 3.3.2).



Pic. 3.3.2. Clothing style of British male TV presenter

The clothing styles of the female presenters in the UK often change to match the topic of the talk show. Analyzing Kaye Adams and Nadia Sawalha talk-show (Loose Women), we noticed that they often changes the style of clothing in their program. When they did interviews with the stars, they wear a long skirt with unique accessories. And when discussing serious topics, such as homosexuality, clothing, refined with elegant makeup (see Pic. 3.3.3).



Pic. 3.3.3. Clothing style of British female TV presenters

On the one hand, the fashionable clothes of female TV presenters (Kaye Adams and Nadia Sawalha) help them attract the attention of viewers to themselves. On the other hand, unlike the clothing styles of TV news presenters, the clothing of female TV presenters is looser, which helps TV presenters to reduce the distance between themselves and the audience. This style of clothing corresponds to the features of the talk show. After all, usually in talk shows there are light conversations, and topics that are very close to everyday life and ordinary people.

And male TV presenters (Stephen Colbert, Jimmy Fallon, Graham Norton) usually dress formally. One of the reasons for this phenomenon is that the formal style of clothing is clearly different from the humorous and relaxed atmosphere of the program which to a certain extent enhances the comic effect.

Facial expressions and body movements. In a talk show, the program needs three elements to create a humorous effect: the host's expression and facial expressions, his body movements, and his creative language expression. Many American talk show hosts used to be stand-up comedy artists. For example, Jay Leno is the former host of "The Tonight Show by Jimmy Fallon"; Ellen Lee Degeneres is the host of "Loose Women"; and David Michael Letterman is the host of "Late Show with Stephen Colbert".

Stand-up is a solo humorous performance, the artists of which show the audience a story or a picture, they make you laugh only with the help of their body movements, facial expressions and language expressions. Many American talk show hosts have worked as stand-up comedy artists. So the famous American talk shows often have pompous body language and refined expressions. Jimmy Falon's sign is a "grimace" smile (see Pic. 3.3.4).



Pic. 3.3.4. Jimmy Falon's "grimace" smile

Characteristic movements of Stephen Colbert are hug breasts with both hands and point at the guest or audience with his index finger (see Pic. 3.3.5).



Pic. 3.3.5. Characteristic movements of Stephen Colbert

Now, in British talk shows, the pompous gestures and expressions of TV presenters can be seen often. Typical TV presenters who have rich body language and expressions are Kaye Adams and Nadia Sawalha (see Pic. 3.3.6).



Pic. 3.3.6. Kaye Adams and Nadia Sawalha's. body language

Therefore, they not only know how to make the audience laugh with their funny gestures and expressions, but also know how to show other people.

The features of the appearance of the leading entertainment programs of these two countries are similar. The TV presenters of the talk shows look ordinary but they all stand out for their bright and unique personality. Compared to American male TV presenters, the clothing style of our Britain's TV presenters is more relaxed. The famous American talk shows as well as British ones often have pompous body language and refined expressions.

CONCLUSION

Information can be conveyed non-verbally through gestures and facial expressions (kinesics), eye contact (oculesics), touching (haptics), maintaining appropriate distance (proxemics) and paralanguage (non-verbal cues of the voice).

Based on the studied American and British talk-shows, we identified similarities and differences between the TV presenters' non-verbal expression of emotions, namely emotions of *surprise*, *joy*, *anger* and *disgust*.

The British are less emotional than the Americans in terms of non-verbal communication. They tend to keep emotions hidden from the public view so as not to make anyone uncomfortable. Moreover, British culture shuns physical contact.

The language of gestures in Britain is not frequently used and only the most basic gestures are used. The Britons opt mainly for formal clothing, extremely informal clothing is not considered appropriate even during leisure activities. The British speak in a low tone without raising the voice.

Many Americans smile freely in public places. They like to hug and to show their emotions. American people dress very casually and in a relaxed manner. There are differences between masculine and feminine voices in the USA. Masculine voice is expected to be low-pitched and load with moderate to low intonation. Feminine voice is expected to be higher pitched, softer in volume and more expressive.

Differences in cultural context, mentality as well as perception of non-verbal signs influence the value of non-verbal signs.

SUMMARY

Since the middle of the twentieth century, information has been gathered on the role of verbal and non-verbal components in the communicative process, and their significance for the organization and interpretation of human communicative activity has been confirmed.

We analysed works on discourse and communication by Ya. Savolainen, G.G. Pocheptsov, I. Pecheransky, H. Vaskul, A.A. Kulikova, O.S. Kubryakova, V.G. Borobotko, N.D. Arutyunova; discursive analysis by L. Suciu, H. Manzoor, S. Saeed, O. Aleksandrova; non-verbal and verbal components of communication by L.R. Bezuglaya, S.L. Goloshchuk, I.N. Gorelov, M.L. Knapp, V.A. Labunskaya, L.V. Soloshchuk.

The material of our research was 20 episodes of British and American talk-shows from 2020 to 2021 with an average duration of 30 minutes. 600 minutes of British and American talk shows were studied in total.

Discourse is a set of verbal forms of practice of organization and design of the content of communication of representatives of a certain linguistic and cultural society. Communication can be verbal and non-verbal. Verbal communication occurs with the use of words and non-verbal - without it. There are such types of verbal communication: speaking, writing, listening, reading. The communicative process consists of verbal and non-verbal components. To the verbal components refer speech action, language, speech act and linguistic structure. The non-verbal components are kinesic, prosodic, takesic, situational and proxemic. In order to establish effective communication, both verbal and non-verbal components of the communicative process have to be involved.

The analysis of the practical material allowed us to draw a number of conclusions. The repertoire of linguistic means used to create the emotional coloring of speech is quite diverse and includes units of almost all language levels. 2 positive and 2 negative emotions were chosen for the analysis, namely *surprise*, *joy*, *anger* and *disgust*. The analysis of verbal means of representation of these emotions has shown that nouns, verbs, adjectives, adverbs, idioms, exclamations

and conjunctions are mainly used. Among the features of the representation of the category of emotivity in the genre of English-language talk shows, we can note the predominance of lexemes describing the non-verbal manifestation of emotions, as well as slang expressions, vocatives and invective vocabulary. In addition, during the analysis of the speech of the participants of the talk show, it was found that emotions can be expressed by the speaker situationally, directly at the moment of reaction to the interlocutor's remarks.

The analysis showed that the non-verbal behavior of Englishmen and Americans is expressed in different ways, such as gestures and facial expressions (kinesics), eye contact (oculesics), touching (haptics), maintaining appropriate distance (proxemics), paralanguage (non-verbal cues of the voice), as well as object communication.

The results of the study can be used for the further analysis of verbal and non-verbal expression of different emotions and comparative analysis of the expression of different emotions in English-speaking countries. Moreover, the results of the study can be used in theoretical and practical English language courses for undergraduate and graduate students.

РЕЗЮМЕ

У ХХІ столітті для лінгвістики характерний пошук складних та інтегрованих методів і прийомів у вивченні мови та її функціонуванні у спілкуванні, що є невід'ємним, надзвичайно складним і багатовимірним явищем у житті суспільства. Мовознавство перетворилося з науки про мову в семіотичну систему теорії людського спілкування та мислення, де в центрі якої знаходиться людина зі своїм менталітетом, навичками взаємодії зі світом та іншими людьми.

Зараз немає сумнівів, що спілкування слід трактувати як єдність вербальної та невербальної складової, оскільки мова пов'язана з семантикою жестів, міміки, поглядів, поз та інтонації. Вивчення взаємодії вербальних та невербальних засобів спілкування сприяє всебічному розкриттю прагматичної природи мовлення.

Актуальність дослідження невербальних компонентів спілкування у зв'язку з вербальними компонентами зумовлена загальною спрямованістю сучасних лінгвістичних досліджень на вивчення функціонування мовних одиниць у їх взаємодії з різними кодовими системами з метою адекватної та ефективною передачі інформації; сприймання, оцінки та розуміння партнерів по спілкуванню. З урахуванням характеру знаково-рухового та голосового супроводу мовлення актуальним стає вивчення форм та функцій невербальних комунікативних компонентів та закономірностей їх взаємодії з вербальними компонентами в сучасному комунікативному просторі.

Дискурс та спілкування стали предметом дослідження таких вчених, як Я. Саволайнен, Г.Г. Почепцов, І. Печеранський, Х. Васкул, А.А. Кулікова, О.С. Кубрякова, В.Г. Бороботько, Н.Д.Арутюнова. Дискурсивний аналіз вивчався вченими Л. Суцю, Х. Манзур, С. Саїд, О. Александрова. Невербальні та вербальні компоненти спілкування досліджувалися такими вченими, як Л.Р. Безугла, С.Л. Голощук, І.Н. Горелов, М.Л. Кнапп, В.А. Лабунська, Л.В. Солощук. Незважаючи на велику кількість досліджень

невербальної та вербальної складових спілкування, на сьогоднішній день її емоційна складова недостатньо вивчена.

Об'єктом дослідження є вербальні та невербальні комунікативні компоненти в англомовному дискурсі.

Предметом дослідження є комплекс дискурсивних зразків взаємодії між вербальними та невербальними компонентами англомовного спілкування, а також особливості вираження емоцій за допомогою вербальних та невербальних компонентів спілкування в тексті американських та британських ток-шоу.

Метою даної роботи є з'ясування природи вербальних та невербальних компонентів спілкування, їх взаємодії та взаємозв'язку між вербальними та невербальними компонентами у вираженні емоцій у сучасному англомовному дискурсі.

Для досягнення цієї мети встановлюються наступні завдання дослідження:

- дати огляд поняття «дискурс» у сучасній лінгвістиці;
- охарактеризувати спілкування як соціальну поведінку;
- дослідити класифікацію вербальних та невербальних комунікативних компонентів;
- визначити бар'єри для ефективного спілкування
- проаналізувати роль емоцій у спілкуванні у Великобританії та США;
- визначити способи вираження емоцій за допомогою вербальних компонентів спілкування у Великобританії та США;
- дослідити функціональне значення емоцій у невербальній комунікації у Великобританії та США;
- проаналізувати специфічні риси вираження емоцій невербальними компонентами спілкування.

Матеріалом дослідження є 20 серій британських та американських ток-шоу з 2020 по 2021 рік із середньою тривалістю 30 хвилин. Було досліджено 600 хвилин британських та американських ток-шоу відповідно.

Комплексний підхід до вивчення взаємодії вербальної та невербальної складових комунікації призвів до використання як суто лінгвістичних, так і загальних семіотичних методів аналізу, серед яких основними є такі:

- системно-функціональний аналіз невербальних компонентів у взаємодії з вербальними, включаючи аналогію, абстракцію, класифікацію та метод лінгвістичного опису;
- дискурсний аналіз, який є не лише теорією мовної комунікації, а й інструментом пізнання, можливості якого виходять за межі лінгвістичних меж;
- контекстний аналіз, спрямований на з'ясування значення компонентів у певному контексті;
- методи аналізу та синтезу: індукція, що дозволяє формулювати висновки на основі аналізу конкретного матеріалу, тоді як теоретичні положення обґрунтовані та проілюстровані мовними даними, та дедукція, завдяки якій певні положення щодо функціонування комунікаційних компонентів є логічно виведені із загальних положень семіотики щодо властивостей знакових систем;
- метод лексико-семантичного аналізу мовних одиниць, що дає можливість вивчати особливості вербальних та невербальних компонентних номінацій.

Наукова новизна роботи полягає в тому, що вона є внеском у теорію спілкування, враховуючи вивчення вербальних та невербальних компонентів, проведене в контексті вираження емоцій на матеріалі британських та американських ток-шоу.

Дипломна робота складається із вступу, трьох розділів, висновків до кожного розділу, загального висновку, резюме, списку джерел літератури та допоміжних матеріалів.

З середини ХХ століття збирається інформація про роль вербальних та невербальних компонентів у комунікативному процесі, підтверджується їх значення для організації та інтерпретації комунікативної діяльності людини.

Ми проаналізували роботи про дискурс та спілкування Я. Саволайнена, Г.Г. Почепцова, І. Печеранського, Х. Васкула, А.А. Кулікова, О.С. Кубрякової, В.Г. Бороботько, Н.Д.Арутюнової; про дискурсивний аналіз Л. Суця, Х. Манзури, С. Саїда, О. Александрової; про невербальні та вербальні компоненти спілкування Л.Р. Безуглої, С.Л. Голощука, І.Н. Горелова, М.Л. Кнаппа, В.А. Лабунської, Л.В. Солощука.

Дискурс - це сукупність словесних форм практики організації та оформлення змісту спілкування представників певного мовно-культурного суспільства. Спілкування може бути вербальним та невербальним. Вербальне спілкування відбувається із вживанням слів, а невербальне - без нього. Існують такі типи словесного спілкування: розмова, письмо, слухання, читання. Комунікативний процес складається з вербальної та невербальної складових. До словесних компонентів комунікації відносять мовленнєву дію, мову, мовленнєвий акт та мовну структуру. Невербальні компоненти - це кінезичний, просодичний, ситуативний та проксемічний компоненти. Для налагодження ефективного спілкування необхідно залучати як вербальні, так і невербальні компоненти комунікативного процесу.

Аналіз практичного матеріалу дозволив зробити ряд висновків. Репертуар мовних засобів, що використовуються для створення емоційного забарвлення мовлення, досить різноманітний і включає одиниці майже всіх мовних рівнів. Для аналізу було обрано 2 позитивні та 2 негативні емоції, а саме здивування, радість, гнів та огиду. Аналіз словесних засобів вираження цих емоцій показав, що здебільшого використовуються іменники, дієслова, прикметники, прислівники, ідіоми, вигуки та сполучники. Серед особливостей представлення категорії емоційності в жанрі англomовних ток-шоу можна відзначити переважання лексем, що описують невербальний прояв емоцій, а також сленгових виразів, вокативів та інвективної лексики. Крім того, під час аналізу виступу учасників ток-шоу було встановлено, що емоції можуть бути виражені оратором ситуативно, безпосередньо в момент реакції на зауваження співрозмовника.

Аналіз емоцій показав, що невербальна поведінка англійців та американців виражається по-різному, наприклад, жестами та мімікою (кінесика), зоровим контактом (окулесика), торканням (гаптика), підтриманням відповідної дистанції (проксемика) та парамовою (безслівні репліки голосу).

Результати дослідження можуть бути використані для подальшого аналізу вербального та невербального вираження різних емоцій та порівняльного аналізу вираження різних емоцій в англійськомовних країнах. Більше того, результати дослідження можуть бути використані на теоретичних та практичних курсах англійської мови для студентів бакалаврату та магістратури.

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SUPPORTING MATERIALS

1. The Tonight Show” starring Jimmy Fallon <https://www.nbc.com/the-tonight-show>
2. The Late Show with Stephen Colbert <https://www.cbs.com/shows/the-late-show-with-stephen-colbert/>
3. The Graham Norton Show <https://www.bbc.co.uk/programmes/b006xnzc>
4. Loose Women <https://www.itv.com/loosewomen>
5. The Graham Norton Show: Hugh Grant has hilariously strong opinions in fish! <https://youtu.be/AspFEKK-V8k>
6. The Graham Norton Show: Julie Walters gets fed up with Graham <https://youtu.be/dt83FCSsHqQ>
7. The Graham Norton Show with Chris Pratt, Bryce Dallas Howard, Jeff Goldblum and Thandie Newton <https://www.youtube.com/watch?v=QLPTHQ9dN2s&t=127s>
8. The Graham Norton Show with Taylor Swift, Sophie Turner, Michael Fassbender, Jessica Chastain <https://www.youtube.com/watch?v=PqJauhoi2YQ>
9. The Loose Women: Jane’s Scandalous DNA Discovery Delights The Loose Women <https://www.youtube.com/watch?v=zEsJOVsPJZI>
10. The Tonight Show Starring Jimmy Fallon: Can You Feel It? With Chrissy Teigen <https://www.youtube.com/watch?v=xuUW6xLbBbk&t=373s>
11. The Tonight Show Starring Jimmy Fallon: Ellen Degeneres <https://www.youtube.com/watch?v=DkxeSCDPXKg>
12. The Tonight Show Starring Jimmy Fallon: Emma Watson Once Mistook Jimmy Fallon <https://www.youtube.com/watch?v=xgs5gOCpsAE>
13. The Tonight Show Starring Jimmy Fallon: Gal Gadot Tries Taco Bell and More American Food for the First Time <https://www.youtube.com/watch?v=4rsY-YZavlM&t=392s>
14. The Late Show with Stephen Colbert: Late Show First Drafts: Happy Easter 2021 <https://www.youtube.com/watch?v=N2Ie11nd4qY>

15. The Tonight Show Starring Jimmy Fallon: Macaulay Culkin Netflix and Chills with Home Alone for Girlfriend
<https://www.youtube.com/watch?v=wCvBveM9BVM>
16. The Tonight Show Starring Jimmy Fallon: Miley Cyrus Vs. Jimmy Fallon "Late Night with Jimmy Fallon - Ew!"
<https://www.facebook.com/watch/?v=300632907795515>
17. The Tonight Show Starring Jimmy Fallon: Zack Efron
18. The Tonight Show Starring Jimmy Fallon with Lena Dunham
19. The Tonight Show Starring Jimmy Fallon with Anthony Mackie
<https://www.youtube.com/watch?v=RgwxECG6a50>
20. The Tonight Show Starring Jimmy Fallon with Nicole Kidman
<https://www.youtube.com/watch?v=qtsNbxgPngA>