

Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication

Bachelor's paper
EMOTIONS EXPRESSION IN COOKING SHOWS
(based on Modern English)

Anastasiia Ilchenko

4th year student of the Education Program

‘English Studies and Translation
and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervised by:

Olena Kaptiurova

Reviewed by:

Допущено до захисту»
Протокол засідання кафедри англійської філології
та міжкультурної комунікації
Протокол № 10 від 29.05.2023
Зав. кафедри _____ д. філол. н., проф. Алла БСЛОВА

KYIV – 2023

CONTENTS

| | |
|--|-----------|
| INTRODUCTION..... | 3 |
| I. THE SIGNIFICANCE OF EMOTIONS IN LANGUAGE | 6 |
| 1.1 Cooking TV show in a segment of entertaining broadcasting | 6 |
| 1.2 The concept of ‘emotion’ as a subject of studies | 10 |
| 1.3 Ways of expressing emotions..... | 13 |
| 1.4 Emotiveness at different layers of English vocabulary..... | 18 |
| Conclusion to Chapter 1 | 21 |
| | |
| II. LINGUISTIC FEATURES OF COOKING TV SHOWS IN MODERN ENGLISH | 23 |
| 2.1 Linguistic means of expressing emotions | 23 |
| 2.2 Means of non-verbal communication | 31 |
| 2.3 Pragmatic markers in gastronomic discourse..... | 35 |
| Conclusion to Chapter 2 | 38 |
| CONCLUSION..... | 40 |
| ABSTRACT..... | 43 |
| REFERENCES..... | 46 |
| ILLUSTRATIVE MATERIAL..... | 50 |
| APPENDICES..... | 54 |
| APPENDIX 1..... | 54 |
| APPENDIX 2..... | 56 |
| APPENDIX 3..... | 57 |

INTRODUCTION

Language has always been informative, but in the process of communication, we not only name objects, but also evaluate them, express our own emotions, and try to influence the interlocutor. Emotions are one of the forms of reflecting the world, which determines mental experiences, feelings or excitement. Emotions and the means of their expression have been undergone to the most thorough examination and this topic in the focus of attention of many scientists. It is studied in psycholinguistic, linguocognitive, linguoculturological, pragmatic and other aspects. Moreover, a new scientific interdisciplinary direction, called the linguistics of emotions, is forming. There is an inseparable connection between emotions and language, because emotions are inseparable from language, they can and should be studied with the help of language, and language is both an object and a tool for studying emotions.

Cooking shows have gained immense popularity and become a prominent genre in the world of television in recent years. These shows not only demonstrate culinary skills and mouth-watering recipes but also captivate audiences with the wide range of emotions expressed by the chefs and contestants. The ability to effectively convey and express emotions is a crucial aspect of any cooking show, as it creates a deeper connection with the viewers and improves their overall experience.

This type of research is particularly **relevant** as emotions play a crucial role in creating a connection between the chefs and the viewers. By studying the techniques used to convey emotions, we can better understand how it impacts audience perception and enjoyment.

The **object** of the paper is emotions expression in cooking shows.

The **subject** of the study is verbal and non-verbal means of expressing emotions used by chefs, participants and judges in English speaking cooking shows, which are sampled from cooking TV shows and cooking YouTube channels.

The **material** of the research comprises 135 pages of transcripts of cooking show. (MasterChef US Season 9; The Great British Bake Off Season 9 and videos from Jamie Oliver YouTube channel).

The **aim** of the work is to analyse the linguistic peculiarities of expressing emotions in gastronomic discourse, as well as non-verbal and paraverbal signs in terms of emotionality. The aim of the report has predetermined the following **objectives** of the investigation:

- to outline the components of gastronomic discourse and outline the main features of cooking show;
- to study the concept emotion, determine the differences between emotivity and emotionality, considering the existing classifications, and highlight verbal and non-verbal ways of expressing emotions;
- to analyse linguistic peculiarities of expressing emotions and explore the role of emotions in creating a connection between the chefs and the viewers, enhancing audience engagement and enjoyment;
- to analyse the impact of non-verbal means, facial expressions, gestures, and vocal tone on conveying emotions in cooking shows.

General and special **methods** of linguistics are applied in the work for the complete inventory and systematization of the analysed material:

- a method of sampling;
- a descriptive method;
- semantic-component analysis;
- method of observation;
- pragmatic analysis.

While emotions expression has been studied in various domains, the specific context of cooking shows has received relatively less attention. This work brings **novelty** by narrowing down the focus to this particular genre of television programming, allowing for a detailed exploration of the unique ways in which emotions are expressed in culinary settings. The work goes beyond examining verbal

expressions of emotions and delves into the non-verbal aspects as well. The study of emotional vocabulary is appealing because it allows one to learn about the true essence of human feelings not only through the speaker's direct description of one's emotions, but also through gestures, body language, lexis, phonetics, and so on.

The **theoretical significance** of the study lies in the enrichment of the theoretical framework of emotion research in gastronomic discourse.

The **practical significance** of the work is that its observations and conclusions can be used for studying the impact of emotions expression in cooking shows on audience reception and engagement

The bachelor's thesis consists of an introduction, two sections, conclusions, abstract and references. The work is illustrated with appendices.

The introduction substantiates the relevance, defines the aim, object, subject, describes the theoretical and practical significance of the scientific research and provides information about the structure.

The first Chapter "The significance of emotions in language" describes the features and evolution of cooking programs; gives theoretical classifications of types of emotions; gives the difference between emotivity and emotionality; highlights ways of expressing emotions.

The second chapter "Linguistic features of cooking TV shows in modern English" studies and analyses the specific features of verbal and non-verbal emotions expression in cooking shows.

The general conclusion summarizes the results of the research. The appendix provides the results of the study.

I. THE SIGNIFICANCE OF EMOTIONS IN LANGUAGE

1.1. Cooking TV show in a segment of entertaining broadcasting

Gastronomic discourse is related to the sphere of food production and consumption, which is one of the key conditions of human life. Cooking is a part of everyday life, the usual practice of life, that has been formed through the years under the influence of the social and cultural context. Despite the fact that the gastronomic discourse has only recently been studied, food-related issues have existed for a very long time. In the 19th century, interest in the field of nutrition as a cultural and linguistic phenomenon in ethnography and linguistic sciences arose. Gastronomic discourse is a type of communication that occurs in the process of acquiring, preparing and consuming food. In addition, an important part of the gastronomic discourse is an assessment of the quality of the dish and its presentation.

Cooking shows are a new television format in which the popularity of gastronomic discourse is realized. The characteristic features of cooking show often include [8]:

- social communication (ex. involving famous people);
- elements of culinary education, including familiarization with the gastronomic culture of different countries;
- history of recipes;
- competition.

Cooking shows on television belong to the entertainment-informational type of broadcasting, since, in addition to useful information about cooking, the idea of such projects is based on the phenomenon of entertainment in order to attract an audience. The screensaver, the soundtrack, the studio design, the role of the presenter or participants, the time of the release of the programme, and timing are factors that are taken into account when creating cooking shows to make the programmes catchy and emotionally filled. In general, such programmes are aimed at family viewing,

although it cannot be said that they are all similar to each other, because in addition to the central topic - cooking, the same attention is drawn to the relationships between the participants, their emotional experiences, and personal feelings.

The "effect of cheering," which is crucial for the combination of such screen genres as talk shows, talent shows, and reality shows, is another inherent characteristic of culinary programmes. Each viewer chooses what is more interesting for them. For those who just need recipes, the traditional option is more acceptable, when the presenter or star gives some recipes. And talent shows can be watched by people who are not going to use recipes for cooking, they just want to watch the exciting competition and support their favorite participant [8].

Research and analysis of cooking television shows should begin with the definition of a cooking show. In general, researchers distinguish such general features of TV shows as massiveness, spectacularity, use of entertainment and game elements and principles, realism, etc.

K.Hrubyh investigates the issue of television presentation of cuisine. The scientist uses the term "cooking shows" to refer to all cooking programmes and gives the following definition: "cooking shows are a separate type of television production with its specific social and communication technologies, the complex application of which affects the success of culinary show projects" [9]. The researcher examines the characteristic features of cooking shows through the prism of social and communication technologies used in such programmes.

American researcher K.Matvik also attributes cooking shows to the segment of entertainment programmes. According to her research, cooking shows are a format of an entertainment programme that gives instructions on cooking, but at the same time, such shows are an expression, presentation and representation of gastronomic cultures [37].

According to the history of the evolution of cooking programme genres, K.Collins distinguishes three stages of the development of gastronomic projects on American television:

- early (1946–1962)
- middle (1963–1992)
- modern (1993–present).

K. Collins believes that in the early and middle stages, cooking shows were recipe instructions, and in the modern period of development, such shows go beyond this concept. An interesting fact is that at the beginning, only women were the hosts of cooking programmes, and later male chefs appeared [32].

Western researchers believe that the history of cooking programmes and shows began even before the appearance of television because the first programmes on gastronomic topics appeared on the radio. Researcher T. Oren studies the evolution of culinary television in the United States and the genres of gastronomic programmes. In her opinion, initially cooking programmes were simple instructions for cooking in an ordinary kitchen with a presenter who explained the process of cooking a dish and addressed the viewer directly.

In the early 2000s, culinary show competitions between chefs appeared. In such projects, the logical structure completely changes: from now on, the main question of the show is not "what is he cooking?", but "who will win the competition?". In cooking shows, the technology of competition between chefs is used, and the emphasis is on conflicts between participants and judges. [38]

In addition to the entertainment and recreational function, the cooking show should be built according to the canons of the educational programme. For this, image elements of a verbal and non-verbal nature are used, as well as an emphasis on content and personality. Yu.Bidzilya notes, "the talk show has an improvisational character, but it is built according to a carefully prepared script" [2]. For his part, Y.Finkler notes: "The basis of the show is not the preparation of recipes, but the psychological relationships of those who prepare something there. A drive for human feelings and emotions, which often find themselves on the sidelines of humane relationships, is fundamentally a good idea for television promotions with their own stable audience..." [23].

An important factor in such programmes is the image of the host. The showrunners will choose exactly what will be the main trait of the host of the cooking show, for example, imaginative and good speech (“*Jamie's Quick & Easy Food*” *Jamie Oliver*); transmission of a warm home atmosphere (“*Saturday Kitchen Live*” *Matt Tebbutt*); friendly conversation, the background of culinary stories of the guest (“*Nadiya's British Food Adventure*” *Nadiya Hussain*); celebrity endorsement to promote the programme's overall image etc.

The most complete classification of cooking shows is presented by K.Hruby, who distinguishes three main types of cooking TV shows:

- social and communication technologies for structuring the content of cooking shows (master classes from professionals and well-known media personalities)
- entertaining social and communication technologies for structuring the content of culinary shows (competition or game shows, culinary journeys (viewers get to know the culinary traditions of countries and regions), talk shows (during the preparation and subsequent tasting of dishes, the presenter talks to the guest), shows for the target audience (bachelors, women, etc.)
- synthetic (mixed) socio-communication technologies for structuring the content of culinary shows (programmes that combine different formats and social gastronomic projects, the main goal of which is to change the attitude of society to the issue of nutrition, the possibility of even revolutionary transformations in the field of food)

[9].

C. Ketchum singles out the following types of cooking programmes: traditional home-style cooking instructions, individual cooking programmes about recipes, programmes that combine travel journalism and gastronomic topics, and "avant-garde programmes" (all other new types of culinary television programmes) [36].

According to cooking programmes classifications, we have compiled a table of the most popular British shows in the following categories: cooking competition

show, master class from a professional, cooking talk shows, and cooking travel shows (Appendix A).

1.2 The concept of ‘emotion’ as a subject of studies

Emotions play a crucial role in life and human activity, it is a certain subjective mental state, which reflects a person's attitude to the world, people, the process and the result of his activity in the form of pleasant or unpleasant sensations. The Merriam-Webster [65] dictionary gives such definition of the term **emotion**: “Emotion - a conscious mental reaction (such as anger or fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioural changes in the body”, as well The Encyclopedia Britannica [69]: “It is a complex experience of consciousness, bodily sensation, and behaviour that reflects the personal significance of a thing, an event, or a state of affairs.”

Features of the expression of emotions in language were the subject of research by foreign and domestic linguists and psychologists, among them are Gnezdilova Ya.V [6], Wierzbicka A. [40], Bamberg M. [29], Bohovyk O. A. [4] and Chabanenko V. [25].

According to W. Shibles’ definition, emotion is a component of language that manifests itself through intonation, as well as in behavioural traits, gestures, attitude toward others, and facial expression. Herewith, the findings of studies on emotional speech in theoretical and applied linguistics confirm that linguistic means have a leading role in the transmission of emotional-modal meanings by individuals. Thus, the emotions a person expresses and decodes in speech are attributed to the elements of the language system, a certain level of communication, at which not only rational but also emotional information is transmitted with the help of language means [39].

Emotions have a diversified nature, they affect feelings and experiences, as well as, physiology and behaviour. Emotion accumulates various phenomena in itself: emotional reactions that have an analogue in external methods of detection; emotional states that are associated with an internal emotional experience that do not

have an external manifestation. There is an inextricable connection between emotions and language. As noted by O.A. Bohovik, emotions are inseparable from language, they can and should be studied with the help of language, and a language is an object and a tool for studying emotions at the same time. [4]. However, the main problem of the research of emotions in speech is their multifacetedness, under the conditions of which the comprehensive identification of each individual emotion requires the use of a fairly significant set of signs or criteria [14].

In the psychological aspect, emotions are understood as a complex phenomenon to denote a group of processes: emotional reactions (behaviour), emotional states (experiences), and emotional situations that are caused by social or psychological events and arise as a result of the integration of cognitive and physiological processes that affect human behaviour [18]. American psychologist K. Izard considers emotions as the main motivational system of the body. In his opinion, emotion is what motivates, organizes and guides perception, thinking and actions [35]. In the linguistics of emotions, there are different views on their classification. K. Izard singles out such emotions as happiness, surprise, sadness, disgust, anger, and fear. Most scientists divide emotions into positive and negative. According to this principle, researches offer a classification of emotions according to the criterion of a modality of experience:

- 1) positive emotions – *joy, approval, tenderness*;
- 2) negative - *despair, shame, anger, fear, indignation, sadness, threat, suspicion*;
- 3) surprise, irony.

Psychologists distinguish fundamental or basic emotions, the number of which varies according to representatives of different schools. There were several attempts to divide emotions and create a basic set of them. Six basic emotions proposed by P. Ekman are usually singled out, which, as the scientist noted, are universal for all people: *joy, sadness, anger, fear, disgust and surprise* [33].

Furthermore, emotions are interpreted as a functionally significant element of the human cognitive system, which performs the following functions:

- adaptive;
- evaluation;
- communicative;
- pragmatic.

The analysis of the interaction of cognitive, emotional and motivational-volitional systems in human consciousness, allows to consider emotions as a type of thinking, as a response or as a set of corresponding reactions determined by cognitive processes [30].

Gnezdilova Ya.V. explores the differences between emotionality and emotivity in modern English discourse in her study. Whereas **emotivity** is a predictable, conscious quality of speech related to the search for linguistic devices that intentionally give it emotionality in order to impact the addressee, **emotionality** is a spontaneous, unpredictable quality of speech.

A contradiction that distinguishes emotional discourse is that it is both a process of experiencing one or more emotional states and the discharge of those emotions as a result. This kind of conversation is based on primary, unconscious, and typically adversely coloured emotions, and it is characterized by a loss of the speaker's or interlocutor's emotional equilibrium. The emotional tension between the persons conversing, a sudden emotional outburst brought on by unexpected news, the direction of the conversation, or the interlocutor's emotional response is the reason for the emergence of emotional discourse. The primary speech type used in emotional discourse is dialogue, which is an exchange of ideas between two or more speakers. [21]

In contrast to emotional discourse, emotive one is based on socially decided, conscious, regulated, and emotionally pleasant feelings. It is defined as a blend of rhetorical, psychological-didactic, and logically consistent rules of speech that is

based on the intentional display of emotions and eliciting in the audience the speaker's desired mood. The fact that speech organized according to all the rules of eloquence, prepared beforehand, carefully considered in terms of content, thematically coherent, logically constructed, and effectively presented, that is, in such a way as to have the strongest possible impact on the mental and emotional sphere of listeners, determine the rhetorical features of emotional discourse. We view emotional speech as a long-term type of influence during communication since it typically takes the form of a monologue [6].

1.3. Ways of expressing emotions

Language, being the main tool of human communication, not only provides information exchange between interlocutors but also reflects their emotional state during communication. The communicative function of language is manifested in two ways: explicitly and implicitly. In the first case, there is a direct verbal transmission of content (with the help of language signs), and implicit expression of content occurs non-verbally (mimicry, gestures, pantomime, etc.). Furthermore, there are paraverbal signs of communication. (Appendix B). In any form of speech, the transfer of emotional content occurs within the emotional social-communicative interaction of the speaker with the addressee, regardless of the way of its expression.

Different types of relationships can be formed between the verbal and non-verbal components. Generally, the emotional context of speech, accompanied by a paralinguistic component, can coincide with its logical meaning and significantly strengthen it. So, the paralinguistic component performs the function of addition, reinforcement, when it is included in the speech act and confirms its ambiguity. However, the emotional context is independent of the logical content of speech and can sometimes contradict it [20].

The communicative goal of the speaker within the emotional discourse is to express his own emotions, which is carried out by the speaker either only for the sake of emotional self-expression, or for the purpose of exerting an emotional

communicative influence on the addressee in order to evoke a corresponding emotional experience in him in response, or for both purposes at the same time [27].

The general semantic field of emotions can be verbalized using various lexical-semantic groups [4]:

- positive emotional state (joy, enthusiasm);
- negative emotional state (anger, fear, suffering, sadness);
- neutral emotional state (excitement, surprise).

According to E. L. Nosenko's research, emotional stress develops when a person is obligated to make responsible decisions under time limitations. A person's speech features modify in response to his psychological state. The following characteristics of emotional stress-related speech have been identified [17]:

- change in the realization of speech. One speaks either much louder or much quieter when anxious. Voice breaking is a possibility, as one speaks more quickly or more slowly; clearer pronunciation or accent; sighs break up speech and statements may not be finished.
- there is a significant increase in the number of pauses of indecision and pauses of hesitation. At the same time, pauses are often accompanied by non-phonological vocal formations (such as *eeww*, *ah*, *ack*), the number of which increases by 50% compared to the speech of the same people in a normal state.
- change in the grammatical structure of speech: the number of nouns and verbs increases compared to adjectives and adverbs, speech becomes more dynamic.
- lexical speech becomes more simplified - the speaker chooses shorter words with the highest frequency of use in the language. Speakers tend to use neologisms, slang, improper word use, and parasitic terms. Repetition of sentences, phrases, single words, and syllables that are semantically meaningless also appears.

Emotionality is inherent to all language levels: **phonetic, morphological, lexical, syntactic** (ellipsis, inversion) and **grammatical**. Each of them has its system of means of expression.

At the phonetic level, researchers assume the existence of a connection between a certain sound that is part of a word and the meaning of that word. According to them, sound can evoke a certain meaning in the minds of speakers, and replace an object or action. And since actions in the real world are evaluated by the perceiver, then his evaluations are transferred to the sounds that accompany these phenomena. This is how the symbolic meanings of sounds arise. At the same time, certain sounds can cause a corresponding circle of associations. For example, the sound combination [sl] conveys unpleasant associations: *slack, slime, sloppy* etc. [13]. The emotional suffixes of the English language should include: – y, – ling, – let, – ster, – kin, – ette, – ard. If an emotionally neutral root morpheme is combined with an emotional affix, the lexical unit acquires an emotional colour: *granny, mommy, auntie*.

Phonostylistic devices that are widely used in the written text include **onomatopoeia (sound imitation), alliteration, assonance, and graphon:**

- Onomatopoeia (sound imitation) is a combination of sounds that tries to imitate the sounds of the surrounding nature: sounds made by people, things, animals, mechanisms, etc. As an example, *wow* (to express admiration), *oops* (expresses a mistake or clumsiness when one accidentally drops something) [10].
- Alliteration is a phonostylistic device that aims to give the utterance a melodious tone. The repeating of the same consonant sounds at the beginning of words that are near to one another (consecutively) is the essence of this phenomenon. [10].
- Assonance is the repetition of vowel sounds or a similar sound in words that are close to each other [10].

- Graphon is a deliberate violation of the graphic form of a word, which is used to reflect changes in its pronunciation. Graphon conveys the atmosphere of authentic "live" communication and the informality of the speech act. Some of them now have the status of informal spoken language clichés: *gimme* (give me), *wanna* (want to), *gotta* (got to), *lemme* (let me) etc. However, graphic changes can reflect not only the peculiarities of pronunciation but also be used to convey the intensity of emphasis, volume and duration of the utterance [15].

Emotionality has been studied most fully at the lexical level. According to V.I. Shakhovskiy, the corpus of lexical explicators of emotions is represented by three groups of words:

- 1) words that name emotions;
- 2) words describing emotions;
- 3) words expressing emotions.

The semantics of the words of the first two groups is neutral, for example, the words happiness, anger, sadness, and surprise contain only the concepts of certain emotions. The words of the third group are emotional, represented by two varieties: a) words with an emotional meaning: exclamations, swearing, vulgar and obscene language (*Ah! Gee! Why!*); b) words with a connotative meaning generated by the logical-subject component of their meaning: derivatives formed by affixes of emotional-subjective evaluation, semantic derivatives, slang, jargon, etc. (*rascal, buddy, rat*) [26].

The description can be a form of linguistic expression of feelings. The conscious articulation of an emotional state through language, as opposed to their spontaneous emergence into speech, is what is meant by description. [3] The external expression of the emotion, such as the face, eyes, lips, pantomime, tone of voice, intonation, etc., as opposed to the emotion itself, is typically what needs to be described. The language used to name and describe emotions is semantically neutral.

The lexical fund of emotional means of speech is formed by emotives - special lexical units that express emotions [16].

Intensification of emotional expressiveness is achieved by stylistic techniques and figures and means of different linguistic levels. Emotional vocabulary, which actualizes human feelings and moods, plays a leading role in the linguistic-stylistic system of any language. V. Chabanenko distinguishes the following types of emotional lexemes: a) with weak expressiveness, which is revealed by the correlation of emotionally and evaluation-neutral, but stylistically marked forms; b) with moderate expressiveness, when the emotional and evaluative component does not cause special psychological tension of speech; c) with significant expressiveness, which has a pronounced figurative background [25].

However, the non-verbal method prevails, since emotion is a short-lived feeling and we often experience difficulties trying to find the most appropriate language means for its expression. Emotions as a mental phenomenon reproduce in people's minds their emotional attitude to reality. Emotional evaluations of reality are reflected in the semantics of linguistic means used for verbalization. The peculiarity of the elements of non-verbal communication is that they are formed earlier than the verbal part of the statement, which is superimposed on the previously expressed non-verbal part. Therefore, all emotional and expressive means are manifested in the act of communication much earlier than verbal means [16].

Non-verbal communication is a system of signs that are used in the process of communication and differ in the means and form of detection. [7]

There are different typologies of non-verbal means of communication, as they are formed and perceived by different sensory systems: sight, hearing, tactile sensations, taste, smell, as well as taking into account when communication takes place.

L. Kharchenko presents the following classification of non-verbal means of communication [24]:

- acoustic:

- extralinguistics (*laughter, crying, coughing, pauses*);

- prosody (*timbre, tone, pitch*);

- optical:

- kinesics (*mimicry, gait, posture, gestures*);
- proxemics (*distance, spatial placement of interlocutors*);
- appearance (*jewelry, hairstyle, clothes*).

The kinetic system is of particular importance in the course of communication. N. Ostapchuk notes that facial expression, posture, and gestures are much more effective than verbal expression when it comes to perceiving the interlocutor as a person. Facial expressions and body language convey information about a person's character, mood, and subjective attitude toward the interlocutor [19].

Gestures, such as expressive movements of hands and other body parts, are the most common non-verbal signs. The specific meaning of individual gestures is different in different cultures. However, all cultures have similar gestures, among which can be highlighted [28]:

- 1) communicative - gestures of greeting, farewell, attracting attention, prohibitions, affirmations, denials, etc.;
- 2) modal - express assessment and attitude (gestures of approval, disapproval, trust and distrust, confusion, etc.);
- 3) descriptive - have meaning only in the context of linguistic expression.

It is essential to recollect that this does not necessarily imply that receivers understand the nonverbal peculiarities the speaker meant. As a result, in order to effectively communicate emotions nonverbally, one must also possess accurate emotional reading skills. Studies on decoding nonverbal characteristics of emotion have a long history and often concentrate on facial and vocal behaviours. These investigations include research on empathy, social intelligence, and human perception. People are typically better at reading positive facial expressions than negative ones like anger, sadness, disgust, and fear. For instance, due to the locations of the brow and eyes, onlookers frequently confuse fear with amazement [31].

1.4 Emotiveness at different layers of English vocabulary

Linguo-stylistics studies the correlation of speech situation and linguistic means used by speakers. One of the essential issue of linguistics is extra-linguistic factors influencing usage of language. In English, the same thought or idea can be expressed in different words. There are words equally fit to be used on different occasions. These are considered to be stylistically neutral and make up the common core of the vocabulary. The rest of the words are stylistically coloured words. Selection of words depends on a person's glossary, topic and audience. For example, noun *appearance*, which means the way a person or thing looks, has several synonyms. We can say *look*, *image*, *exterior* and *likeness*, some of these expressions are neutral and some are more stylistically coloured which can be used in specific situations and with a purpose to make your speech emotionally coloured. Binary privative opposition is the opposition of stylistically unmarked and stylistically marked words. Works of such scholars as I. Arnold [1], I. Galperin [5], N. Faifer [22], G.W. Turner [40], L.P. Yefimov [11] examine the stylistic qualification of the English vocabulary. The use of different styles of language can have a significant impact on the emotional colouring of speech. Formal language can exude confidence and power because it is typically associated with professionalism and authority. When attempting to convince or inform an audience, this can be especially effective. The use of slang or informal language, on the other hand, might imply informality and familiarity and can make the speaker seem more approachable or relatable. It can, however, be interpreted as impolite or unprofessional, especially in formal contexts like a business meeting or presentation. [12]

I.V. Arnold suggests that a **functional style** can be viewed as a set of means of expression relevant to a specific field of communication. Each word with a stylistic tone is contrasted with its neutral equivalent. English can be divided into formal and informal (also known as colloquial) forms. Literary colloquial (cultivated

speech), familiar colloquial, low colloquial, argot, and slang are the several categories within the informal part (Appendix C).

The term **formal English** refers to the varieties of English vocabulary that are used in literature, official correspondence, the news, and formal official speech. Many of the monologues used in these sorts of communication are directed to a broad audience and are typically prepared in advance. Words are used with precision; the vocabulary is elaborate (small = minute, insignificant; big = large, great).

Informal vocabulary is used in personal every-day communication. In this type of conversation, voice and gesture are very important. There is constant feedback in this kind of discourse since the audience has the option to interrupt the speaker and request more information. The vocabulary may be influenced by cultural or regional (dialect) factors.

Poetic diction is a lyrical wording related to and reflective of a poem's theme. There is no such concept as one poetic style in the English language. There is a collection of words in the English language that are commonly used in poetry and have poetic connotations. These words are more grandiose and abstract. Here are some illustrations in oppositions with their stylistically neutral synonyms: *fair = beautiful; hapless = unhappy; lone = lonely; murky = grim; uncouth = strange*.

Slang and vulgar are included in colloquial vocabulary, but there is not the only component. The term literary colloquial is used to refer to the vocabulary used by people in everyday communication or when writing letters to friends. Familiar colloquial is more emotional. Such intensifiers as *lovely, absolutely, grand, fabulous, superb and terrific* are used. It is further characterized by a great number of jocular or ironical expressions and nonce-words.

Low colloquial is a part of vernacular. The main traits of low colloquial concern grammar, pronunciation and vocabulary, it varies from familiar colloquial because it contains more vulgar words, and periodically elements of dialect.

Slang words are expressive and serving to create new names for some things. The “Cambridge English Dictionary” gives several definitions of slang: 1) very informal language that is usually spoken rather than written, used especially by particular groups of people: 2) very informal language that is used esp. in speech by particular groups of people and which sometimes includes words that are not polite. Such words aim to show the object of speech in the light of an off-hand contemptuous ridicule (*hunk- an attractive man; old forgey – old-fashioned*).

The line that divides the literary from the common colloquial is not clearly defined. A smaller percentage of individuals utilize common colloquial expressions; young people regularly use terms like "doc" (for doctor) and "shut up" (for be quiet). This vocabulary group similar to slang.

Literary colloquialisms are commonly used in the course of ordinary conversation or when writing letters to friends. For example, shortenings – *pram, exam, flu; kid* (for “child”); *pal, chum* (for “fiend”).

Conclusions to Chapter 1

We can conclude that the study of emotionality and the ways of expressing emotions is a complex and dynamic field that continues to be explored by researchers and experts in various disciplines. Emotions are an inherent part of the human experience, which have an impact on our thoughts, actions, and social interactions. Effective verbal and nonverbal emotional expression is necessary for effective relationships and communication.

Emotional expression has a unique role in verbal discourse. The display of emotions in speech, as well as in fiction and many other contexts, sometimes plays a greater significance than the presenting of specific facts related to these emotions. Often, the message informational portion just describes the circumstances in which the speaker was overcome by these feelings, while the message's overall meaning is limited to emotional expression. One of the key purposes of language is to reveal the emotional condition.

Even though there are plenty of classifications of emotions based on various factors, there is a lack of clarity in the understanding of the concept of "emotions". It should be noted that some emotions are also interpreted as states or behavioural reactions, and for this reason, scientists occasionally omit these emotions from the list of emotions.

Lastly, referring to cooking TV shows, such programmes have become increasingly popular in recent years, with a variety of types and goals. These programmes are not only entertainment but also serve as a source of information and inspiration for cooking enthusiasts. Cooking competition shows are one of the most popular types of culinary television programmes. These programmes aim to entertain and educate the audience about various cuisines and cooking methods while showcasing the abilities and originality of the contestants. There are culinary television programmes for everyone to enjoy and learn from, whether they are chefs in the professional world or just amateurs.

II. LINGUISTIC FEATURES OF COOKING TV SHOWS IN MODERN ENGLISH

2.1 Linguistic means of expressing emotions

Emotionality is referred to as a linguistic feature of the text that can have an emotional influence, as it was said earlier. Furthermore, emotionality is the outcome of the verbalization of human feelings. Therefore, linguistic expressions can be used to communicate emotions that are positive, negative, or neutral. In research, it is impossible to talk only about language means without the participation of a number of auxiliary concepts. Words, in which many meanings are embedded, are also realized with the help of paralinguistic means - these include intonation, timbre, pauses etc, and non-verbal means - gestures, movements and facial expressions. There are several levels at which emotionality can be examined: lexical, syntactic, stylistic, phonological, and grammatical.

Adjectives are widely used in speech to convey an assessment, approval, or opinion. For example, “*This looks like a horrendous mess, but I’m hoping it’s gonna come together.*” [70]; “*I know, you look a bit frantic.*” [70]; “*The biscuit is excellent.*” [70]; “*Very neat, very precise.*” [70]; “*I love that chocolate with that orange and cinnamon and the biscuit is spectacular. Ingenious.*” [70]; “*This Showstopper is a fiendish test of our bakers’ biscuit-making ability.*” [70]; “*Fascinating looking biscuit. Those colours are incredible.*” [70]; “*Brilliant, they are quite psychedelic.*” [70]; “*They are absolutely exquisite.*” [70]; “*That’s a fantastic biscuit.*” [70]; “*The flavor of these meatballs is so divine.*” [63]; “*And it creates just this marvelous filling*” [48] They make speech vivid and indicate a positive or negative attitude of the speaker to the topic. Adjectives help paint a vivid

picture by adding specific details and sensory imagery to the speech. By using adjectives that evoke strong visual, auditory, or tactile images, the speaker can intensify the emotional response of the listener.

Intensifiers are words or phrases that are used to emphasize or intensify the meaning of another word or phrase in a sentence. For instance, “*It's not even cooked yet!*” [42]; “*So I'm having trouble even getting through all that fat.*” [50]; “*When I first came into this MasterChef kitchen, I didn't have a confidence that I do now, and I know that my skill level has definitely increased.*” [58]; “*First of all, they are extremely neat*” [70]; “*I'm extremely comfortable with crabs*” [52]; “*Shanika is absolutely trembling*” [52]; “*I'm slightly worried that there wasn't enough time.*” [63]; “*This is a test to see if you can nail three completely different temperatures.*” [57]; “*The fact that this is beautifully seasoned is up to you, it's totally your responsibility to taste it, season it, and love it.*” [67]; “*One of the things the bakers really need to think about is a balance of flavours.* [71]; “*Very nice and thin pastry*” [72]; “*I believe that I'm gonna be good under pressure.*” They are often used to express a strong emotion or feeling. In these examples, adverbs *even*, *definitely*, *extremely*, *slightly*, *completely*, *totally*, *really*, *very* are intensifiers, which the author uses to emphasize an idea or state. Intensifiers play an important role in a sentence by adding emphasis and making a statement more forceful. They can also be used to modify adjectives or adverbs, such as “*very refined taste*” or “*extremely delicious*”. In these cases, the intensifier is used to increase the degree of the descriptive word.

Idioms are often used to express one's feelings towards something in more vivid manner. To illustrate, “*So, if they tell us it's a shortbread, then it should be melt in the mouth.*” [70]; “*He's updating the 13th-centure Aberffraw with a butterscotch filling to satisfy his sweet tooth.*” [70] Positive emotional colouring is given by expressions “*melt in one's mouth*” and “*to satisfy one's sweet tooth*”. These are bright and figurative expressions that cause positive emotions and a desire to taste the dish. As another example, “*I'm just so glad that I was able to make it this far into this competition, ant that I've met all these amazing contestants and being*

mentor by the best culinary pillars in this industry was just mind blowing, breathhtaking, and I'm just so grateful for this opportunity." [58] The expression "*culinary pillars*" has a stylistic colouring of grandeur and importance. The word "*pillar*" refers to a strong and reliable support structure, and when applied to the culinary world, it implies the foundational aspects of cooking and cuisine. Also in this sentence the speaker uses some striking adjectives: *amazing*, *blowing* and *breathhtaking*.

When it comes to expressions of emotion, superlative adjectives can be particularly effective in conveying the strength of the emotion being expressed. They can add emphasis and depth to expressions of emotion, making them more powerful and memorable. For example, "*Not quite set. This is the messiest job.*" [70]; "*If they don't taste like the most beautiful biscuits you've ever eaten, they're not going to get anywhere.*" [70]; "*I could be sitting in the dentist's chair right now operating on somebody, but instead I get to cook for Gordon Aaron, and Joe, some of the most renowned food experts that the world's ever seen.*" [51]; "*And then last but not least just a little drizzle of elderflower cordial, it's the most fantastic ingredient, the flavour is bonkers and it's kind of like sunshine and optimism personified all in one little drizzle.*" [41]

In order to compare two items or activities and express how similar or equal they are, the structure "as...as" is employed. For instance, "*It is very nerve-racking. Not as stressful as writing my thesis, but quite there.*" [70] The structure's stylistic purpose is to draw attention to the degree of contrast between two elements, enhancing and intensifying that comparison. Depending on the context and tone of the statement, it might express a variety of emotions, including surprise, admiration, or disappointment.

The use of unusual or unexpected choice of words in descriptions can contribute to the emotional coloring of a text or speech. When we encounter unconventional or unique language, it can evoke surprise, intrigue, or a sense of novelty, which in turn enhances the emotional impact of the message. For example,

“They still look pretty anemic.” [70] The speaker uses the adjective “*anemic*” when describing biscuits. This is an unusual choice of word, as in most cases it is used to describe sick people. It can be said that the speaker gives the qualities of a person to his dish. As another example, *“Just feel a bit flexible.”* [72] The judge, describing the pastry made by a contestant, use the word “*flexible*”. This is another example of an unusual choice of lexical means, that is used to make description more vivid. In this example, *“For her clotted cream shortbread, Ruby is ripping up the rule book.”* [70], the last part of the statement emphasizes that the participant chose an unconventional, innovative recipe. Therefore, the emotions that arise when listening to this phrase leave a feeling of something new and unusual.

The comparison is used for a detailed emotional image. It is an effective way of creating imagery and engaging the other person's senses. For instance, *“I think they look like little modern art, there so pretty.”* [70]; *“The way Gordon’s moving, just like a surgeon at work.”* [58]; *“Looks like it’s been mauled by a cat.”* [58]

The intentional repeating of words or phrases is known as repetition and is a stylistic strategy. It can be used to emphasize a point, create a specific rhythm or pattern, or increase the emphasis or intensity of a certain thought or emotion, among other things. In this example, the speaker is in a hurry and repeats the words, thinking that this will speed up the process. For example, *“Oven, oven, oven. Turn the oven on.”* [70]; *“The judges believe in me and believe I can go far, so I really have to step up my game and be nothing but perfect.”* [58] In the last example, the speaker uses repetition in order to emphasize that he is confident in his judgments and this gives the sentence an emotional colouring. Also, the structure “be nothing but + adjective” is used to convey strong emotion and opinion, and add a sense of force and conviction to a statement. As another example, *“It’s gonna be really interesting to see what they put on the plate with this very, very difficult challenge.”* [54] *Very, very* – in this statement, the repetition of the adverb is an emotional reinforcement of the level of difficulty of the task. This stylistic method creates a sense of interest and excitement.

The correlative conjunction “not only ... but also ...” is used to join two elements to show that both are equally important or significant in a particular context. It is a coordinating conjunction that adds emphasis and highlights the importance of both parts of the sentence. To illustrate, “*Not only must they engineer a giant biscuit canvas, but also make multiple intricate elements to bring their portraits to life.*” [70]

The emphatic construction *do* is used by the speaker in order to reassure the listener and prove the truth of his words. “*When I first came into this MasterChef kitchen, I didn’t have a confidence that I do now, and I know that my skill level has definitely increased.*” [58]; “*- Me and Gennaro love a sweet treat, we love a cake. - We do indeed*” [42]; “*I just would not have the passion for food and cooking that I do now.*” [64]; “*It does look amazing.*” [70]

Depending on the context and usage, the word “well” can have many stylistic meanings. “*Well done*” is an example of using the adverb “*well*” to denote that something has been completed well or to a specific extent. “*Well*” has a neutral or positive connotation in this context. It can serve as a discourse marker or filler word in informal contexts or casual talks. It is frequently used to indicate agreement, acknowledgment, or a switch in subject. In this context, “*well*” refers more to the speaker's tone or aim than to any particular meaning. Well may indicate resignation, surprise, or incredulity in specific statements like “*Oh well*” or “*Well, well.*” Here are some other examples, “*Well it was tough, really tough.*” [68] “*Well, first of all, I’m delighted.*” [50]; “*Well, that is because tonight we have guests.*” [56]

Slang words can be used to convey a variety of emotions, including excitement and passion as well as irritation and rage. Slang terms can be useful in expressing a particular tone or attitude when it comes to emotions. In some instances, utilizing colloquial language can help emotional expression feel natural and spontaneous than forced. For instance, “*All right, Bowen, you gotta to be quicker, buddy.*” [62]; “*I’m gonna always keep cooking.*” [58]; “*I’m, like, the biggest dude in the room*” [57]; “*It smells awesome.*” “*I’m making a cream biscuit strawberry*

shortcake, a strawberry-mint puree for the base, and then I will be doing a lemon whip to kinda cut into the sweetness a little bit.” [48] Another common example, “*Oh, yummy*” [70], here the stylistic function of the word “yummy” is to convey a sense of pleasure or satisfaction in relation to food. It is an informal and playful way to describe something delicious or tasty.

The phrases “*you know*” and “*I mean*” are commonly used in spoken language to convey a sense of informality or familiarity with the listener. They convey a sense of shared understanding or shared experience and can be used to establish a connection with the audience. To illustrate, “*No. Sort of panicking a bit, but you know ...*” [70] “*But, I mean, I’ll keep studying and I’ll keep pursuing my dreams, so nothing will stop me, you know?*” [58] “*Too sweet, it’s like being too good-looking, I find, you know?*” [70]

Exclamations are a crucial component of language and communication. They are used to convey a variety of emotions, including joy, enthusiasm, wrath, and impatience. For example, “*Oh, chilli. Oh, the mango.*” [70]; “*Oh, oh, it’s hot.*” [66]; “*Oh man, I’m lovin’ my crinkle cutter knife.*” [43]; “*Oh, you trying to give me trouble?*” [70]; “*Oh gently, gently.*” [70] Exclamatory sentences using the exclamation *Oh*, usually accompanied by non-verbal means (intonation and gestures). Exclamations help to express an emotion in the best possible way, and it is a signal of an emotionally coloured text. They can succinctly and effectively communicate a speaker's tone, attitude, and feelings. For instance, the exclamation “*Wow!*” is frequently used to convey surprise or awe, while the exclamation “*Oh no!*” is frequently used to convey disappointment or annoyance. Exclamations like “*Hurry up!*” or “*Stop!*” can be used to emphasize something or indicate urgency. The exclamation can be given additional significance and intensity by the speaker's body language and vocal inflection. Other common exclamations are “*Sweet baby Jesus!*”, “*Oh, my God!*”, “*Thank God!*”, “*Oh my gosh!*”, “*Oh, my goodness!*” and “*Oh my Lord!*”.

Furthermore, the emotionality of speech is commonly emphasized by an exclamatory sentence, which is aimed at conveying the joy of the narrator and making the listeners also feel it. So, it gives the statement additional emotional expressiveness. For instance, “*And then the last thing I like to do is take a pinch of sesame seeds. Look at that!*” [45]; “*So that clementine juice smells so good!*” [45]

Furthermore, the use of humour and irony in speech can add a particular emotional colouring to conversations and interactions. Irony and humour both include the unexpected or contradictory use of language, and they frequently elicit certain emotional reactions from listeners. Thus, in order to decode humour, irony and sarcasm, the situational context must be known by a listener.

The use of humour can create a positive and light-hearted atmosphere. It can make people laugh and feel amused, which in turn can promote happiness, relaxation, and interpersonal connection. Humour has the ability to ease tension, reduce stress, and foster interpersonal relationships. It can captivate and entertain an audience, drawing their attention and keeping them engaged with the message. By infusing a speech or text with humor, speakers can create a positive atmosphere and establish a connection with the audience. This perlocutive effect encourages active participation and receptiveness to the intended message.

“*Very close to a heart attack. Very close.*” [70] - says smiling the participant of the show before the start of the competition. This phrase cannot be taken literally, because the speaker has no health problems, he just emphasizes the level of nervousness in a sarcastic manner.

“- *The judges would love you to make 24 regional biscuits.*

- *Hilarious! Biscuits with funny accents.*

-*Yeah, no, they don't have to speak, they just have to be traditional to a town, village or region in Britain.*” [70]

The response “*Hilarious! Biscuits with funny accents*” introduces humour through wordplay and a touch of irony. The speaker's response is unexpected and humorous because it interprets “*regional biscuits*” as biscuits with “*funny accents*,”

which is absurd. This interpretation highlights the ambiguity in the term "regional" and plays on its double meaning. Also, this joke by the judge helped to create a light atmosphere and relax the participants.

The joke in the sentence "*Not in the place I would have liked to have been, but, you know, wrong biscuit, wrong day*" [70] relies on a play on words and an unexpected twist. The setup of the joke occurs with the statement "*Not in the place I would have liked to have been*" It suggests a disappointment or dissatisfaction with the current location or situation of a speaker. It is assumed that the audience knows about the reason for such feelings and what situation the speaker is in. However, the punchline of the joke is delivered with the phrase "*but, you know, wrong biscuit, wrong day*" Here, the speaker introduces a humorous and unexpected explanation for their dissatisfaction. The phrase "*wrong biscuit, wrong day*" plays on the common phrase "*wrong place, wrong time,*" but replaces "place" with "*biscuit*" to create a humorous twist. The use of the word "*biscuit*" is not accidental, because the whole episode was devoted to the preparation of biscuits.

Irony includes expressing something that goes against what is anticipated or intended. It frequently evokes feelings of distance, mistrust, or even cynicism. Depending on the situation and the listener's interpretation, irony may elicit feelings like delight, surprise, or even mild displeasure. It can be used to convey subtly critical messages, parody hypocrisy, or draw attention to the discrepancy between expectations and reality.

"*Their dough may be resting, but the bakers can't.*" [70] The phrase contrasts the restful state of the dough with the active state of the bakers: "*but the bakers can't*". This contrast creates a sense of irony and emphasizes the dedication and continuous effort required from the bakers. It implies that the bakers must remain attentive and hardworking, contrasting with the idea of the dough at rest. Also, there is a parallel structure with the repetition of the verb "*resting*" and the negative modal verb "*can't*". This parallelism enhances the rhythmic flow of the sentence and emphasizes the contrast between the dough and the bakers.

2.2 Means of non-verbal communication

Our gestures are part of our personalities, part of how we express ourselves. Hand movements can add emphasis, clarify our words, or convey interest. They can have a negative signal with frequent repetition, or they can express negative emotions by their meaning which causes irritation in others. The interlocutor can be constantly distracted by the body language of another person, for example, when someone constantly flicks the hair, taps a pen on the table, rolls their eyes, etc. These negative signals can disrupt the communication process.

The way we communicate through our body language and non-verbal cues affects how others see us, how much they like and respect us, and whether or not they trust us. Unfortunately, many people send confusing or negative nonverbal signals without even realizing it. When this happens, communication between interlocutors is damaged.

In recent years, cooking programmes have risen to the top of the most watched television entertainment categories. These shows provide a wide range of content for viewers to enjoy, from competitive culinary shows to instructional cooking programmes. Even if the actual cooking is undoubtedly the main draw, viewers are more likely to be engaged when chefs and broadcasters use non-verbal cues to express their thoughts and feelings. Nonverbal communication is crucial in cooking shows for expressing the tastes, textures, and feelings connected to particular foods.

The use of facial expressions to transmit flavor characteristics is one instance of nonverbal communication in cooking demonstrations. When describing the sweetness, sourness, saltiness, or spice of a dish, chefs frequently use their facial expressions. For instance, a chef may scrunch up their face or furrow their brow to signal that a meal needs more balance if they taste it and find it to be overly salty.

Another illustration is the way cooking is described through body language. For instance, chefs demonstrate how to cut or chop an ingredient with their hands, or they might show how much pressure to use when kneading dough using their bodies. This type of non-verbal communication helps viewers to understand the cooking process in a more immersive and engaging way. For example, in one episode of MasterChef, Gordon Ramsay shows the Top 12 contestants how to correctly filet a halibut and then gives them 20 minutes to do the same. [58]

Furthermore, non-verbal communication is extremely important for expressing the emotion and passion that cooks have for their craft. A chef can show their joy and enthusiasm for cooking by their body language, tone of voice, and facial expressions, which in turn can encourage viewers to attempt new things in the kitchen.

On The Master Chef show, Chef Gordon Ramsay often deliberately uses incorrect non-verbal signals to confuse contestants and create intrigue. In one of the episodes, he has two contestants standing in front of him, and he is about to say which of them will leave the competition. He says "*Samantha...*" and points his finger at her, then he continues, "*you're going ...*" saying this he exhales and looks down, he has a very stressed and upset expression on his face. Inferring from his body language, the audience assumes that Samantha will be leaving the show, but then he abruptly changes his facial expressions and says "*up to the balcony*". [58] This is an example of how you can control your body language in order to create suspense, confuse the interlocutor. This is a fairly common technique in television programmes, which helps to interest an audience.

Each episode of the culinary competition ends with one of the participants leaving it. Participants who pass to the next stage show emotions of happiness. They cry, shout joyfully raising their hands up as a sign of victory, some hugging with other participants, they also often cover their faces with their hands and exhale, expressing resentment. At the same time, the participant who leaves the project is always escorted by other participants to applause. Judges of the show most often hug the

participant of the project if it is a woman, and shake hands with a man and say some motivational phrases or words of respect and admiration, for instance “*Young lady, understand what you have achieved, and remember how strong you are.*” “*Don’t stop that determination*” [60] “*You know, young man, you came in with a spark and the charisma and we loved that attitude.*” [55] “*You are a special young man, all right? Keep at it*” [63] Applause, handshake, hugs are gestures of respect and support.

In cooking competitions, participants have limited time to prepare their dishes during the competitions. This condition creates a tense atmosphere in which the contestants are nervous, sometimes even feeling frustrated, suspecting that the allotted time will not be enough. In an episode of the show “The Great British Bake Off” [70] the task of the bakers was to make 24 regional biscuits. When the contestants are waiting for their cookies to be baked. They are very nervous, they sigh, they walk back and forth, someone folds their hands as if in prayer, someone bites their nails or closes their eyes. In addition, they can throw an apron or a tea towel if they see that the task will not be completed. All these gestures and movements express nervousness, uncertainty and stress.

There are two ways cooks behave when the judges announce that their time is up. When the countdown to the end of the competition begins, exclamations of surprise from all the participants begin. Then, they begin to hustle and make final preparations. Participants who managed to finish at the given time sigh with relief, smile and stretch. While, those who realize they have failed may cross the arms on chest, shake their head in denial, scratch the neck and throw up their hands. They squint and frown. These are expressions of disappointment, sadness and resentment.

At the end of each competition, the judges taste the dishes of the contestants and give their opinion. It is noteworthy that when the judges express their comments and criticism, the participants nod, their lips are tightly compressed and they listen carefully, showing their respect and interest in the opinion of the experts.

When the “The Great British Bake Off” judges say that contestant Dan's biscuits are pale looking, tough and chewy, he has wide eyes, raised eyebrows, dropped jaw. It all expresses shock and surprise. [70]

A very common sign of support among contestants is a thumbs up. For example, after the jury's verdict, contestant Luke supports contestant Rahul by using this gesture, trying to cheer him up.

“Now, we’re down to the top 11. Next will be the top 10. That’s when this competition really takes off. And that milestone will happen right now.” [58] *“Its biscuit week, and over the next two days, the bakers will face three challenges, after which one of them will be named our first Star Baker and another will be asked to leave.”* [70] In these two examples, the speakers use their voices to create an atmosphere of suspense and intrigue. In first example, Gordon Ramsey is pronouncing every word distinctly and very slowly, with pauses, making stress to main words. In the second example, speaker sharply changes the intonation and the pitch of the voice, in order to make emphasis on the main information and create a tense atmosphere.

In one of the episodes of “The Great British Bake Off” contestant Dan says: *“This works every time at home. Like it’s never gone wrong so I don’t really know why I’m panicking”* [70]. He gradually raises his voice, expressing his bewilderment why he is panicking if he is so sure of what he is doing. At the same time, he is throwing his hands up and shaking his head in denial.

When people get nervous they may repeat words or phrases, stutter, or hesitate more frequently in their speech. Some speakers may speak rapidly due to nervousness, while others may slow down as they try to carefully choose their words. Nervousness can lead to the production of sounds like throat clearing, or sighing frequently during speech. *“Mum was like, no, it’s too You know, don’t eat it.”* [70], in this example, the participant is so excited about telling a story from her own life that she begins to panic and change her mind abruptly, through her emotionality, it is even difficult to understand her message. For instance, contestant Shanika talks

to herself and mumbles nervously while cooking. She is saying, : “*Open that up.*” “*Whooh! I feel like I’m gonna faint.*” “*Get that meat out.*” [52]

Also, often people show volume or size through gestures. It reinforces the meaning of their words and helps to create more emotional and vivid image. For example, “*I am relieved because it was this close*” [63] and speaker shows with her fingers how close was her lose.

In one episode of Master Chef, the team messed up the chicken preparations and Gordon Ramsay was very annoyed, frustrated and devastated, according to his body position. He squatted down, holding his hand to his head, then he began to quickly gesticulate with his hands, trying to explain how to solve the problem. [53]

The finale of the season [64] is very emotional, since in this episode all the participants meet again, the family of the finalists also come to support them. The joy of the participants and their loved ones is manifested through hugs, applause, someone sends air kisses, some even cry because of an overabundance of joy and happiness. These emotions can be decoded exclusively from non-verbal signs.

2.3 Pragmatic markers in gastronomic discourse

The primary focus of culinary television and Internet shows, despite their diversity, is a description of how a specific meal is prepared, which demands the use of a wide range of linguistic devices that are all quite similar. The practical aim of this popular entertainment genre is to engage as many people as possible and hold their attention for a considerable amount of time. Thus, the implementation of this pragmatic setting depends, in particular, on the ability of the host to use relevant and effective pragmatic markers.

B. Fraser [34] classified pragmatic markers based on their functional and pragmatic characteristics, as a result, they were divided into four types:

- 1) Basic Pragmatic Markers (*admittedly, I regret, etc.*)
- 2) Commentary Pragmatic Markers (*frankly, stupidly, etc.*);

3) Parallel Pragmatic Markers (*In God's name, John for the last time, etc*);

4) Discourse Pragmatic Markers (*incidentally, so, etc.*)

If we analyze the show of James Oliver on YouTube, it is dominated by narrative structures: *"I'm going to share with you the most delicious recipe for an afternoon tea layer cake, it's the simplest recipe ever. It all happens in one tin, you can do it for a family, afternoon tea, for a dessert, it's delicious."* [41] In this format, interrogative constructions are used when the presenter addresses himself with a question, as if on behalf of the audience, : *"Okay, so how do we dress it up?"* [41]; *"So there you go - one pan squash and chickpea casserole, what are you waiting for?"* *"Do you prefer vegetarian to meat?"* [73] Thus, they help to turn the host's monologue into an imaginary live dialogue with the audience. Also, imperative structures are used, which perform an important pragmatic function. These structures bring the presenter closer to the audience, involve the audience in the cooking process, and encourage them to evaluate the result. For instance, : *"In this month of festivities - get out there, try those little cheats to make your very own Christmas crumble."* [44]; *"Now look, a burger's not a burger without a little bit of pickle."* *"Look how fine that is."* [43]

In cooking shows is use the pragmatic marker *let's*, which expresses a friendly impulse to action and helps to engage the audience in the process. For example, : *"Let's do it guys!"* *"Let's just get the patty and let's form it like that, and let's make a nice little loose patty."* [43]; *"Right let's get a spatula"* [41]

Commentary markers are used to add a personal note to the speaker's message and emphasize their sincerity or confidence, thereby bringing them closer to the audience. For instance, *"Hopefully it's all worked out beautifully."* [47]; *"I honestly don't know what to do."* [53]; *"It doesn't cost much to make, and quite frankly, it's delicious."* [63]; *"And, of course, we each had one home cook representing us judges."* [64]; *"Well, of course I would not give you the sweet basket"* [57]

Vocative pragmatic markers are used quite often in cooking shows. Competitors in the Master Chef turn to Gordon Ramsay (judge in this show)

exclusively as *chef*. Also, there are other common addresses of hosts or judges to participants. For example, “*All right, guys, your next challenge is what we call a skills test.*” [59]. When James Oliver uses the address “*guys*”, it creates the illusion of direct interaction with the audience and thus enhances the effect of the viewer's presence at the cooking show: “*Okay guys that is it, so I'm gonna put this in the oven 200 degrees for about 35 minutes until it's really lovely and golden brown.*” [45]; “*Hi guys! Okay I'm going to show you how to make a really simple but really delicious braised red cabbage.*” [46] The address “*my friend*” is a pragmatic marker of solidarity that is used to get closer to the interlocutor. For example, “*The strategy to win this whole to win this whole competition is right here, my friend.*” [49]; “*Cesar, you look like you've been through it, my friend.*” [64]

Pragmatic markers, such as “*but*,” “*also*,” and “*then*,” typically serve to indicate the relationship between ideas, sequence of events, or add emphasis to certain elements in a sentence. While these markers are primarily used for their functional purposes, they can also contribute to expressing the speaker's emotional attitude in subtle ways.

Pragmatic marker *but* most commonly used for contrasting: “*You may be one of the youngest here, but you are a very passionate young man*” [57]; “*I'm making some pastry dough, because I'm thinking of a chicken pot pie, but I'm doing it upscale with the mushrooms and the chicken being a little bit more refined.*” [57] The pragmatic marker “*but*” is often used to introduce a contrasting element or idea in a sentence. When used in emotional contexts, “*but*” can convey a sense of frustration, disappointment, or even anger. For example, “*I've daydreamed about cooking since I was six years old, but I've never had an opportunity.*” [48]

The pragmatic markers *also* and *that is* indicate an explanation and introduce refinements. As an example, “*We'll take out the spring onions and just put them on a board and we'll also take out the garlic.*” [74]; “*And I'll literally just crumble it up in my hand and that is the flavour of Christmas right, straight in there.*” [44] When used in emotional contexts, “*also*” can indicate enthusiasm, excitement, or

satisfaction. For instance, *“If I gave you an apron, you got the heart and you got the passion to go all the way, and you also have me as your mentor.”* [51]

In the discourse of a cooking show, logical markers are quite often used, which convey the sequence of actions during the preparation of a dish. For example, *“You don't have to do it but, if the strawberries aren't quite as sweet, then you can just put a little thimble of icing sugar like that.”* [41]; *“Next a super quick and super delicious tomato sauce.”* [67]; *“So I'm gonna toss up these onions, as soon as they get soft I'm gonna throw these in.”* [67]; *“First, prepare your squash.”* [67];

Markers such as *well, okay, right* are used to draw attention to the subject of the message. For instance, *“Well, I'm really excited about doing a fresh pappardelle, and I'm gonna do an over-roasted Hamachi collar.”* [61]; *“Okay, Alecia, tell us, what is your dish?”* [50]; *“Right. I'm absolutely fine with a few whole ones, cracked ones. Right. That's what we're sort of looking for.”* [66]

Furthermore, in order to evoke emotional attachment of the audience to the participant of the programme, we are shown videos about the life of the contestants, for example, in the 1st episode of the 9th season of “The Great British Bake Off”, the judges talk to the participant Briony. And then they tell us about her and show us how she cooked with her daughter: *“Briony – a full-time mum to two-year-old Norah and puppy, Archie – took up baking five years ago.”* [70]

Conclusion to part II

After observation and analysis of examples taken from such cooking shows as Master Chef, The Great British Bake Off and Jamie Oliver's YouTube show, we have discovered the scale of usage of emotionality on verbal and non-verbal levels. These culinary programmes effectively demonstrate and evoke emotions using a variety of ways, giving viewers an intriguing and engaging experience.

The chefs and contestants on these shows use a variety of language techniques to express their emotions verbally. They describe flavours, textures, and scents in rich detail, using sensory and descriptive language to convey their passion for food. Their expressions are given depth by the use of expressive words, which makes it

easier for the audience to relate to their experiences. For instance, they might add adjectives or intensifiers to their descriptions to make them more emotionally powerful.

Cooking show contestants frequently use exclamations, interjections, and rhetorical questions in addition to descriptive language to convey their emotions. These language techniques help to amplify their emotions and draw in the audience. While rhetorical inquiries like "Can you believe it?" engage the audience and foster a sense of expectancy, exclamations like "Wow!" or "Oh my goodness!" express astonishment, enthusiasm, and delight.

The non-verbal signs that the contestants use in addition to their spoken expressions help increase the emotional effect. When expressing emotions on television, gestures, body language, and facial expressions all matter a lot. Hand gestures, raised eyebrows, smiles, and frowns all add to the overall emotional environment. A contestant's anxious fidgeting before presenting their creation or a chef's exuberant look when eating a good dish might arouse viewers' empathy and anticipation.

All in all, the verbal and nonverbal components of cooking shows work together to provide viewers with a rich and engrossing emotional experience. The participants' animated speech, expressive body language, and emotional responses add to the programmes' overall entertainment value. Cooking shows are a well-liked and well-known genre in the world of culinary entertainment because they are successful in capturing the audience's interest and participation through these layers of emotionality.

CONCLUSION

On the basis of the work carried out, we have come to the conclusion that, emotionality in gastronomic discourse manifests itself in different ways and plays a major role in cooking shows. Through a comprehensive analysis of theoretical works by linguists, we have gained valuable insights into both non-verbal and verbal means of expressing emotions. Non-verbal expressions, being more prevalent and credible, provide a window into the true intentions and sincerity of the speaker, enabling the recipient to assess the authenticity and truthfulness of the message. On the basis of theoretical studies, we have drawn up a diagram of ways to express emotionality.

Furthermore, we have examined the characteristics of gastronomic discourse and identified the classifications of cooking shows based on their distinctive features. This categorization has allowed us to compile a table of the most popular British cooking shows.

Our investigation into non-verbal expressions of emotions has revealed several common and impactful signs prevalent among participants and hosts of culinary shows. Applause, cheers, gasps, and collective sighs serve as powerful tools to amplify the emotional impact of significant moments, effectively reflecting shared excitement, tension, or pride among the audience. Eye contact, or the lack thereof, emerges as a crucial indicator of emotions, conveying confidence, determination, or alternatively, nervousness, guilt, and uncertainty. Tears, whether tears of happiness or disappointment, provide a raw and visceral account of the emotional journey experienced by the competitors, serving as a tangible manifestation of their innermost feelings. The voice, through its modulations of volume, pitch, and tone, becomes an essential channel for conveying emotions, offering a window into the speaker's excitement or disappointment. Physical gestures, such as hugs, pats on the back, or handshakes, assume a significant role in conveying support, encouragement, or consolation, further strengthening the emotional bond between participants and hosts. Additionally, facial expressions, including smiles, frowns,

raised eyebrows, widened eyes, and even tears, are frequently employed to vividly convey a range of emotions such as happiness, surprise, disappointment, or frustration.

Verbal expressions of emotions also play a prominent role within cooking shows. Through the strategic use of intensifiers, structures that infuse the message with emotional coloring, emphatic constructions, exclamations, repetition of words or phrases, comparison and superlative adjectives, slang words, adjectives with positive connotations, and the creative non-literal usage of lexical means, participants and hosts effectively convey their emotional state and elicit emotional responses from the audience.

At the morphological level, the selection and formation of emotional adjectives play a significant role in the expression of emotions. The utilization of descriptive language enriched with vivid and evocative terms allows chefs to create a sensory experience and evoke emotional reactions from the audience. By employing metaphors, similes, and other stylistic devices, chefs have the ability to add layers of emotional depth to their descriptions, stimulating the viewers' imagination and fostering a heightened level of engagement with the culinary journey.

At the syntactic and grammatical level, the structure and patterns of sentences can contribute to the emotional impact of communication. The arrangement of words, coupled with the usage of exclamations, interjections, and intensifiers, serve to emphasize and amplify the emotional content. Expressions of surprise, enthusiasm, or disappointment are often enhanced through syntactic structures that highlight the emotional intensity of the moment. Through deliberate manipulation of syntax and grammar, chefs can effectively convey their emotions and elicit corresponding responses from the viewers.

Humor and irony further enhance the emotional coloration of the message, adding layers of complexity and creating a unique atmosphere. However, it is essential to consider the cultural context, personal experiences, and the relationship

between the speaker and the listener when interpreting humor and irony, as their effect can vary significantly.

Furthermore, our investigation highlighted the significance of pragmatic markers in designing speech within gastronomic discourse. These markers serve as crucial units of communication, allowing speakers to express their personal attitudes towards the message, ensure successful communication, and effectively organize and direct the course of interaction. By employing pragmatic markers, participants and hosts of cooking shows shape the emotional tone and atmosphere, creating an immersive experience that captivates the audience and forges a connection based on shared emotions.

The findings of this study contribute to our understanding of how emotionality enriches and enhances discourse within the culinary world. The combination of non-verbal and verbal means allows participants and hosts of cooking shows to create a captivating experience that resonates with the audience, fostering a sense of emotional connection. Understanding the power of emotions in shaping human interactions allows us to strive for more effective and impactful communication in all aspects of life.

ABSTRACT

The bachelor paper focuses on the peculiarities of emotions expression in cooking shows. This type of research is particularly **relevant** as emotions play a crucial role in creating a connection between the chefs and the viewers. By studying the techniques used to convey emotions, we can better understand how it impacts audience perception and enjoyment. Emotionality adds depth, excitement, and relatability to the culinary experience, enhancing the overall enjoyment and engagement of the audience.

Key words: emotivity, emotionality, gastronomic discourse, verbal means of expression, non-verbal means of expression.

General and special **methods** of linguistics are applied in the work for the complete inventory and systematization of the analysed material:

- a method of sampling;
- a descriptive method;
- semantic-component analysis;
- method of observation;
- pragmatic analysis.

The study has revealed that effective communication involves not only conveying information but also expressing and understanding emotions. The communicative function of language is manifested in two ways: explicitly and implicitly. In the first case, there is a direct verbal transmission of content (with the help of language signs), and implicit expression of content occurs non-verbally (mimicry, gestures, pantomime, etc.). Emotionality helps chefs and contestants in cooking shows connect with the audience on an emotional level. By expressing their passion, enthusiasm, and dedication to cooking, they create a sense of authenticity and relatability. Viewers can feel the joy, excitement, and sometimes even frustration or disappointment experienced by the cooks, forging a bond between the audience and the show.

Emotionality adds an entertainment factor to cooking shows. It creates suspense, anticipation, and excitement as viewers eagerly follow the progress of the chefs and await the outcome. Emotional moments, whether it's the tension of a timed challenge, the elation of a successful dish, or the surprise and delight of a unique flavour combination, contribute to the overall entertainment value of the show. The investigation allowed us to trace that emotionality is inherent to all language levels: phonetic, morphological, lexical, syntactic and grammatical. Each of them has its system of means of expression.

Verbal expressions in cooking shows encompass a range of techniques used by chefs and hosts to convey their emotions. These include descriptive language, use of irony and humour, use of stylistic devices and lexical means. Through their choice of words, tone of voice, and vocal inflections, chefs can evoke emotions such as excitement, passion, and enthusiasm. Expressions of surprise, delight, and pride in culinary achievements are common, adding a layer of emotional depth to the show.

At the morphological level, the choice of words and the formation of emotional adjectives play a significant role in expressing emotions. Descriptive language infused with vivid and evocative terms enables chefs to paint a sensory picture and elicit emotional responses from the audience. Through the clever use of metaphors, similes, and other stylistic devices, chefs can add layers of emotional coloration to their descriptions, stimulating the viewers' imagination and enhancing their engagement with the culinary journey.

Moving to the syntactic and grammatical level, sentence structures and patterns can contribute to the emotional impact of communication. The arrangement of words, the use of exclamations, interjections, and intensifiers all serve to emphasize and heighten the emotional content. Expressions of surprise, enthusiasm, or disappointment are often enhanced through syntactic structures that highlight the emotional intensity of the moment. By manipulating the syntax and grammar, chefs can effectively convey their emotions and evoke corresponding responses from the viewers.

Non-verbal cues are equally important in expressing emotions in cooking shows. Facial expressions, body language, gestures, and eye contact are powerful tools used by chefs and hosts to communicate their emotions to the audience. Non-verbal expressions serve as a catalyst for emotional contagion, as viewers mirror and experience similar emotions.

Paraverbal means, which encompass the vocal aspects of speech such as tone, pitch, volume, and pace, play a significant role in expressing emotions and adding depth to interpersonal interactions. Pitch and intonation modulation adds layers of meaning to our words, allowing us to express feelings that words alone may not fully portray. Similarly, the pace at which we speak can reflect emotions such as excitement or impatience. Pauses and silences, though seemingly insignificant, can carry profound emotional weight in communication. Well-placed pauses can be used to build anticipation, stress a point, or indicate hesitancy or uncertainty. In contrast, intentional silences might reflect introspection, reverence, or even deep feelings that words cannot describe.

The combined utilization of verbal and non-verbal elements creates a multi-dimensional emotional experience for both the participants and the audience of cooking shows. These shows not only showcase culinary skills but also become a platform for emotional expression, evoking a range of feelings in viewers, from excitement and admiration to empathy and anticipation. By skillfully harnessing the power of emotiveness, cooking shows can create a captivating and immersive environment that transcends the mere act of cooking.

REFERENCES

1. Арнольд И. В. Лексикология современного английского языка: Учеб. для ин-тов и фак. иностр. яз. — 3-е изд., перераб. и доп. — М.: Высш. шк., 1986. — 295 с., ил. — На англ. яз.
2. Бідзілі Ю.М. Словник журналіста: Терміни, мас-медіа, постаті / За заг. Ред.. Ю. М. Бідзілі. – Ужгород: ВАТ «Видавництво «Закарпаття»», 2007. – 224 с
3. Бобер Н. М. Іменники, що позначають емоції в англійській мові / Н. М. Бобер [Електронний ресурс] – Режим доступу : <https://doi.org/10.32447/2663-340X-2021-9.3>
4. Боговик О. А. Гендерна специфіка вербальної репрезентації емоційних станів (на матеріалі роману Сідні Шелдона «Nothing Lasts Forever») / О. А. Боговик // Закарпатські філологічні студії, 2020. Випуск № 14. С. 196 – 200.
5. Гальперин И.Р. Стилистика английского языка Издательство: М.: Высшая школа, 1977. – 313 ст. — На англ. яз.
6. Гнезділова Я. В. Емоційність та емотивність сучасного англомовного дискурсу: структурний, семантичний і прагматичний аспекти : автореф. дис. на здобуття наук, ступеня канд. філол. наук: 10.02.04 "Германські мови" / Я. В. Гнезділова ; Київ. нац. лінгв. ун-т. - К., 2007. - 20 с.
7. Голощук С. Л. Реалізація невербальних засобів спілкування у спонукальному дискурсі / С. Л. Голощук // Вісник СумДУ. Серія Філологія. – 2012. – № 1. – С. 19–23
8. Гоян В. В. Іміджеве наповнення портфеля кулінарних шоу / В. В. Гоян, Т. А. Захарс // Наукові записки Інституту журналістики. - 2013. - Т. 51. - С. 77-81. [Електронний ресурс] - Режим доступу:http://nbuv.gov.ua/UJRN/Nzizh_2013_51_19
9. Грубич К. Комунікаційні технології телепрезентації української кухні [Текст] : автореф. дис. ... канд. наук із соц. комунікацій : 27.00.06 / Грубич Костянтин Володимирович ; Київ. нац. ун-т культури і мистецтв. - Київ, 2017. - 19 с.

10. Дворжецька М. П. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації: посібник для студентів ВНЗ / М. П. Дворжецька, Т. В. Макухіна, Л. М. Великова, Є. О. Снегірьова. – Вінниця: Нова Книга, 2005. – 208с.
11. Єфімов Л. П. Стилістика англійської мови і дискурсивний аналіз / Л. П. Єфімов, О. А. Ясінецька // Учбовометодичний посібник. - Вінниця: НОВА КНИГА, 2004. - 240 с
12. Іванова С. В. Прагматичний потенціал емоційного висловлювання / С. В. Іванова // Проблеми семантики, прагматики та когнітивної лінгвістики. - 2012. - Вип. 21. - С. 160-168. [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/psptkl_2012_21_23
13. Калита А.А. Фонетичні засоби актуалізації смислу англійського емоційного висловлювання / А. А. Калита – К.: КДЛУ, 2001. – С.24-37
14. Красовська І. В. Роль емоцій в усному мовленні (лінгвокогнітивний аспект) / І. В. Красовська // Наукові записки [Національного університету "Острозька академія"]. Сер. : Філологічна. - 2010. - Вип. 16. - С. 144-147. [Електронний ресурс] - Режим доступу: http://nbuv.gov.ua/UJRN/Nznuoaf_2010_16_26
15. Кухаренко В. А. Практикум зі стилістики англійської мови: підручник / В. А. Кухаренко. – Вінниця: Нова Книга, 2003. – 160 с.
16. Мац І.І. Різновиди емоцій та способи їх вербалізації (на матеріалі англійської мови) / І.І. Мац // Вісн. Житомир. держ. ун-ту ім. І. Франка. — 2003. — N 11.
17. Носенко Э. Л. Особенности речи в состоянии эмоциональной напряженности / Э. Л. Носенко. – Днепропетровск: Издательство ДГУ, 1975. – 205 с.
18. Ніколаєнко Л.І. Категоризація і мовне вираження емоцій співчуття та злорадства (на матеріалі української, російської і польської мов) / Л. І. Ніколаєнко // Мовознавство. – 2005. – № 1. – С. 58–71.

19. Остапчук Н. Використання невербальних засобів комунікації у особистісному спілкуванні педагога з учнями / Остапчук Н. // Психологічно-педагогічні проблеми сільської школи. – 2011. – № 37. – С. 221–228.
20. Приходько Г. І. НЕВЕРБАЛЬНІ ЗАСОБИ ВИРАЖЕННЯ ЕМОЦІЙ/ Приходько Г. І. // Науковий вісник ДДПУ імені І. Франка. Серія “Філологічні науки”. Мовознавство. № 4, 2015
21. Степанюк М. П. Лексичні та лексико-стилістичні засоби вираження емоцій у романах Ш. Бронте та Е. Бронте / М. П. Степанюк // Науковий вісник Чернівецького університету : Германська філологія. - 2014. - Вип. 692-693. - С. 258-260. [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/Nvchnugf_2014_692-693_77
22. Файфер Н. В. Stylistically neutral words in different types of context / Н. В. Файфер // Мова і культура. - 2012. - Вип. 15, т. 2. - С. 83-90. [Електронний ресурс] - Режим доступу: http://nbuv.gov.ua/UJRN/Mik_2012_15_2_17
23. Фінклер Ю. Кухня лихослів'я / Ю. Фінклер // «Телекритика». – [Електронний ресурс] – Режим доступу: <http://www.telekritika.ua/teleprogram/2012-10-23/76121>
24. Харченко Л. П. Особливості застосування невербальних засобів ділового спілкування / Л. П. Харченко // Соціальна педагогіка: теорія і практика. – 2013. – № 4. – С. 58–65
25. Чабаненко В. Основи мовної експресії. Київ: Вища школа, 1982. 167 с
26. Шаховский В.И. Категоризация эмоций в лексико-семантической системе языка / В.И. Шаховский. – Воронеж : Изд-во Воронеж. гос. ун-та, 1987. – 192 с.
27. Шевченко И.С. Дискурс как мыслекоммуникативное образование / И.С. Шевченко, Е.И. Морозова // Вісник Харк. нац. ун-ту ім. В.Н. Каразіна. – 2003. – № 586. – С. 33–38

28. Юр'єва О. Ю. Особливості невербальної передачі інформації в процесі міжкультурної комунікації / О. Ю. Юр'єва // Вісник ЖДТУ. – 2013. – № 3. – С. 16–27
29. Bamberg M. Language, Concepts, and Emotions: The Role of Language in the Construction of Emotions / M. Bamberg // Published 1 October 1997; Psychology; Language Sciences.
30. Blumstein S. The mapping of sound structure to the lexicon: Evidence from normal subjects and aphasic patients / S. Blumstein // Language and Cognition. – 2003. – Vol. 681.
31. Buller D. Communicating of Emotions. Nonverbal Communication / D. Buller // 2 ed. - New York; London; Tokyo: The McGraw-Hill Companies, 1996. - P. 271 - 296.
32. Collins K. TV cooking shows : the evolution of a genre / John Jay college – [Electronic resource] URL: <http://www.flowjournal.org/2008/05/tv-cooking-shows-the-evolution-of-a-genre>
33. Ekman P. Emotions Revealed Recognizing Faces and Feelings to Improve Communication and Emotional Life. London : Owl Books, 2007. 290 p
34. Fraser B. Pragmatic Markers // Pragmatics. 1996. Vol. 6, Issue 2. P. 167–190.
35. Izard C. E. The psychology of emotions. New York, NY: Plenum Press, 1991.
36. Ketchum C. The essence of cooking shows: how the food network constructs consumer fantasies. Journal of Communication Inquiry. [Electronic resource] URL: https://researchgate.net/publication/249735338_The_Essence_of_Cooking_Shows_How_the_Food_Network_Constructs_Consumer_Fantasies
37. Matwick K. Inquiry in television cooking shows. Discourse & Communication. [Electronic resource] URL: <http://journals.sagepub.com/doi/abs/10.1177/1750481315576629>
38. Oren T. On the line: format, cooking and competition as television values. Critical studies in television: the international journal of television studies.

[Electronic resource] URL:
<http://journals.sagepub.com/doi/abs/10.7227/CST.8.2.3>

39. Shibles W. Emotion. The Method of Philosophical Therapy / W. Shibles – White Water, Wisconsin: Language, 1974. – 492 p.

40. Turner G.W. Stylistics Penguin Language and Linguistics Series ; Author, G.W. Turner ; Publisher, Penguin Books, Limited, 1988 - 256 p.

ILLUSTRATIVE MATERIAL

41. Afternoon Tea Layer Cake | ONE [Electronic resource]. – Mode of access: <https://youtu.be/Qw-ySAGku0o>

42. Amalfi Lemon Cake | Jamie Oliver & Gennaro Contaldo [Electronic resource]. – Mode of access: <https://youtu.be/iOAw4nRCxhU>

43. Better than a takeaway Burger | Save with Jamie [Electronic resource]. – Mode of access: <https://youtu.be/5Bkn8l6h3Es>

44. Christmas Dessert Megamix | Jamie Oliver [Electronic resource]. – Mode of access: <https://youtu.be/BlwFMDztS1g>

45. Christmas Party Food Megamix | Jamie Oliver [Electronic resource]. – Mode of access: <https://youtu.be/8cZzDuj6T9Y>

46. Christmas Sides Megamix | Jamie Oliver [Electronic resource]. – Mode of access: https://youtu.be/meKKHigS_84

47. Jamie's Quick and Easy Christmas | Chocolate Torte [Electronic resource]. – Mode of access: <https://youtu.be/MxzpGw0cmk4>

48. MasterChef US Season 9 Episode 1: The Judges Do Battle, Pt. 1 [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984144>

49. MasterChef US Season 9 Episode 2: The Judges Do Battle, Pt. 2 [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984183>

50. MasterChef US Season 9 Episode 3: The Judges Do Battle, Pt. 3 [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984117>
51. MasterChef US Season 9 Episode 4: Home State Heroes [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984147>
52. MasterChef US Season 9 Episode 5: Gordon Ramsay Masterclass [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984165>
53. MasterChef US Season 9 Episode 6: Trouble Brewing [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984180>
54. MasterChef US Season 9 Episode 7: World Cup Dishes [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984135>
55. MasterChef US Season 9 Episode 8: A Gordon Ramsay Wedding [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984138>
56. MasterChef US Season 9 Episode 11: The Kids are Alright [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984108>
57. MasterChef US Season 9 Episode 12: Frying Tonight [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984132>
58. MasterChef US Season 9 Episode 13: Just for the Halibut [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984099>

59. MasterChef US Season 9 Episode 14: Sky's the Limit [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984204>
60. MasterChef US Season 9 Episode 16: American Heroes [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984096>
61. MasterChef US Season 9 Episode 17: Waste Not Want Not [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984207>
62. MasterChef US Season 9 Episode 18: Restaurant Takeover [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984084>
63. MasterChef US Season 9 Episode 20: Battle of the Beef [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984120>
64. MasterChef US Season 9 Episode 23: The Finale, Pt. 2 [Electronic resource]. – Mode of access: <https://tinyzonetv.to/watch-tv/watch-masterchef-2010-free-38841.4984114>
65. Merriam-Webster dictionary [Electronic resource]. – Mode of access: <https://www.merriam-webster.com/>
66. Spit Roast Lamb | Jamie at Home [Electronic resource]. – Mode of access: <https://youtu.be/RaOCKxZkcE0>
67. Squash and Spinach Rotolo | Save with Jamie [Electronic resource]. – Mode of access: https://youtu.be/CJC_0IQrOLg
68. The biggest test yet | Jamie's Chef | Jamie Oliver [Electronic resource]. – Mode of access: https://youtu.be/nxdt9EXZS_8
69. The Encyclopedia Britannica [Electronic resource]. – Mode of access: <https://www.britannica.com/>

70. The Great British Bake Off Season 9 Episode 1: Biscuits [Electronic resource].
– Mode of access: <https://tinyzonetv.to/watch-tv/watch-the-great-british-bake-off-2010-free-37301.5130037>
71. The Great British Bake Off Season 9 Episode 4: Desserts [Electronic resource].
– Mode of access: <https://tinyzonetv.to/watch-tv/watch-the-great-british-bake-off-2010-free-37301.5130049>
72. The Great British Bake Off Season 9 Episode 7: Vegan [Electronic resource]. –
Mode of access: <https://tinyzonetv.to/watch-tv/watch-the-great-british-bake-off-2010-free-37301.5130031>
73. Veggie Casserole | Jamie Oliver | ONE [Electronic resource]. – Mode of
access: <https://youtu.be/qwdZ7mlz0rU>
74. Veggie Orzo Pasta | Jamie Oliver [Electronic resource]. – Mode of access:
<https://youtu.be/wzBXtL-b2as>

APPENDICES

APPENDIX A

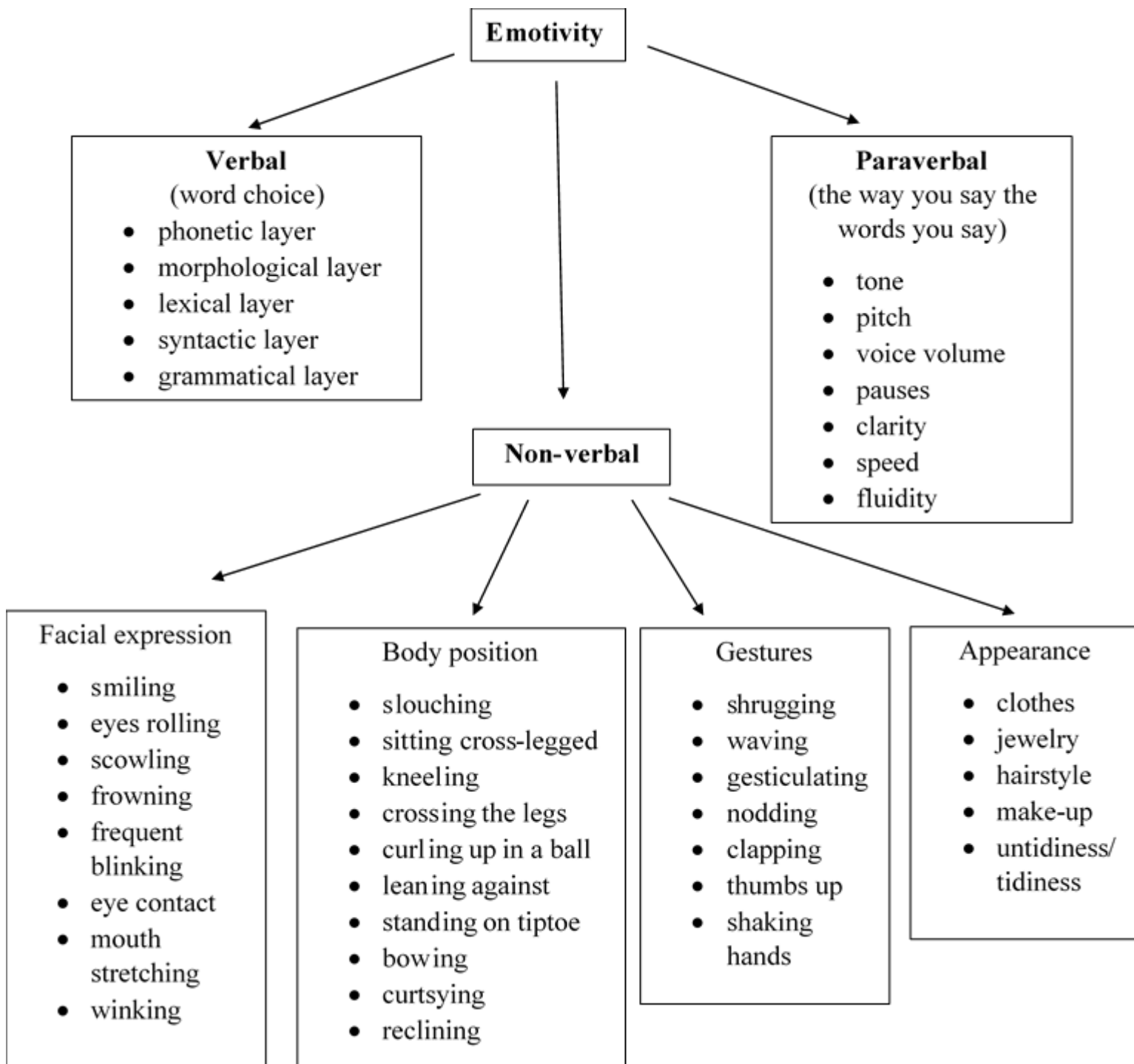
Classification of most popular British cooking shows

| Classification | TV show | Host |
|---------------------------------|-----------------------------------|--|
| Cooking competition show | <i>The Great British Bake Off</i> | Presented by Mel Giedroyc Sue Perkins Sandi Toksvig Noel Fielding Matt Lucas Judges Mary Berry Paul Hollywood Prue Leith |
| | <i>MasterChef</i> | Presented by Loyd Grossman Gary Rhodes Judges Gregg Wallace John Torode |
| | <i>Great British Menu</i> | Presented by Jennie Bond Susan Calman Andi Oliver Judges Matthew Fort Oliver Peyton Prue Leith Andi Oliver Rachel Khoo Tom Kerridge Nisha Katona Ed Gamble |
| | <i>Best Home Cook</i> | Presented by Claudia Winkleman Judges Mary Berry Chris Bavin Angela Hartnett |

| | | |
|---|--|--|
| | | Dan Doherty |
| Master class from a professional | <i>Jamie's Quick & Easy Food</i> | Jamie Oliver |
| | <i>Jamie's 30-Minute Meals</i> | Jamie Oliver |
| | <i>Jamie at Home</i> | Jamie Oliver |
| | <i>Gordon Ramsay's Ultimate Cookery Course</i> | Gordon Ramsay |
| Cooking talk shows | <i>Saturday Kitchen Live</i> | Matt Tebbutt Antony Worrall Thompson James Martin Gregg Wallace |
| | <i>Ready Steady Cook</i> | Fern Britton Ainsley Harriott Rylan Clark |
| | <i>Jamie & Jimmy's Friday Night Feast</i> | Jamie Oliver Jimmy Doherty |
| | <i>The Naked Chef</i> | Jamie Oliver |
| | <i>Olivers Twist</i> | Jamie Oliver |
| | <i>The F Word</i> | Gordon Ramsay Giles Coren Janet Street Porter |
| Cooking travel shows | <i>Nadiya's British Food Adventure</i> | Nadiya Hussain |
| | <i>The Hairy Bikers' Cookbook</i> | Dave Myers and Si King |
| | <i>The Hairy Bikers' Asian Adventure</i> | Dave Myers and Si King |
| | <i>Gordon, Gino and Fred: Road Trip</i> | Gordon Ramsay Gino D'Acampo Fred Sirieix |

APPENDIX B

Ways of expressing emotions



APPENDIX C

Stylistic classification of the English vocabulary (by I.R. Galperin)

| Vocabulary | Groups of words | Usage |
|-----------------------|---|--|
| Neutral vocabulary | <ul style="list-style-type: none">- Neutral words- Common literary words- Common colloquial words | These are the words that form the bulk of the English vocabulary, are used in both literary and colloquial language. |
| Literary vocabulary | <ul style="list-style-type: none">- Terms- Poetic and highly literary words- Archaic, Obsolescent and Obsolete words- Barbarisms and Foreignisms- Literary coinages | Such words are used in writing and in polished speech. |
| Colloquial vocabulary | <ul style="list-style-type: none">- Slang- Jargonisms- Dialectal words- Professionalisms- Vulgar words- Colloquial coinages | Such words are informal and familiar. This vocabulary is often used by a limited speech community. |