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**Bachelor's thesis**

**EMOTIONS EXPRESSION IN COOKING SHOWS (BASED ON MODERN  
ENGLISH)**

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## ABSTRACT

The bachelor's thesis explores the genre of cooking shows in order to examine how emotions are expressed in this genre and how it affects viewer engagement. This work aims to understand the linguistic and paralinguistic strategies used in cooking programmes to communicate emotions successfully.

Chapter 1 establishes a theoretical framework by investigating the connection between media linguistics and emotion studies in the case of cooking shows. It examines the emergence of emotion studies in linguistics, referring to researchers such as W.D. Feng, K.O. Halloran, Carl Plantinga, M. Lünenborg, T. Mayer, and C. Töpfer. It also examines how cooking shows evolved as a genre and its importance in today's media environments.

Chapter 2 analyses emotional expression in cooking shows, looking at both verbal and nonverbal means. The study uses a combination of qualitative and quantitative research approaches, such as descriptive analysis and statistical synthesis, to analyse the linguistic tactics, lexical choices, and stylistic aspects utilised to create emotions in cooking show narratives. The study uses a variety of methods, including descriptive-analytical, textual observation, system functional analysis, and contextual-interpretive ones.

Overall, this thesis highlights the dynamic connection between language and emotions in cooking programmes, highlighting their importance in determining audience perceptions and interactions. This study contributes to the fields of media linguistics, communication studies, and cultural studies by providing a comprehensive examination of the emotions expression of cooking shows.

**Key words:** cooking shows, emotions expression, verbal and non-verbal cues, media communication

## АНОТАЦІЯ

Бакалаврська робота присвячена дослідженню жанру кулінарних шоу з метою аналізу того, як емоції виражаються в цьому жанрі і як це впливає на залучення глядачів. Ця робота має на меті дослідити лінгвістичні та паралінгвістичні засоби, що використовуються в кулінарних програмах для успішної передачі емоцій.

Розділ 1 закладає теоретичні основи, досліджуючи зв'язок між медіалінгвістикою та дослідженнями емоцій на прикладі кулінарних шоу. У ньому розглядається зародження вивчення емоцій у лінгвістиці з посиланням на таких дослідників, як В.Д. Фенг, К.О. Галлоран, Карл Плантінга, М. Люненборг, Т. Майєр і К. Тьоппер. Також досліджується еволюція кулінарних шоу як жанру та їхня важливість у сучасному медіа-середовищі.

У Розділі 2 проаналізовано вираження емоцій в кулінарних шоу, розглянуто вербальні та невербальні засоби. Для аналізу лінгвістичних засобів, лексичного матеріалу та стилістичних прийомів, що використовуються для вираження емоцій у наративах кулінарних шоу, у дослідженні застосовано поєднання різних методів, таких як дескриптивний аналіз і статистичний аналіз, а також описово-аналітичний, текстового спостереження, системно-функціонального аналізу та контекстуально-інтерпретаційний.

Загалом, ця робота висвітлює динамічний зв'язок між мовою та емоціями в кулінарних програмах, підкреслюючи їхню важливість у визначенні сприйняття та взаємодії з аудиторією, що слугує внеском у галузі медіалінгвістики, комунікативних студій та культурології.

**Ключові слова:** кулінарні шоу, вираження емоцій, вербальні та невербальні засоби, медіа-комунікація

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## INTRODUCTION

The increasing number of many types of digital media has led to the emergence of a new subject of modern linguistics devoted to how language is employed in specific mediums. This brunch studies linguistic clues in the context of media, taking into account their processing as well as the social or cultural groups to which they belong. Despite being a relatively new discipline, prominent scholars such as Gunther Kress, David Machin, and Martin Luginbühl have made substantial contributions to its development. Traditional media linguistics was first focused on printed media, but with the introduction of digital platforms, its scope has expanded to encompass multimedia content, emphasising multimodality in media texts. This method connects the transformative impact of television and streaming services to continuing media linguistics research, emphasising the interaction of various modes in contemporary media. Cooking programmes, as a specific genre, demonstrate this multimodality by combining linguistic features with visual and auditory components to engage and entertain audiences. This comprehensive analysis of cooking show discourse is consistent with the broader landscape of media communication, providing insights into the dynamic interaction of language, culture, and media.

Furthermore, media communication is an effective medium for eliciting and conveying emotions, as significant studies have shown how emotional resonance influences audience engagement. Studies have examined how emotions are used, portrayed, and perceived in many media genres, including television series, films, and TV shows. Scholars such as W.D. Feng, K.O. Halloran, Carl Plantinga, M. Lünenborg, T. Mayer, and C. Töpper investigate the relationship between emotions and media structures, focusing on how auditory, visual, and spoken components express distinct emotions. Researchers such as J. Harding, E.D. Pribram, Julian Hanich, and Hermann Schmitz have investigated and taken into account the social-relational components of emotions in media, as well as its cultural dimensions, demonstrating how different media platforms create varied emotional landscapes. Emotions in media frequently

transcend personal experiences, encouraging collective emotionality and different reactions from audiences. Overall, examining emotions in media increases our understanding of human experiences and media interactions.

Cooking shows have evolved into a significant cultural phenomenon in modern society, serving not only as a source of culinary information and entertainment but also as a platform for emotions to be expressed. These shows generate distinct speech circumstances and lexicons that reflect the dynamic interactions between hosts, contestants, and audiences. Therefore, analysing the emotional expressions in cooking shows is highly **relevant** for understanding how these emotions affect audience engagement and overall impact on such shows, as well as navigating contemporary media trends along with the evolution of language in professional and entertainment contexts, given cooking shows' growing influence in shaping modern streaming services.

This research **aims** to examine and compare the expression of emotions in modern cooking shows, with a focus on both verbal and non-verbal communication, in order to define the impact of the means chosen to express different emotions on audience engagement and the narrative of the show, along with the distinct lexical, grammatical, and stylistic features that emerge within this cooking environment.

### **Objectives of the research:**

- to identify the characteristics of cooking shows as a media genre as well as their contribution to the development of new units and speech situations employed to convey certain emotions;
- to investigate the integration of verbal and non-verbal means of expressing emotions in a media context, namely within the cooking shows;
- to examine the role of emotions in language use and communication within the scope of modern linguistics;
- to conduct a complex analysis of verbal means of expressing emotions in cooking shows and examine the linguistic features and lexical choices used to express emotions both verbally and non-verbally;

- to identify the frequency of usage of certain patterns and means of expressing emotions to define the role of emotions in media communication and language development in cooking shows.

The **object** of the research is the emotions in cooking shows, focusing specifically on the linguistic and paralinguistic methods used.

The **subject** of the research is lexical, grammatical, syntactical, semantic and stylistic means used for expressing emotions in cooking shows with different connotations along with non-verbal ones.

As for **research material**, this work relies on verbal and non-verbal means that are utilised to convey emotions in cooking shows, namely “Iron Chef: Quest for an Iron Legend” and "Five Star Chef", with the analysed number of episodes 14 corresponding to approximately 650 minutes.

The following **methods** were used for studying the issues: the descriptive-analytical method, the method of textual observation, the method of system functional analysis, and the contextual-interpretive method. Techniques of linguistic and stylistic analysis and quantitative calculations were also used.

This **novelty** of the research lies in that it conducts an accurate and systematic analysis of the verbal and non-verbal content of cooking shows to understand how expressive and descriptive language is utilised to convey emotions. This study also provides a quantitative analysis of the emotional landscape presented in cooking shows by categorising verbal expressions into positive experiences, negative reactions, self-reflection, attitudes towards others, and negative experiences focusing on how verbal and nonverbal cues shape viewer perception and participant interaction.

As for the **structure** of the work, it comprises an introduction, two chapters, 13 subsections, conclusions to each chapter, a general conclusion, a list of used sources, summary. The total number of pages is 66.

# 1. THEORETICAL BACKGROUND OF EMOTION EXPRESSION IN COOKING SHOWS

## 1.1 A multimodal approach to media analysis

The occurrence of diverse types of digital media has led to the necessity of modern linguistics to introduce a new, more applied branch of linguistics, which is now primarily called “media linguistics”. The main focus of this branch is nowadays on studying how language is used in the media, focusing on the use of linguistic signs within specific mediums. It considers the processing of signs and their associated institutions or social groups, emphasising both micro and macro levels of analysis, including intertextual relations and cultural practices. (Bücker, 2016: 38). Although media linguistics is a relatively young scientific discipline, there are already prominent scholars who have significantly contributed to its development, namely Gunther Kress (Kress & Van Leeuwen, 2001), David Machin (Machin & Van Leeuwen, 2007), Martin Luginbühl (Luginbühl, 2015) along with Ukrainian linguists Larysa Shevchenko, Dmytro Dergach and Dmytro Syzonov (Shevchenko, Derhach, & Syzonov, 2014).

In the early stages of printed media appearing in the world, their products were of the main interest of traditional media linguistics. This has changed with the emergence of digital platforms and media, which enable us to deliver texts via photo or video materials, thus, widening the scope of main interest of the branch not only to the texts purely but also to the way it is perceived and adapted based on the medium chosen (Luginbühl, 2015: 13).

This eventually raises the question of what a medium is and how it influences the whole approach to analysing certain texts within the scope of media linguistics. If observing the whole process of contemporary information exchange, the linguists stick to the viewpoint that it is to be defined as a technical device with a few other aspects to consider (modes, the local and temporary relations of the transmission, and the mutuality of information exchange) (Holly, 2011: 160).

Today's media, however, effortlessly combines many media to produce realistic and interactive experiences through platforms like social media, the internet, and streaming services. To provide readers with a deeper knowledge of a subject, news articles, for

instance, sometimes combine textual material with hyperlinks, infographics, videos, and pictures. Likewise, multimodal approaches in advertising integrate both audiovisual components to stimulate feelings and improve brand identification. Thus, in the current context, extensive focus is given to the multimodality of media texts. This involves fundamental works and individual analyses that focus on integrating and interacting with different semiotic modes, such as language, image, and sound. Unlike earlier media linguistic studies, contemporary multimodal analyses shift their focus towards media semiotic studies, acknowledging that language is intricately tied to materialisation. Aspects like sound, visual effects and colour are identified as significant contributors to verbal texts or utterances, highlighting that they are never purely verbal (Bateman, 2014: 3). These components are seen as crucial to the formation of meaning rather than just decorative accents. It can uncover layers of meaning in media texts that would otherwise go unnoticed by recognising their multimodal nature. This certainly offers the possibility of a more complex understanding of communication in the digital era.

This comprehensive approach links the transformative impact of TV and streaming services (for instance, Netflix, Apple TV, Prime Video) to the ongoing research and analysis in media linguistics, showcasing the intricate interplay between different modes in contemporary media. In particular, they have gained prominence as they introduced a principally new medium for conveying a message with an interplay between spoken language, visual cues, and non-verbal communication. Following the main purpose of television and online platforms, namely entertaining their target audience and satisfying their needs for emotions and pleasure, the whole discourse of their programmes has drastically changed seamlessly integrating linguistic elements with visual and auditory components. This turned the focus of media linguistics to the broadened analysis of peculiarities of the content generated with deeper consideration of its multimodal nature and, thus, providing a large range of sub-genres and their studies, each characterised by its unique blend of linguistic and multimodal features (Berkenkotter, 2008: 96).

As a result, media discourse displays a broad variety of communication techniques that satisfy the tastes and expectations of a wide range of audiences. Group relevance, which refers to the message's addressee's tendency to share the opinions and viewpoints of their social or cultural group, is the first characteristic of media discourse. Secondly, media discourse is characterised by its publicity, which conveys an approachable and public-focused nature. In contrast to private or exclusive interpersonal communication, media messages are shared with a large audience, frequently via public platforms like radio, television, and the Internet. The polemical orientation of media discourse is another noteworthy aspect. This approach entails establishing a polylogue or multiparty dialogue to stimulate more audience discussion and debate. This feature facilitates the sharing of different points of view and perspectives, adding to the dynamic and participatory quality of media communication. In addition, media discourse frequently uses mass targeting and staging strategies to maximise its influence on several recipients at once. Media producers can effectively reach and engage a varied range of viewers or readers by carefully designing messages that appeal to different audiences (Kompantseva, 2018: 80-82).

To conclude, the transformative impact of TV and streaming services on media linguistics has led to a comprehensive approach to analysing the multimodal nature of contemporary media content, giving rise to the identification and exploration of various sub-genres. Considering this, the next section focuses on a specific genre within media linguistics – cooking shows. By examining the linguistic intricacies within cooking shows, we aim to further understand how this genre contributes to the broader landscape of communication in the media.

## **1.2 Cooking shows in the scope of media linguistics**

Over the last few decades, food has become a means of existence and a way of finding satisfaction and momentary pleasure, spreading cultures and entertaining. This has left a footprint on the sphere of TV and streaming services, giving rise to the genre of cooking shows. Television programmes with a combination of competitive elements, celebrity chefs, and impressive culinary displays such as "MasterChef,"

which presents celebrity chefs like Jamie Oliver and Gordon Ramsay, and "The Great British Bake Off," which presents pastry chefs like Paul Hollywood and Mary Berry, have become well-known, attracting viewers with their exquisite meals and culinary masterpieces.

In order to achieve all its main purposes enumerated in the previous sentence, cooking shows have developed a range of their particularities, namely in the language used in them (De Solier, 2005: 467). This has led to an increasing interest in media linguistics due to the key features of its discourse, although this relatively narrow niche is not fully integrated into the scope of media linguistics.

Within this framework of study, scholars investigate how language is used to impart culinary expertise, engage audiences, and generate entertainment value. Joanne Finkelstein has already presented works on certain aspects of the language of cooking shows, namely the term "foodtainment", dwelling in general on how food is presented in different consumer-oriented media products. This term describes a phenomenon when content about food is both amusing and educational, blurring the distinction between the two. Cooking shows have emerged as a popular form of "foodtainment," providing audiences with pleasure and insightful information simultaneously. Finkelstein focuses on how these programmes use a range of strategies, like empathetic hosts, dramatic challenges, and eye-catching food presentations, to engage viewers and teach culinary skills (Finkelstein, 1999: 130).

Pauline Adema, on the other hand, in her works manipulates mainly the reasons why cooking shows are gaining popularity. She analyses how these shows provide a certain escape by bringing viewers into the world of culinary creativity and expertise. She also explores the psychological, cultural, and social factors that contribute to the show's popularity. Adema also examines how culinary programmes use the common human experience of food to their advantage by making viewers feel nostalgic and connected (Adema, 2000: 113).

Lori Brost presented the input into the essence of the genre of cooking shows and its description. Brost analyses the essential components of cooking shows, emphasising their concentration on cooking skills, methods, and dishes. She looks at how these

programmes usually include amateur or professional chefs showing viewers how to prepare food, frequently in a studio kitchen. Brost also looks at the various forms that cooking shows take, from educational series to competitive culinary contests (Brost, 2000: 17-19).

Cooking shows frequently involve chefs or hosts giving step-by-step directions for food preparation. Linguists, namely Kelsi and Keri Matwick and Lorenza Mondada, study the clarity, coherence, and effectiveness of instructional language. Their study examines the linguistic features of the instructional language used in culinary shows by presenters or chefs to provide detailed instructions for preparing meals. Additionally, they study sentence structure, looking into how the arrangement (as they usually are presented in a logical order, taking viewers step-by-step through the recipe) and flow of instructions with the use of the imperative mood to convey commands or directives to the audience affect viewers' ability to understand and follow along. They also take into account the vocal signals used by chefs or hosts when demonstrating food preparation, such as tone, intonation, and pace, which are vital in indicating emphasis, urgency, or clarity in instructions (Matwick, K., & Matwick, K. 2015: 316)(Mondada, 2014: 201).

Storytelling is another common aspect in cookery shows to increase viewer interest. The construction of tales, including the use of stories, personal anecdotes, and dramatic tension to captivate audiences and establish emotional connections, is examined by linguistic analysis of Keri and Kelsi Matwick (Matwick, K., & Matwick, K. 2019: 51). Chefs may, for instance, provide anecdotes about their culinary experiences, cultural background, or particularly memorable meals. These stories not only amuse viewers, but also provide insight into the food's personal impact and cultural significance. Additionally, narrative fosters a sense of intimacy and relatability by establishing emotional connections between the audience and the subject. The storyline brings viewers in, allowing them to relate to the chefs' difficulties, successes, and emotions. Thus, cooking shows provide a special implement to emotional dynamics. Viewers frequently experience a range of emotions while watching chefs create unique dishes or overcome obstacles, and these emotions have an impact on how they interact with

the content and their environment. Cooking shows moments of triumph or success, for example, can make viewers feel happy and accomplished, which encourages a sense of connection and openness to the culinary world shown on screen. On the other hand, failures or setbacks can cause viewers to feel disappointed or frustrated, which makes them stop participating in the social interaction that is a part of watching (Zakhars (Rohova), 2013: 115).

Furthermore, cooking shows provide an environment for exhibiting a wide range of international cuisines and culinary customs. Linguists study how language is employed to explore culinary traditions, foster cross-cultural communication, and portray cultural authenticity (Partarakis, Kaplanidi, Doulgeraki, Karuzaki, Petraki, Metilli, Bartalesi, Adami, Meghini, Zabulis, 2021: 614). The usage of culturally specialised phrases and idioms linked to ingredients, cooking methods, and culinary practices is one linguistic element that is commonly seen in cooking shows. To properly capture the flavour of Italian cooking, an episode showcasing Italian food, for instance, might use phrases like "*al dente*," "*bruschetta*," or "*risotto*." In the same way, an episode devoted to Thai food could utilise phrases like "pad Thai," "tom yum," or "satay" to describe the tastes and customs of Thailand.

In conclusion, food has become more than just a source of nutrition thanks to the rise of cooking shows on TV and streaming platforms. It is now a source of entertainment and cultural expression. Due to this development, media linguistics is becoming a growing field as researchers examine the linguistic nuances of culinary programming. Academics use linguistic analysis to look at how language is used to reflect different culinary traditions, engage audiences via storytelling, and transmit culinary expertise. Though it is a relatively small field in media linguistics, the study of cooking shows provides important insights into how food culture, communication, and entertainment connect in contemporary media.

### **1.3 Studies on emotions in linguistics**

Human communication is fundamentally influenced by emotions, which also have an impact on social interaction, language use, and interpretation. The study of

emotions is an established field in contemporary academia, but it is important to understand the historical setting in which the idea of emotions first appeared and developed. Thomas Dixon's fundamental work, "From Passions to Emotions," illustrates how the nineteenth-century change in understanding emotions led to their separation into their psychological category. Dixon claims that emotions are socially and culturally produced phenomena that have changed throughout time rather than permanent, inherent states. Furthermore, he places a strong emphasis on how language, literature, and cultural norms influence how we perceive and comprehend emotions (Dixon, 2003: 231).

Thus, the complex interaction between language and emotions has always captured the interest of academics, which is why the multidisciplinary area of emotion studies in linguistics has emerged. Since language shapes and expresses conscious and subconscious emotions frequently, linguists studying emotion language may reveal much about them. Notwithstanding, in the late 1970s and 1980s, there was a surge in studies examining the language of emotion, drawing from various theoretical perspectives such as anthropological linguistics and cognitive linguistics, which marked a significant increase in our understanding of how humans express emotions through language, compared to three decades ago. The development of this area of study in those times mainly started with anthropologists following linguistic approaches to comprehending the phenomenon of emotions exploring the emotional lives and social interactions within certain communities or social contexts, particularly their unique ways of managing and expressing different emotions, namely, Jean Briggs focusing on the Inuit people of the Canadian Arctic (Briggs, 1970: 8), I. Robert Levy acknowledging that emotions are neither merely cultural constructions nor universally constant (Levy, 1984: 216), Catherine Lutz contributing to our understanding of emotions as culturally contingent phenomena (Lutz, 1986: 288), Angeliki Athanasiadou and Elzbieta Tabakowska exploring the conceptualisation and expression of emotions across different languages and cultures along with the relationship between linguistic structures and emotional experiences (Athanasiadou & Tabakowska, 1998).

From a variety of viewpoints, numerous academics have contributed to the study of emotional language. Linguists such as Anna Wierzbicka, for instance, have investigated how emotional concepts and their language representations are culturally universal. Her idea of "natural semantic metalanguage" (NSM), which holds that all human languages are derived from a collection of universal semantic primitives, is one of Wierzbicka's most significant contributions. These primitives are straightforward, culturally indifferent ideas that can convey a variety of meanings, including emotions. Wierzbicka claims that she has discovered a collection of universal emotional notions that are present in all human languages through cross-linguistic analysis and ethnographic investigation. These encompass both simpler emotional states like love, shame, and pride as well as more complicated ones like joy, sadness, wrath, fear, and surprise. Wierzbicka additionally investigates how different languages and cultures conceptualise and convey emotions. She believes that although languages may differ in the particular emotional lexicons and phrases they use, human experiences and ideas are universal and underpin emotional meaning in all cultures (Wierzbicka, 1999: 34).

Emotion expression in particular cultural contexts consequently has social purposes and cultural implications that have been studied by anthropologists such as Clifford Geertz. In his work "The Interpretation of Cultures," Geertz focused on the social roles and symbolic connotations that emotional expression plays in various communities. According to his argument, emotions function as cultural symbols that represent power dynamics, social norms, and values. In these terms, Geertz's anthropological research has shown how emotions are ingrained in social interactions and given cultural importance. Within a community, the range of emotions that are respected and valued is also determined by cultural norms and values. As a result, depending on their common philosophy, historical experiences, belief systems, and societal norms, certain cultures may value some emotions over others (Geertz, 1973).

There are two primary ways to express emotions: through words and nonverbal cues. While non-verbal expression includes gestures, facial expressions, and other body language, verbal expression involves the use of words. Based on the differentiation between verbal and non-verbal modes of conveying emotions, often

known as "Verbal language" and "Body language," at least two semiotic systems of emotions have been identified. Research indicates that verbal communication of emotions exceeds nonverbal communication in several areas, such as dependability, rapidity, clarity, and the ability of the recipient to decode it (Razuvanova, 2013: 22). Nonverbal communication, referred to as paralinguistic communication, is different from verbal communication in that it includes gestures and voice codes in addition to language that function as components of human speech activity, relevant to each specific speech communication. Such elements encompass intonation (vocalization), facial expressions, gestures, gazes, and other expressive movements accompanying speech expression and carrying additional information to its content. Non-verbal means, particularly intonation, play a significant role in shaping the semantics of words across different parts of speech (Kaptyurova, 2008: 140-142).

Even though the distinction between verbal and nonverbal communication can appear unclear, aspects of communication such as intonations can be classified as both linguistic and paralinguistic (Osipova, 2019: 37). According to modern linguistics, during communication exchanges, nonverbal cues are seen as more reliable than verbal ones. Nonverbal communication encompasses features such as tactile-kinesthetic, olfactory, kinetic, extralinguistic, and paralinguistic (not related to speech). Nevertheless, for accurate comprehension, they frequently need spoken context (Kovalynska, 2014: 27).

It is noteworthy to observe it because emotions are temporary, and nonverbal cues frequently prevail over spoken ones. We are often unable to choose the right words to express our emotions effectively. Emotional states act as intermediaries between the world and language representations, allowing people to selectively represent in language only those things that they believe to be relevant or significant at any given time. This is the fundamental mechanism of emotional expression in speech (Zabolotna, 2023: 177).

Emotions are a psychological construct that represents people's affective attitudes towards reality. These assessments of emotion are reflected in the semantics of the language that people use to describe their experiences. Emotions are expressed

in words in three primary ways in English, as in any language: words that identify emotions, words that characterise emotions, and words that express emotions. Polish researcher A. Wierzbicka categorizes types of emotions as follows:

1) Emotions associated with negative experiences (e.g., sadness, unhappiness, distress, sorrow, grief, despair).

2) Emotions associated with positive experiences (e.g., joy, happiness, contentedness, pleasure, delight, excitement).

3) Emotions related to negative reactions towards others' actions (e.g., fury, anger, rage, wrath, madness).

4) Emotions linked to self-reflection and self-assessment (e.g., remorse, guilt, shame, humiliation, embarrassment, pride, triumph).

5) Emotions related to attitudes towards other individuals (e.g., love, hate, respect, pity, envy) (Wierzbicka, 1999: 50).

Syntactically, emotions are expressed through a variety of phrase forms, including elliptical, inverted, interrogative, exclamatory, and inserted elements. The degree of disorder in the syntactic framework is correlated with the intensity of the emotions as well. Higher emotional intensity frequently results in structural changes that include repetitions, interruptions, and unfinished sentences. While it could be difficult to identify a set of syntactic structures that are only used to represent specific emotions, some patterns can be noticed. For example, interrogative and interrogative-negation structures, repetitions, interruptions, and incomplete sentences are common in expressions of surprise. Negative emotions are usually communicated through the use of exclamatory phrases and structural disorganisation (Zabolotna, 2023: 177).

As follows from the aforementioned statements, emotions influence human behaviour and social structure in every aspect of language and discourse. Therefore, studying emotional language is essential to comprehending human interaction and communication. The term "emotion" itself is difficult to define, nevertheless, because different academics have different ideas about what constitutes an emotional experience and how to characterise its subtleties. Both expressive and descriptive language resources are included in this definition of emotional language. Linguists

interpret expressive resources, like as interjections like "*oh*," as reflections of the speaker's emotional condition at that moment. Descriptive resources, such as saying "*he is bored*," are not dependent on the speaker's feelings and can be used to describe any person's previous or present experiences. Nonetheless, emotional language entails a complicated interplay between the two, and the separation between expressive and descriptive resources overgeneralises it. The interaction between these aspects provides a distinctive chance for linguists to investigate how expressive elements and other language characteristics work together to generate meaning in human communication, especially when emotions are involved (Ponsonnet, 2022: 309).

The fact that languages frequently have vast and sophisticated vocabularies for describing emotions, but that the precise words and phrases employed might differ greatly between cultures, makes the issue seem even more multifaceted. This diversity represents cultural attitudes towards emotions and the social situations in which they are conveyed, in addition to linguistic differences. It also raises the question of classifying emotions in a universal and widely approved way which has caused the ongoing debate among scholars. Some academics claim that a set of fundamental emotions is inherent in all people, while others place more emphasis on the influence of personal characteristics and social circumstances on emotional experiences. The primary point in this discussion is whether emotions can be clearly divided into specific categories that are understood and acknowledged by people from different backgrounds. Paul Ekman and other proponents of the universality hypothesis insist that a few basic emotions—such as happiness, sadness, fear, anger, surprise, and disgust—can be recognised and expressed by everyone through distinct facial expressions and bodily reactions. Human subjective experience implies a seeming ease of identifying emotions in others as well as in ourselves. This apparent clarity has facilitated in identification of a set of basic emotions, yet a divisive discussion among specialists has emerged, questioning this accepted theory of emotions (Ekman, 1992: 34–38).

Language provides a strong challenge to the idea that emotions are universal by demonstrating the complexities of emotion categorisation within various linguistic

frames. Variations in the classification and conceptualisation of emotions are closely correlated with variations among languages. As opposed to a universally applicable method, languages display a variety of emotional organisation schemes, from event-type classification to preparedness for action. Furthermore, the variety of emotion taxonomies is influenced by the connotations of emotions in language. Every language has unique cultural and environmental peculiarities that influence how emotions are perceived and communicated, thus, different languages may emphasise different parts of emotional expressiveness, while certain languages may prioritise particular emotional states or experiences (Mesquita & Frijda, 1992: 180). Furthermore, the existence of untranslatable words for emotions in various languages further challenges the idea of universality (Eid & Diener, 2001: 872). For instance, certain emotions lack direct equivalents in English or Ukrainian and vice versa, indicating cultural and linguistic gaps in emotional expression. For example, Ukrainian's "тягар", which is deeply ingrained in their respective cultural contexts, conveys complex emotional states of having too much in your mind in a way that goes beyond the literal meaning of the word "burden" in English and thus, lacks precise counterparts in English.

To conclude, within academic discourse, the relationship between language and emotion is an intriguing field of study. Arguments on whether emotional experiences are universal are still being debated, with opposing viewpoints arguing for intrinsic emotional categories against socioculturally constructed forms. This discussion raises questions about whether emotions can be categorised in a universal way. Therefore, investigating how emotions are portrayed in the media could be helpful in clarifying these complex relationships.

#### **1.4 Emotions in media communication**

Media communication has been widely acknowledged as a potent medium for eliciting and expressing emotions. Extensive research has investigated the interaction between media content and audience emotions, revealing the mechanisms by which emotional resonance shapes audience engagement. Consequently, the current aim is to

examine how emotions are utilised, portrayed, and interpreted across different media formats.

Research on the relationship between emotions and media communication has gained more attention as new formats, like TV series, films, and TV shows, have appeared. Similar to how emotions have long been acknowledged as essential components of conventional art forms like music and literature, they are also vital in determining how an audience responds to visual storytelling. Film and television have given artists new platforms to express their emotions, and viewers have been exposed to interactive content that triggers a wide range of emotions (Robinson, 2005: 2-3).

The complex relationships between emotions, media structures, and their interconnection are examined in theoretical considerations of emotions in media. These theories have multiple facets. Foremost, they look at how emotions are portrayed in the media and how well they fit into media frameworks. Notably, Scholars W.D. Feng and K.O. Halloran examine how different media, such as language, sound, and visual aspects, are utilised to communicate emotions in movies. The writers examine the different ways that the auditory, visual, and verbal components are used in films to communicate particular emotions (Feng & O'Halloran, 2013: 83).

In addition, recent theories investigate how users' emotional states and media structures interact to influence their affective reactions and dispositions. Carl Plantinga explores the complex connection between the experience of watching American film and the audience. His work investigates the emotional, cognitive, and perceptual ways that films captivate and impact audiences. Plantinga looks at a number of spectatorship-related topics, including character identification, emotional reactions to story events, and the ways that films develop empathy and immersion (Plantinga, 2009: 14).

Furthermore, these discussions go beyond users to include other players and situations as well as the active role that media plays. The concept of affect as a social-relational phenomenon in media communication and the applicability of affect theories to media research are examined by M. Lünenborg, T. Mayer, and C. Töpfer in this issue. In their collaborative work, these researchers explore the production, transmission, and interpretation of emotions and affective reactions in media

environments, highlighting the significance of these responses in forming social interactions and relationships (Lünenborg, Mayer & Töpfer, 2018: 426).

Lastly, they explore how emotional experiences in media contexts are shaped by historical, cultural, and sociological aspects. When these elements come together, the complexity increases and raises complex issues that need more investigation. Accordingly, researching emotions in media communication greatly benefits from an awareness of the cultural dimensions of emotions, as discussed in the collection of essays and articles by J. Harding and E.D. Pribram. The work provides a comprehensive analysis of how emotions are shaped, expressed, and understood in various cultural contexts, which may be applied to evaluations of emotional representations in media content (Harding & Pribram, 2009: 25).

Yet the more emotions are examined in the media, the more it becomes clear that the representations vary greatly throughout media platforms and genres, creating new problems and areas for research. The complex processes via which various media platforms form and generate emotional experiences for their consumers are explored in the affective preconditions of the media situation. Different media forms provide distinct opportunities and satisfactions, generating distinct emotional environments that fit the characteristics of the media type. For instance, readers of printed media frequently need to actively use their imagination in order to fully immerse themselves in the narration because of its heavy dependence on words and visuals. However, audiovisual media—like movies and TV shows—have the power to directly engage viewers' senses through both visual and aural cues, causing them to feel something immediately. Video games add an interactive component since they provide the player with a sense of agency and control over the emotional experience by requiring active participation and decision-making in addition to evoking emotions. Similar to this, social media platforms generate different emotional environments by encouraging user contact and communication. This creates a feeling of connection and belonging that can elicit a variety of emotions, from joy and pleasure to anger and fear (Eder, Hanich & Stadler, 2019: 2).

Emotions in the context of media communication frequently exceed personal experiences to become interactions with others. People become a part of a shared emotional experience when they interact with media content in social contexts, including watching a movie or television show with friends or taking part in online debates. When people pay attention to one another, they develop a sense of collective emotionality, which is when feelings are felt individually as well as spread and intensified inside the group. In these terms, contagious laughing or common shame may appear during specific social circumstances that are portrayed in media narratives (Hanich, 2018: 18). On the other hand, simultaneous emotional experiences are not the only way that the dynamics of collective emotions in media consumption occur. Dispersed audiences with a variety of backgrounds and viewpoints can interact with media content concurrently in today's digitally connected world, even while they are in separate physical locations. This issue is especially noticeable when it comes to political online videos, since different ideological groups may understand and respond to the content differently. A political speech can generate emotions of optimism and pride in some people, but it may also provoke disbelief or anger in others (Eder, 2018: 186).

Recognising that emotions can change our sense of connection or disconnection from the environment around us and have a spatial impact on our subjective experiences is equally crucial. We can observe that emotions have the power to either increase or decrease our level of interaction with the outside world as investigated and claimed in the work of phenomenologist Hermann Schmitz. Joy, for instance, might result in an openness and connection with others, while sadness can cause one to escape from social interactions. The way that audiences interact with comedies and melodramas and how they perceive closeness or distance is greatly influenced by these emotional dynamics (Schmitz, Müllan & Slaby, 2011: 254). This might also apply to cooking shows, as it can encourage an atmosphere of openness and connection with viewers when chefs demonstrate their excitement and joy while creating a dish. A sense of solidarity and shared experience may also be developed as viewers are motivated and excited to try the recipe themselves. On the other hand, an audience member may

feel alienated or uncomfortable if a chef is upset or disappointed as a result of a culinary error.

In conclusion, studies on the subject of emotions in media communication demonstrate how strongly audience emotions are influenced by media content and vice versa. It is becoming more and more important to comprehend emotions as media formats change, such as TV series and cooking shows. Theoretical frameworks have shown multiple approaches, including cultural factors, via which media impacts emotions. In particular, culinary programmes provide a distinctive viewpoint on emotional dynamics. A variety of emotions are felt by viewers, which affects how they interact and relate to the material. Investigating emotions in media broadens our comprehension of human experiences and media interactions.

### **Conclusion to Chapter 1**

Understanding the complex connections between language, visual cues, and non-verbal cues in contemporary media has been facilitated by the theoretical investigation of media linguistics, particularly through its multimodal approach. This foundation is crucial for analyzing how various media, such as streaming services and television, have revolutionized communication by effectively integrating these multimodal components to engage a diverse audience. Digital platforms, being more dynamic and complex than traditional media, necessitate a more comprehensive study that considers a range of semiotic modes. This comprehensive approach helps elucidate how different forms of media content interact with and influence viewer emotions.

The genre of cooking shows, discussed within the context of media linguistics, exemplifies how these programs operate as a distinct subgenre that melds entertainment with emotional conveyance. Scholars like W.D. Feng and K.O. Halloran have examined how various media use auditory, visual, and verbal components to communicate emotions. Cooking shows utilize linguistic techniques like storytelling, cultural expressions, and instructional language to craft an emotionally engaging experience for viewers. Delving into the narrative elements of these shows reveals how cultural narratives and personal anecdotes enhance viewer engagement and emotional connection, making the viewing experience more immersive and relatable.

The relationship between language and emotions across various genres has drawn significant attention from multiple disciplines, leading to the development of emotion studies in linguistics. Since the late 1970s and early 1980s, anthropologists such as Jean Briggs, I. Robert Levy, and Catherine Lutz, along with cognitive linguists, have made substantial contributions to this multidisciplinary approach. These contributions highlight how emotions can be effectively evoked and expressed through media communication. Studies have demonstrated that media content profoundly impacts viewers' emotions, revealing the processes through which emotional resonance influences audience participation and engagement.

Researchers like Carl Plantinga have recognized that emotions significantly affect our subjective experiences, influencing how we perceive and interact with the world around us. For instance, happiness can lead to openness and connection with others, while sadness may cause individuals to withdraw from social situations. These emotional dynamics are crucial in understanding how viewers engage with different media forms and genres, including comedies, melodramas, and culinary shows. The interplay between emotions and media content shapes the viewing experience, making it essential to consider both verbal and nonverbal cues in emotional expression.

Verbal communication, although often more reliable and clear than nonverbal cues, is complemented by nonverbal elements such as tone, gestures, and facial expressions, which play a vital role in conveying emotions. This foundational knowledge sets the stage for future research into the portrayal and influence of emotions in media communication. As the relationship between media content and audience emotions continues to evolve, our understanding of emotional experiences within the narratives of cooking shows and other media formats deepens, enriching the field of media linguistics and emotion studies.

## **2. MEANS OF EXPRESSING EMOTIONS IN COOKING SHOWS**

### **2.1 Criteria for selecting cooking shows.**

With their particular combination of entertainment, emotional connection, and culinary expertise, cooking shows have emerged as a popular genre on television. “Iron Chef: Quest for an Iron Legend” and “Five Star Chef” are distinguished from the rest of these programmes because of their particular take on emotivity and emotional expression. Furthermore, when selecting a culinary programme for examination, multiple factors are taken into account. These include the popularity of the programme, the range of emotions it expresses, its format and organisation, and its cultural significance. Both cooking shows satisfy these requirements, thereby indicating that it is worthy of consideration.

Before providing specific linguistic peculiarities of the shows to justify the choice, a brief description of it is to be provided. The American cooking show "Iron Chef: Quest for an Iron Legend" is a reboot of the popular "Iron Chef" and "Iron Chef America" series. Hosted by Alton Brown and Kristen Kish, with Mark Dacascos reprising his role as The Chairman, the show features five new Iron Chefs: Curtis Stone, Dominique Crenn, Marcus Samuelsson, Ming Tsai, and Gabriela Cámara. Contestants challenge the Iron Chefs in cooking with secret ingredients, aiming to impress a panel of judges including Nilou Motamed, Andrew Zimmern, and a rotating guest judge. The highest-scoring challenger from the season returns to compete against all five Iron Chefs in a bid to become an "Iron Legend" and win a Golden Knife. The series, consisting of eight episodes, premiered on Netflix on June 15, 2022.

The British cooking show "Five Star Chef" was released on Channel 4 June 8, 2023, and is presented by Michel Roux Jr. Professional chefs participate in challenges to produce five-star meals that are evaluated by honoured culinary experts, including Ravneet Gill and Mike Reid. There are team and individual tasks on the show, and there is an ultimate champion after eliminations.

To contribute to the relevance of the shows, “Iron Chef: Quest for an Iron Legend” is a proper subject of study due to its exceptional popularity and lasting social reputation. Before being adapted for American audiences, "Iron Chef" debuted in Japan

in 1993 and immediately captured the attention of viewers with its combination of culinary, performances, and a sense of competition. Its broad viewership with its modern adaptation in the format of “Iron Chef: Quest for an Iron Legend” (Rotten Tomatoes, a review aggregator website, reports that 47% of audience reviews and 57% of reviews from seven critics are positive, resulting in an average rating of 5.8 out of 10) highlights its importance as a cultural phenomenon and requires a deeper investigation of its emotive dynamics. (Iron Chef: Quest for an Iron Legend | Rotten Tomatoes, n.d.). The structure of the show, with hosts Kristen Kish and Alton Brown offering immediate commentary and engaging with the competitors, further enhances the range of emotional expressions seen. The show's emotive nature is further enhanced by the employment of both visual and aural elements, such as dramatic music and close-up images of cooking procedures. Its distinctive structure, in which competitors compete against Iron Chefs using ingredients they cannot reveal, also offers plenty of chances for a variety of emotions to be shown.

The fact that "Five Star Chef" has a large viewership (Notably, "Five Star Chef" has received an IMDb rating of 6.5 out of 10, which is based on evaluations from 845 users) and continues to have cultural significance makes it an appropriate topic for academic research as well. ( Five Star Chef | IMDb, n.d.). Like "Iron Chef: Quest for an Iron Legend," "Five Star Chef" benefits from an organised structure that encourages expressiveness on a personal level. While visual and audio components heighten the viewers' emotional experience, the hosts' and judges' immediate comments add complexity to the emotional narrative.

## **2.2 Verbal means of expressing emotions**

To properly and thoroughly analyse the verbal content of the shows “Iron Chef: Quest for an Iron Legend” and “Five Star Chef” used for expressing emotions and further provide the quantitative analysis for concluding, the following detailed description of every unit taken from the episodes of the aforementioned cooking show and their classification following the one by Anna Wierzbicka mentioned in chapter 1.3 is offered (Wierzbicka, 1999: 50).

### 2.2.1 Emotions associated with positive experiences

**The emotions associated with positive experiences** as the first category are exemplified through various expressive language vocabulary resources. Strong adverbs and adjectives are commonly employed to improve the viewer's understanding of the gastronomic experience. The use of descriptive language resources like *"opulent"* in *"You get people into the door, and get them taking pictures and shouting about wanting to try this opulent dish"* to describe a dish suggests pleasure while also conveying satisfaction and delight (Harries Ch. & Westwood, A., 2023: 2). *"A blowout"* in *"I think 150 pounds a head, I think it's a blowout meal for me"* similarly denotes satisfaction and approval (Harries Ch. & Westwood, A., 2023: 2). Words such as *"gorgeous"* in *"Gorgeous. That's a very generous piece of fish."*, *"outstanding"* in *"The technical ability is right up there. The pastry was outstanding"*, and *"fabulous"* in *"I've been out to fabulous restaurants all around the world"* elicit strong feelings of joy, highlighting the beneficial effects of the culinary works (Harries Ch. & Westwood, A., 2023: 4). *"Awesome"* in *"Looking at my plate... it's simply awesome"*, *"stunning"* in *"The way the serve is changed this time. Absolutely stunning"*, *"Making notes and coins out of sugar sound unbelievable"*, *"exquisite"* in *"You've managed to creat that exquisite taste people would love to pay for"* are the other strong adjectives exemplifying the same function within a communicative situation (Harries Ch. & Westwood, A., 2023: 5). Emotional language is also often used in its literal expressive sense. *"I retrained as a chef and I just loved it"* indicates strong positive feelings about the background experience of the chef (Harries Ch. & Westwood, A., 2023: 2). Likewise, *"I love the cheesecake. Almost a bit salty and I love that"* expresses intensely good feelings for the culinary item, while *"I wouldn't be surprised if it's one of the bestsellers"* expresses approval and belief in the abilities of another chef (Harries Ch. & Westwood, A., 2023: 2). The term *"obsessed,"* as in *"I'm obsessed with Korean food."* is a descriptive linguistic resource (Calin, Keller & Weintraub, 2022: 2). It uses a strong adjective with exaggerated intonation to show satisfaction or excitement, implying a strong positive engagement with the issue. Similarly, *"excited,"* as seen in *"Meet your new sous-chefs. - I'm excited"*, is a descriptive language resource (Calin, Keller & Weintraub, 2022: 2).

This strong adjective, combined with excessive intonation, expresses a high level of satisfaction or joy. The attribute "amazing," used in *"It's amazing that we got it today,"* provides an expressive language resource (Calin, Keller & Weintraub, 2022: 1). It conveys satisfaction or excitement by using a strong adjective and exaggerated intonation, emphasising the event's positive significance. Another strong adjective, *"I think that's a gorgeous plate of food"* (Calin, Keller & Weintraub, 2022: 4), is an expressive linguistic resource, implying a great level of satisfaction or joy, namely in response to a dish that is aesthetic and of high qualitative features. Descriptive language with a direct meaning can be used to express delight, as seen in the host's statement, *"Yes! I found beautiful citrus which I'm delighted with."* (Calin, Keller & Weintraub, 2022: 6). Here, the host directly expresses joy and pleasure at finding the desired ingredient.

Simple interjections are recurring resources and occur regularly, serving as spontaneous verbal cues indicating acceptance and a cheerful attitude. Furthermore, these one-word utterances emphasise the kitchen's immediacy and informality. The interjection *"Yeah"* in the context of *"Seared tartare? - Toast the spices, yeah"* is a spontaneous reaction that signifies agreement or approval, demonstrating a positive emotional response (Calin, Keller & Weintraub, 2022: 1). Similarly, the interjection *"Okay"* in *"We're good. Let's go. - Okay!"* functions as a spontaneous expression of agreement or approval, indicating a positive disposition (Calin, Keller & Weintraub, 2022: 1). Another example is the response *"Good"* in the exchange *"How are you doin' there? - Good"*, where the spontaneous reaction reflects a positive attitude and agreement (Calin, Keller & Weintraub, 2022: 1). The strong adjective "excellent," used in the response *"Look at that plate. - Excellent."* serves as an expressive language resource as well (Calin, Keller & Weintraub, 2022: 3). It is a spontaneous reaction that expresses agreement or acceptance, used with emphatic intonation, highlighting aspects that the chefs find particularly impressive and serves as a descriptive tool for exceptional visual presentation of a dish. Expressions like *"Oh, wow,"* as in *"If you are seeking the scrumptious soul of a cuisine, you must head to the streets! - Oh, wow!"* serve as resources for expressive language (Calin, Keller & Weintraub, 2022: 1). They

express pleasure or interest, a favourable and impulsive emotional response to the statement and express spontaneous reactions of pleasure or wonder in response to new ideas or unexpected ingredients. In the same manner, the interjection "*Oh my God*" in "*Our secret ingredients... chocolate. - Oh my God*" serves as an expressive language resource (Calin, Keller & Weintraub, 2022: 5). It represents a sudden and surprising feeling of delight. Another expressive language tool for expressing joy or satisfaction is the interjection "*Ooh-hoo*" in "*We make a gastrique for the dessert course. Ooh-hoo*" (Calin, Keller & Weintraub, 2022: 6). In addition, "*Ooh, yes*" in "*There is only one way to determine what our future holds. Battle! - Ooh, yes.*" and "*Oof*" in "*Tomahawk chops for the win. - Oof*" functions as an instinctive reaction and an expressive linguistic resource (Calin, Keller & Weintraub, 2022: 8). This interjection conveys agreement or approval, which reflects a positive perspective on the circumstance. As an expressive linguistic resource, the interjection "*Who!*" is used in the sentence "*We're on freakin' Iron Chef! - Who!*" (Calin, Keller & Weintraub, 2022: 1). It represents a happy or excited emotional reaction that is impulsive and passionate. Interjections like "*Oh, wow! It's just frothing at the mouth*" and "*Wow. You'd be looking at selling it for?*" are examples of expressive language resources used at the lexical level that show the speaker's positive response to a dish by expressing wonder and delight (Harries Ch. & Westwood, A., 2023: 1). Similarly, the interjection "*Who!*" in "*Time to breathe.*" denotes relief, and "*I would come back again and again for this. - Yep!*" shows agreement, underscoring positive emotions (Harries Ch. & Westwood, A., 2023: 6). Another interjection "*Dear Heavenly Father*" in "*Every next piece is simply melting... Dear Heavenly Father!*" assists to convey satisfaction with the dish served.

Emotions associated with positive experiences are also determined at the grammatical level using various expressive language tools. For example, the comparison construction in the sentence "*These flavours... Making it feel more joyful than anything I've ever, honestly, had*" emphasises excitement and enthusiasm, demonstrating the speaker's satisfaction and joy (Calin, Keller & Weintraub, 2022: 2). Similarly, the use of a superlative construction in "*Maybe one of the best pieces of fried chicken I've ever eaten*" is an expressive language resource that highlights the speaker's

joy and excitement (Calin, Keller & Weintraub, 2022: 2). Imperative structures can also be used to express positive emotions, as in the phrases *"Look at that"* responding to *"We've also got lamb, fish, rabbit, venison, and buffalo."* and *"Look at that rack"* responding to *"They're going to strip a lot of this meat. - Look at that rack,"* which convey surprise and prompt attention or reaction to something unexpected (Calin, Keller & Weintraub, 2022: 2). *"Let's go"* in *"I start now. - Yes. Let's go"* is another example of an expressive language resource; it's a natural response with an imperative structure that conveys agreement or acceptance (Calin, Keller & Weintraub, 2022: 2). *"Yes, it does look like a very large candle snuffer"* emphasises strong agreement or approbation through the use of an auxiliary verb (Calin, Keller & Weintraub, 2022: 1). By utilising multiple grammatical tools, the participants express their admiration and excitement regarding the foods that are showcased. When participants use superlatives, as it is observed in statements like *"I had the best mackerel I've ever had"*, they are emphasising how much they enjoy and appreciate a certain dish (Harries Ch. & Westwood, A., 2023: 5). This grammatical construction, which is a descriptive language resource, emphasises the pleasant experience and suggests a higher degree of satisfaction. Additionally, tag questions are used to show surprise and excitement in the culinary environment. For instance, *"There's a real buzz, isn't there?"* serves as an expressive linguistic resource, reflecting the speaker's wonder and excitement about the dynamic atmosphere in the restaurant during the challenge (Harries Ch. & Westwood, A., 2023: 5). Exclamatory sentences such as *"It's tailgate time! We go now!"* convey the emotions of excitement with the new challenge starting (Calin, Keller & Weintraub, 2022: 2).

The syntactic level of expression of positive emotions is facilitated by the utilisation of unfinished sentences as expressive language tools that communicate appreciation, admiration and affection. *"You've outreached yourself. Super strong"* is an example of an unfinished sentence that expresses respect or gratitude, indicating the speaker's favourable sentiments on the subject of the reaction (Calin, Keller & Weintraub, 2022: 7). Likewise, the term *"These flavours... Great job. Beautiful"* functions as an expressive linguistic resource of the same time that expresses

admiration or gratitude (Calin, Keller & Weintraub, 2022: 2). The speaker can straightforwardly describe happy feelings by using this concise term that captures a strong emotional response. Furthermore, the unfinished sentence *"Vernon, you will be on Chef Choi's team. - Nice."* serves to denote agreement or acceptance for the speaker to express their positive evaluation (Calin, Keller & Weintraub, 2022: 2). Another host's utterance, *"This is an incredible way to represent that in a modern sense. Truly remarkable."*, serves as expressive language resources emphasizing the depth of the emotion, namely a strong sense of admiration and respect (Calin, Keller & Weintraub, 2022: 5). Furthermore, using unfinished sentences improves the expression of acceptance and happiness during culinary assessments. Instances like *"Blacken the red pepper. Make a puree... - Amazing!"* represent an immediate but strong declaration of positive emotion (Harries Ch. & Westwood, A., 2023: 3). This expressive language resource, distinguished by its unfinished aspect, emphasises the speaker's instantaneous and passionate reaction to the culinary offering. The show utilises cleft sentences to highlight personal experiences and deepen emotional connection. For instance, the host's statement, *"You know, what I love the most is that I've never had the little pudding pack, but I feel like if someone were to hand that to me"*, expresses a sense of delight in experiencing a familiar flavour and emphasizes the speaker's appreciation for the innovative take on a classic element (Calin, Keller & Weintraub, 2022: 5).

At the stylistic level, different expressive language resources are used to indicate intensity and vividness when analysing emotions associated with positive experiences. The metaphor *"to blast the spices"* (*I'm just going to blast the spices. - It's going to be great.*) uses vivid imagery to amplify the good experience by comparing it to an explosive or impactful occurrence (Calin, Keller & Weintraub, 2022: 1). This term emphasises the dynamic and thrilling character of the cooking process. The metaphor *"Kimchi is definitely my heart"* and *"This chef stand out with with competitive fire flowing through his veins"* expresses strong feeling or emotion by comparing the issue to something particularly significant (Calin, Keller & Weintraub, 2022: 2). Another example is provided with a metaphor used in the utterance *"Talk about a party in your mouth! Mm!"* for satisfaction and joy, which serves as an expressive language resource

and conveys the intense pleasure and excitement experienced through the culinary delight (Calin, Keller & Weintraub, 2022: 5). This trope as an expressive language resource is further exemplified in the statement "*The cook is perfect on it. This plate is just arresting*" for appreciation and satisfaction highlighting the profound satisfaction and admiration for the culinary skill (Calin, Keller & Weintraub, 2022: 5). Metaphorical phrases, such as "*Serving in a five-star restaurant. It will catapult their name worldwide,*" are effective means of expressing feelings of accomplishment and success creating a positive and enthusiastic feeling towards the expected result by comparing the effect of a dish on the industry to the forceful propulsion of an object (Harries Ch. & Westwood, A., 2023: 5).

Furthermore, the rhetorical question "*Tailgaiting! How fun is this?*" elicits and reflects the listener's excitement, emphasising the pleasurable quality of cooking (Calin, Keller & Weintraub, 2022: 2). Rhetorical questions such as "*Wow, is that a mermaid?*" also help convey a sense of thrill and surprise by capturing the speaker's disbelief at seeing an unexpected way of serving (Harries Ch. & Westwood, A., 2023: 2). Another example in the passage "*Canapé with the caviar on the top... Could I have about four of these to go?*" serves for conveying satisfaction with the dish presented to the jury. The phrase "*Korean fried chicken is by far THE best fried chicken on the face of Earth*" uses exaggeration to emphasise the speaker's satisfaction or appreciation of the culinary taste (Calin, Keller & Weintraub, 2022: 2). Similarly, the repetition of the adjective "amazing" of "*She's this amazing, amazing cook*" emphasises respect or delight, emphasising the speaker's good thoughts towards the cook (Calin, Keller & Weintraub, 2022: 2). Furthermore, the echoing in "*She's making ice cream. - Ice cream?*" expresses surprise or excitement, reflecting the speaker's positive feelings or reactions to the object (Calin, Keller & Weintraub, 2022: 2). In the same way, "*We gotta make a sandwich. We'll make a sandwich.*" uses echoing to convey a sense of surprise or excitement while repeating the speaker's ideas and responses to the circumstances (Calin, Keller & Weintraub, 2022: 1). Suspense is further employed to build anticipation and appreciation. In the statement, "*The fact that you have white chocolate and corn, and you have the cocoa nibs and blue corn in here, this is an*

*incredible way to represent that in a modern sense*", the host utilises enumeration that builds anticipation for the culminating phrase amplifying the speaker's eventual admiration for the dish's innovative combination of ingredients and presentation style (Calin, Keller & Weintraub, 2022: 5). The program also employs vivid similes to elevate the expression of satisfaction. The host's comment, *"It was more than a party in my mouth. It was a 1975 disco"* effectively uses a simile to compare the culinary experience to a joyous and memorable event sharing the sense of satisfaction and admiration by drawing a connection to a shared cultural aspect (Calin, Keller & Weintraub, 2022: 7).

In conclusion, the positive emotions connected to culinary experiences are vividly conveyed through the expressive language employed in cooking shows. The language emphasises satisfaction, joy, and delight with the use of strong adverbs and adjectives. Strongly pleasant emotions towards the food and the cooking process are further emphasised by literal expressive language. Simple interjections also work as immediate verbal indicators of enthusiasm, agreement, and approval. Grammatically, imperative structures and superlatives emphasise the affirmative response. Moreover, unfinished sentences and cleft constructions provide discreet statements of appreciation and joy. Metaphors, rhetorical questions, and similes are stylistic devices that effectively convey the depth and vividness of the pleasant feelings encountered. Overall, positive emotions evoked by the culinary environment are effectively communicated in these presentations through the rich and varied expressive language used in them.

### **2.2.2 Emotions associated with negative experiences**

Through a variety of lexical strategies, the second category, **emotions associated with negative experiences**, is expressed, representing the speaker's emotions and responses to unfavourable circumstances. Strong adverbs and adjectives are important for communicating dissatisfaction or unpleasant opinions equally. The word *"Not happy with any of it, really. Oh, God, horrible."* is an example of an expressive language resource that effectively conveys disapproval and a bad opinion

on the quality of a dish (Harries Ch. & Westwood, A., 2023: 2). Emotional language is also often used in its literal expressive sense. Expressions such as *"I feel awful. That's too hot in here, too intense."* convey intensely negative feelings about a certain circumstance or result, whereas *"I'm sad to leave. I'm very proud of what I've done."* conveys regret or sadness about leaving the competition (Harries Ch. & Westwood, A., 2023: 4). It is common for participants to openly express their dislikes and disappointments. Using descriptive language resources, statements like *"I don't enjoy pastry. When I'm cooking, I'm a bit of this, bit of that"* and *"How's the fish, Anne? - Not happy with any of it, really"* express a more general sense of disappointment (Harries Ch. & Westwood, A., 2023: 2). Comments like *"I can't make any mistakes. It's getting a little bit intense"*, a expressive language resource that conveys developing concern, highlight anxiety and worry (Harries Ch. & Westwood, A., 2023: 4). The lexical interjection *"No, look at that plate. Holy moly."* is an expressive linguistic resource that conveys annoyance or discontent (Calin, Keller & Weintraub, 2022: 7). When faced with failure or adversity, interjections like *"I'm trying to make it just pretty, but... Ah!"* for melancholy can be used as expressive language tools to convey feelings of disappointment or sadness (Harries Ch. & Westwood, A., 2023: 2). Likewise, the exclamation *"I'm just ripping the money. Shit!"* meaning sadness or dissatisfaction conveys the speaker's unhappiness after an unexpected accident or poor performance (Harries Ch. & Westwood, A., 2023: 2). *"Oh, no! It doesn't look good."* is another interjection that follows a culinary mistake and expresses sadness (Harries Ch. & Westwood, A., 2023: 2). The exclamation *"Where is everything? Jesus Christ!"* also conveys a significant degree of anxiety, which highlights the psychological pressure prevalent in the competitive environment (Harries Ch. & Westwood, A., 2023: 4).

At the stylistic level, the phrase *"And your first dish is due in thirty minutes. - Thirty minutes."* uses echoing as a means of expressing confusion or anxiety (Calin, Keller & Weintraub, 2022: 2). Echoing in the conversation *"I know it's a little bit different. - It's very different"* highlights the speaker's displeasure with the culinary outcome and highlights their critical assessment and disappointment with the departure from their expectations (Harries Ch. & Westwood, A., 2023: 3). Phrases such as *"Hard*

*to fall asleep when you're thinking about ... everything. – Everything!"* and *"1000 pounds. – 1000? Bloody hell."* serve as examples of echoing appearing as an emotive device that emphasises surprise, highlighting the speaker's shock (Harries Ch. & Westwood, A., 2023: 2). The metaphor *"A lot is going on in this kitchen. Absolute carnage"* used to describe the cooking challenge vividly depicts a chaotic and disastrous situation, intensifying the speaker's feelings of nervousness and dissatisfaction (Harries Ch. & Westwood, A., 2023: 1). *"Very nervous, very nervous. Panicking, in fact."* demonstrates the increasing degree of anxiety and fear in the scenario by using a figure of speech known as climax to emphasise the speaker's negative feelings (Harries Ch. & Westwood, A., 2023: 1). Similarly, the climax in *"It's a lot going on. Too much"* serves as a descriptive language resource, emphasising the overwhelming complexity of the cooking situation and underscoring the speaker's disapproval and dissatisfaction (Harries Ch. & Westwood, A., 2023: 1). Another example of how repetition can convey worry is in the line *"Time to breath, time to breath,"* which emphasises the speaker's need for tranquilly in the middle of the show's intense atmosphere (Harries Ch. & Westwood, A., 2023: 2). The speaker's hesitation and maybe displeasure with the dish's conclusion are conveyed by the rhetorical question *"Is that what you were envisioning?"*, which suggests a sense of disappointment (Harries Ch. & Westwood, A., 2023: 2). Furthermore, *"And the other apple mousse was lacking in character. Let down."* expresses a sensation of disappointment or discontent with the gastronomic experience and acts as an expressive language resource in the form of detachment (Harries Ch. & Westwood, A., 2023: 1). In addition, by purposefully downplaying the intensity of the experience, the understatement in *"They got pissed off. That was a little bit intense"* functions as an expressive language resource and gently conveys a negative attitude (Harries Ch. & Westwood, A., 2023: 4).

In conclusion, a variety of expressive language techniques are used to communicate emotions connected to negative experiences in cooking programmes. Strong adjectives and adverbs convey dissatisfaction and unpleasant opinions. Extremely negative emotions, displeasure, and worry are effectively communicated

using direct expressions, interjections, and exclamations. From a stylistic viewpoint, metaphors clearly portray chaotic conditions, emphasising the speaker's anxiety and unhappiness, while echoing emphasises confusion or disapproval. In the intense atmosphere of the show, the use of climax, repetition, and rhetorical questions highlights growing feelings of tension, disappointment, and a need for quiet. Furthermore, understatement and detachment help to better depict unpleasant situations by conveying unfavourable views. Overall, these expressive language tools describe the participants' varied emotions, capturing their difficulties and responses to obstacles in the kitchen.

### **2.2.3 Emotions related to negative reactions towards others' actions**

At the lexical level of the third category of the **emotions related to negative reactions towards others' actions**, emotive language in its direct expressive sense is used to communicate dissatisfaction. For example, the sentence *"I'm not best pleased with that. Using it for a marinade, I think, is wrong."* uses descriptive language to communicate a strong unfavourable reaction to a specific component of the culinary result (Harries Ch. & Westwood, A., 2023: 6). The interjection *"Really?"* in the statement *"He then added flour... - Really?"* serves as an expressive language resource, conveying both shock and confusion at another individual's actions during the culinary process (Harries Ch. & Westwood, A., 2023: 1).

In addition, interjections like *"Bloody hell"* in *"1000 pounds. – 1000? Bloody hell."*, *"Jesus"* in *"Jesus. I'd never eat out."*, and *"God"* in *"God, it wouldn't work."* are used to indicate shock, surprise, and frustration (Harries Ch. & Westwood, A., 2023: 2). These interjections function as expressive language resources, indicating strong negative reactions to the ongoing situation. *"Ugh!"* in *"He is mixing it all up together. Ugh!"* expresses disgust and disapproval of one's cooking abilities (Harries Ch. & Westwood, A., 2023: 6).

At the grammatical level, imperative structures are used to express anger. Phrases like *"Do not talk when I'm talking"* and *"Listen to me when I'm speaking"* are

used as expressive language resources to communicate irritation and demand attention from people involved in the cooking process (Harries Ch. & Westwood, A., 2023: 2).

By looking at the stylistic level, we may see how expressive language resources are used to successfully communicate these feelings. An example of a rhetorical question that both engages the listener and subtly conveys impatience or annoyance is "*Mr. Chairman, it's time. Care to kick things off?*" (Calin, Keller & Weintraub, 2022: 3) This question naturally leads to an immediate response. Rhetorical questions are used to indicate anxiety and nervousness. For example, in the utterance "*Can I have a minute to deal with this fish?*", a rhetorical question is used as an expressive language resource, showing the speaker's displeasure and need for time to deal with the challenging cooking situation (Harries Ch. & Westwood, A., 2023: 2).

In conclusion, a range of expressive language strategies are useful for effectively expressing emotions connected to negative reactions to other people's actions in cooking shows. At the lexical level, interjections convey surprise, shock, and frustration, whereas emotive language in its primary expressive sense conveys dissatisfaction. The expression of unpleasant emotions is further enhanced by the use of strong adjectives and adverbs. Grammatically, imperative structures emphasise a speaker's annoyance by demanding attention and expressing anger. Rhetorical questions are an effective way to engage the audience and highlight uncertainty and anxiety in difficult situations. They also indicate impatience or anger. Overall, these expressive language tools convey the participants' strong negative reactions to other people's activities, expressing their annoyance and the highly pressurised emotional interactions prevalent in the cooking setting.

#### **2.2.4 Emotions linked to self-reflection and self-assessment**

**Emotions linked to self-reflection and self-assessment** appear through a variety of vocabulary selections that reveal the speaker's inner condition. In reaction to information received, saying "*Thanks (Thanks for letting me know)*" is a word of politeness in its primary meaning to express gratitude (Calin, Keller & Weintraub, 2022: 4). Likewise, the phrase "*Nice flavours to add. I want that.*" expresses longing

or want and functions as a descriptive language too (Calin, Keller & Weintraub, 2022: 2). This affirmative comment shows the speaker's analytical recognition of their preferences and reveals a positive attitude towards the desired object. The word "electric" in "*We're at the kitchen stadium. The mood is electric.*" is a strong adjective with a highlighted intonation that conveys heightened sentiments of satisfaction or excitement (Calin, Keller & Weintraub, 2022: 2). It is an example of an expressive language resource that suggests an energised emotional state that the speaker is experiencing. Another way to express enthusiasm and joy is with descriptive language: "*stoked (Our chefs are here. I'm super stoked.)*" (Calin, Keller & Weintraub, 2022: 1). On the other hand, the usage of the adverb "*perhaps (Perhaps there's a kibbeh happening here.)*" offers an element of doubt, reflecting the speaker's careful investigation of the cooking process (Calin, Keller & Weintraub, 2022: 1). Furthermore, the host's statement, "*I'm a little bit confused only because it feels like the sauce on the side is so delicious*", uses descriptive language with a direct meaning to express a sense of confusion and unease about the culinary experience (Calin, Keller & Weintraub, 2022: 5). The host highlights the deliciousness of the sauce, creating a point of dissonance with the overall dish. The host's statement, "*I'm curious to see how the Iron Chef is going to do his second dish.*" reflects the speaker's keen interest and anticipation employing emotive language with a direct meaning to express interest in observing the Iron Chef's performance (Calin, Keller & Weintraub, 2022: 5). Furthermore, emotive language in its direct expressive sense is used to express the speaker's inner thoughts and assessments. For example, phrases like "*But still I'm thinking, stay calm and smooth*" and "*After yesterday, I'm not overly confident*" are descriptive language resources that express the speaker's self-assessment and emotional state (Harries Ch. & Westwood, A., 2023: 5). Another example is the phrase "*Little ceviche, soy sauce meringues, caviar. I've nailed it*", in which colloquial language is used to express the speaker's pride and sense of success (Harries Ch. & Westwood, A., 2023: 2). Furthermore, descriptive language resources like "*Feel quite nervous today. I'm handling this fish, like, I've never had a fish in my hand*" and "*In the kitchen, you're fighting fires all day long. The pressure is very stressful*" reflect the

speaker's own evaluation of uneasiness and stress, respectively (Harries Ch. & Westwood, A., 2023: 6). Furthermore, expressions such as *"Feeling the pressure. Feeling the lack of space"* and *"Oh, that was tough"* demonstrate the speaker's self-evaluation and recognition of hardship (Harries Ch. & Westwood, A., 2023: 2). Emotive language in its direct expressive sense is also used to portray motivation and self-confidence. Expressions like *"I'm not ready to go yet"* and *"I'm feeling good, but this is the part of the challenge where it's always good"* show the speaker's determination and readiness for the ongoing competition (Harries Ch. & Westwood, A., 2023: 4). On the contrary, words such as *"I'm not sure I'm the head of the team"* indicate a moment of confusion and questions about one's role and responsibilities within the team dynamics (Harries Ch. & Westwood, A., 2023: 3). Insecurities and self-doubt are also communicated through explicit, expressive language. *"It's kind of like this feeling of, 'I'm behind' somehow"* expresses a sense of falling behind or inadequacy, whereas *"I am very insecure"* shows an intense emotion of uneasiness and a lack of confidence (Harries Ch. & Westwood, A., 2023: 3). These statements highlight the emotional struggles and psychological strains that competitors experience in the high-stakes environment of a culinary competition. Expressions such as *"I'm very proud of what I've done"* and *"It brings me pleasure"* highlight a sense of pride and accomplishment, emphasizing the personal satisfaction derived from the culinary process (Harries Ch. & Westwood, A., 2023: 5). Additional phrases like *"I'm happy to lead"* and *"I'm glad I'm here"* indicate thankfulness and satisfaction for being in a leadership position (Harries Ch. & Westwood, A., 2023: 3). Additionally, another expressive linguistic resource is the interjection *"Ah! (Pink peppercorns, coriander, black peppercorns. - Ah! Got it!)"* (Calin, Keller & Weintraub, 2022: 8). This interjection is a self-evaluation moment where the speaker recognises and accepts the information that has been provided. Interjections like *"Hmm"* in *"You'd be looking at selling it for? - 2500 pound. - Hmm"* for hesitation and *"Erm"* in *"After yesterday, I'm not overly confident. Erm. No, yeah, in, fact, I am"* for uncertainty function as expressive language resources, indicating moments of self-reflection and doubt within the speaker (Harries Ch. & Westwood, A., 2023: 5). Slang term as *"I'm game."* in

*“Look at me! It’s all about drinking, so yes, I’m game”* shows speaker’s interest and readiness to participate in a challenge.

Analysing the grammatical level, we observe that negative constructions are used to express unhappiness or frustration with a specific aspect of the cooking process or product. For example, at a moment of frustration, a chef says, *“I don’t have patience for it”*, using a negative sentence to express severe self-dissatisfaction (Harries Ch. & Westwood, A., 2023: 2). Furthermore, negative sentences enable participants to express doubt or confusion about their actions or conclusions. In a condition of disorientation, a chef declares, *“I’m not entirely sure”*, expressing a level of self-doubt and hesitancy in their self-assessment (Harries Ch. & Westwood, A., 2023: 5). Similarly, imperative structures play an important part in expressing chefs’ internal feelings of tension and worry during cooking. An imperative, like *“Ok, let’s do this... Help me, help me!”* not only expresses a sense of urgency, but it also indicates the chef’s weakness and need for aid (Harries Ch. & Westwood, A., 2023: 2).

Furthermore, at the syntactic level, unfinished sentences are an effective language tool for chefs to express critical self-assessment and reflection on their culinary endeavours. When a chef says, *“Gone. It’s gone in the bin. Not good enough”*, it indicates a moment of self-reflection and self-criticism, emphasising the chef’s unhappiness with their performance and the dish afterwards (Harries Ch. & Westwood, A., 2023: 3).

Various stylistic devices are commonly used to portray emotions linked to self-reflection and self-assessment. Antithesis is a language resource that helps a speaker to understand and properly convey the emotions they experience as in the utterance *“The fact that I have no idea what you’re going to do next terrifies me, but also makes me want to see what you’ll do next”* (Harries Ch. & Westwood, A., 2023: 1). Detachment is an expressive language resource that conveys a sense of urgency and frustration in the line *“I need the meat. Now.”* (Calin, Keller & Weintraub, 2022: 8). *“Wasn’t easy at first. It’s really going places”* is an idiomatic expression used to communicate excitement and optimism about what lies ahead (Calin, Keller & Weintraub, 2022: 7). It also implies a positive self-reflection on growth and potential.

Similarly, unfinished sentences can reflect self-confidence. The host's statement, *"I want to make a ceviche with this. Clam. Yeah. Perfect."* exemplifies this, with the short, declarative statements and pauses in between showcasing the speaker's self-assuredness and certainty in their culinary plan (Calin, Keller & Weintraub, 2022: 6). The phrase *"I have something up my sleeve for presenting my dish"* uses a metaphor to convey a sense of self-satisfaction and self-worth, emphasising the speaker's confidence in their culinary presentation (Harries Ch. & Westwood, A., 2023: 2). The repetition observed in the statement *"We will see, Dom. We will see"* emphasizes uncertainty and cautious optimism (Harries Ch. & Westwood, A., 2023: 2). The expressive language resource of repetition in *"No, no, no"* represents feelings of anxiety and nervousness, since the dough for the pastry was not of the proper consistence (Harries Ch. & Westwood, A., 2023: 4). The rhetorical question *"But is that enough?"* in the utterance *"I'm looking at this and I'm thinking, it made me smile. But is that enough?"* is used to express hesitation and worry (Harries Ch. & Westwood, A., 2023: 2). This expressive language resource emphasises the speaker's doubts about the effectiveness of their culinary algorithm. Another example of the same means in *"You know what scares me?"* conveys the emotion-conscious fear the chef is experienced (Harries Ch. & Westwood, A., 2023: 1). The statement *"You can make doughnuts out of brioche dough, but can you make brioche out of doughnut dough?"* also demonstrates chiasmus, expressing uncertainty and contemplation about one's culinary abilities and decisions (Harries Ch. & Westwood, A., 2023: 3). In addition, in the sentence *"I know what I'm doing in my kitchen. That's why I want to share it. My experience, childhood, my passion, my inspiration"*, the expressive language resource of enumeration is used to convey self-confidence and strong belief in their culinary skills and motives (Harries Ch. & Westwood, A., 2023: 4).

To summarise, emotions related to self-reflection and self-assessment in cooking programmes are effectively communicated using a variety of expressive language means. At the lexical level, direct emotive language expresses the speaker's inner state through words and phrases like appreciation, desire, satisfaction, confusion, and enthusiasm. Interjections and slang phrases help to strengthen the representation of

eagerness, scepticism, and readiness. Grammatically, negative constructs and imperative structures emphasise irritation, self-doubt, and urgency. Syntactically, incomplete sentences highlight moments of self-criticism and reflection. Stylistic elements like antithesis, detachment, idiomatic language, metaphors, repetition, and rhetorical questions depict the chefs' inner feelings and mental states. These linguistic means disclose competitors' emotional problems, self-evaluations, and motivations, highlighting the dramatic and high-stakes nature of the culinary environment.

### **2.2.5 Emotions related to attitudes towards other individuals**

Various vocabulary choices represent the speaker's opinions and feelings, related to the last category of **emotions related to attitudes towards other individuals**. In its literal sense, the statement *"That's tough. I hate you!"* uses descriptive language to indicate a strong dislike towards an opponent (Calin, Keller & Weintraub, 2022: 2). On the other hand, the statement *"Someone is chopping... Thank you, I love it!"* uses descriptive language to convey a strong positive feeling towards the subject of the response, expressing their love or appreciation for it (Calin, Keller & Weintraub, 2022: 2). Likewise, the phrase *"Thank you so much. I appreciate you"* uses descriptive language to convey appreciation and acknowledgement for the person to whom it is directed (Calin, Keller & Weintraub, 2022: 2). Interjections such as *"Yeah"* convey agreement and support of others' acts. Emotive language in its direct expressive meaning, such as *"Yeah! We're so proud of you."* expresses strong positive feelings, indicating appreciation, pride, and affection for the people participating (Harries Ch. & Westwood, A., 2023: 4). In contrast, feelings of regret and thankfulness are transmitted through clichés such as *"Sorry, I've let you down"* and *"What's the answer? - Yes, chef. - Thank you"*, displaying a sense of accountability and appreciation for others (Harries Ch. & Westwood, A., 2023: 2). The statement *"I also worry that he's used too much soy sauce"* exemplifies a descriptive language resource that directly expresses concern for another's actions (Harries Ch. & Westwood, A., 2023: 2). Evaluative phrase "Well done" in the passage "Thank you all for your work today.

Well done!” conveys the emotions of appreciation and respect to the chefs completing the task (Harries Ch. & Westwood, A., 2023: 4).

Various grammatical structures are used to express emotions connected to attitudes towards other people. The use of an ellipsis as an expressive linguistic device in the sentence *"Go on. You good, you good"* conveys certainty or encouragement (Calin, Keller & Weintraub, 2022: 2). Similar to the previous example, the sentence *"What I love about Chef Choi is that her approach to Korean food is so authentic"* (Calin, Keller & Weintraub, 2022: 2) also uses a cleft to express meaning. By emphasising particular characteristics, the speaker can direct attention to a particular area of interest or respect for the subject. Imperative structures are utilized to convey urgency and motivate action among participants, as seen in the phrase *"You've got it, girl. Let's go"* (Harries Ch. & Westwood, A., 2023: 2). Negative sentences express confusion and aversion towards certain actions, as evidenced by statements like *"I don't get what Anne is trying to do"* and *"Jesus. I'd never eat out"* (Harries Ch. & Westwood, A., 2023: 1). These linguistic expressions highlight the speaker's lack of comprehension or strong disapproval towards the actions of others, contributing to the dynamic interactions within the culinary environment.

The speaker's overall tone and expression are enhanced by the use of stylistic elements to successfully portray emotions related to attitudes towards other individuals. In the phrase *"I believe I have found a worthy challenger, tough enough to tackle this task,"* alliteration is employed as a means of expressive language (Calin, Keller & Weintraub, 2022: 2). This stylistic decision enhances the phrase's emphasis and rhythm, which further demonstrates the speaker's regard for the person to whom they are speaking. Metaphors are used to vividly express emotional experiences, such as the metaphorical depiction of uneasiness in *"That feeling just here, where you're trembling"* (Harries Ch. & Westwood, A., 2023: 2). The utterance *"It doesn't taste good and it doesn't look good"* uses grammatical parallelism to convey a strong sense of dissatisfaction and disappointment (Harries Ch. & Westwood, A., 2023: 1).

Overall, the speaker's attitudes towards other people are predominantly conveyed through a variety of expressive language means. On the lexical level,

descriptive language, interjections, and clichés express powerful positive and negative emotions including praise, pride, regret, and disgust. Grammatical structures such as ellipses, cleft sentences, imperatives, and negative sentences help to portray encouragement, respect, urgency, confusion, and dislike. Stylistic characteristics such as alliteration, metaphors, and grammatical parallelism help to enhance tone and expression by clearly expressing emotional experiences and emphasising important themes. These language examples contribute to the relationships that occur in the kitchen environment and between the participants of the show.

### **2.2.6 Uncategorised units**

Noteworthy, depending on the conditions that elicit a specific emotion, the uncategorized language units have traits which encompass several emotional categories in both cooking shows. These units mostly use colloquial modifiers as expressive language resources to emphasise points and communicate strong feelings about the subject of the reaction, either positive or negative. Terms like *"freaking,"* as in *"We're on freakin' Iron Chef! - Whoo!"*, are informal modifiers that amplify feelings and draw attention to the speaker's enthusiasm or delight (Calin, Keller & Weintraub, 2022: 1). Similar to this, terms like *"sort of"* and *"very much so"* serve as informal modifiers to highlight the speaker's opinion or level of agreement (Calin, Keller & Weintraub, 2022: 4). Additionally, phrases like *"extremely"* and *"real"* in sentences like *"How are you doing, Osiel? - Extremely good work, Chef."* or *"really," "so,"* and *"such"*, as in *"So some really high-heat cooking"*, which demonstrates the speaker's strong feelings or affirmation, are used to amplify emotions (Calin, Keller & Weintraub, 2022: 1). Another example could be *"100%"* used as a modifier, since it can be linked to words of different, either positive or negative, connotation, making them complicated to categorise (*"I'm 100% sure I've nailed"* or *"It's 100% fail"*) (Harries Ch. & Westwood, A., 2023: 1). Colloquial modifiers serve for the same purpose, with an example of *"damn"* followed by adjective any type of emotions can be described, as presented in the show (*"The cavier... damn good."* or *"It's damn hard to work here."*) (Harries Ch. & Westwood, A., 2023: 1). The language resources that

were not categorised in the research most likely have many facets, making it challenging to categorise them into one particular emotional category. Due to their context-dependent nature, these units may showcase elements of several emotions simultaneously or they may not neatly fit into the established categories.

In conclusion, the uncategorized language units in cooking programmes demonstrate qualities which encompass numerous emotional categories, frequently employing colloquial modifiers as expressive language resources to emphasise points and communicate strong emotions. These modifiers accentuate emotions and highlight the speaker's passion, agreement, or strong feelings about the issue; nevertheless, they can express both positive and negative emotions, making them difficult to categorise clearly. These adaptable linguistic units reflect the unpredictable and context-dependent nature of emotional expression in cookery shows.

### **2.3 Non-verbal means of expressing emotions**

Various non-verbal cues as expressive behaviours equally play crucial roles in conveying subtle nuances of the participants' internal states and reactions. To properly and thoroughly analyse the non-verbal content of the shows “Iron Chef: Quest for an Iron Legend” and “Five Star Chef” used for expressing emotions, there is the following complex contextual analysis offered.

Miming is an effective nonverbal tool that can be used to support or enhance spoken communication. Once, to emphasise his shock at the level of difficulty of the upcoming task, Speaker 2 mimics the words *"against all five"* of Speaker 1's utterance *"Only our most successful challenger will get the chance to face off against all five of our Iron Chefs in the final epic battle."* and displays the number five with his fingers. By emphasising the complexity of the task, this gesture visually reinforces the spoken word delivering the emotion associated with negative experiences (Calin, Keller & Weintraub, 2022: 2).

Another nonverbal cue that is an indicator of amusement and cheerfulness is chuckling expressing an emotion associated with positive experiences. Speaker 2 laughs, having joked about trying to trademark the term "kimchify" in the passage *"I*

*take the most unexpected ingredients and I make kimchi out of it. Like, I can make kimchi with beef. Kimchify. I need to trademark that.*” Light laughing in this case serves as an expressive linguistic tool that conveys the speaker's happiness and gives the programme a more human and relatable touch (Calin, Keller & Weintraub, 2022: 2).

Similarly, collective non-verbal cues like cheering and applause convey approval, excitement, and respect expressing emotions related to attitudes towards other individuals. The other attendees show their appreciation and enthusiasm after Iron Chef Marcus Samuelson is presented with the host's statement *“Please welcome Iron Chef Marcus Samuelson!”* with cheers and applause. These responses highlight the importance of the chef's participation and establish a respectful and enthusiastic atmosphere that is spread among the audience as well as the participants (Calin, Keller & Weintraub, 2022: 3).

Scoffing, on the other hand, is a nonverbal indication of disapproval or disagreement, which are the emotions related to negative reactions towards others' actions. When a speaker scoffs in reaction to another's claim about being a common person at the table, it expresses scepticism and disagreement (*“As a common person here at the table ... \*Speaker 2 scoffing to disagree with the statement of speaker 1\* ... you just look for, like, a nice taste”*). This reply adds a layer of tension and conflict to the conversation, showing the judges' differing points of view and improving the show's dramatic narrative (Calin, Keller & Weintraub, 2022: 5).

Another spontaneous response that is frequently connected to shock or surprise is gasping used to convey an emotion associated with a negative experience. Speakers' gasps when the battle's objective is revealed to be tailgate food effectively express their shock at the unanticipated difficulty *“This battle will focus on the food of a tasty tradition at sporting events. Yes! Tailgating! - \*Speaker 2 gasping\*.”* This nonverbal response gives the narrative an element of surprise while also assisting the audience in understanding the unexpected shift in expectations (Calin, Keller & Weintraub, 2022: 4).

Furthermore, voice breaking is an indication that frequently suggests intense emotional sadness or sentimentality as in the utterance *“And I get emotional when I'm*

*thinking about... \*voice breaking\*... growing up, and this is just so sweet*”, which is utilised to express emotions associated with negative experiences. During a personal moment, a speaker's voice breaks as they recall about growing up, expressing sorrow and nostalgia. This vocal change enhances the emotional depth of the speaker's remarks, allowing the audience to connect more deeply with their experiences and feelings (Calin, Keller & Weintraub, 2022: 6).

In the same category of emotions, whooping is observed as an expressive nonverbal cue that is commonly associated with shock and anxiousness. As an illustration, when less than thirty minutes remain in a challenge and the Chairman announces the time while playing the bugle, a speaker whoops in response following it with the exclamation, *"What's happening? Oh my goodness"* emphasises their anxiousness and the competition's high stakes. This expresses their astonishment and anxiety at the limited time remaining, adding urgency and emotional intensity to the action (Calin, Keller & Weintraub, 2022: 4).

Stressing certain parts of a statement, such as emphasising the article *"THE"* in *"Korean fried chicken is by far THE best fried chicken on the face of Earth,"* can be considered both a linguistic and paralinguistic mode of conveying strong positive emotion towards Korean fried chicken, expressing enthusiasm and satisfaction (Calin, Keller & Weintraub, 2022: 2).

Nervous laughter is commonly used to convey feelings of jealousy or insecurity. For example, when Speaker 1 notes that a judge was *"frothing at the mouth"* at the idea of his dish, Speaker 2 responds with *"Oh, wow"* and anxious laughter (*"Mike said to me he was frothing at the mouth at the thought of my concept. - Oh, wow. \*laughing nervously being jealous because the opponent is praised by the judges\*"*). This reaction quietly exposes Speaker 2's envy and discomfort over the opponent's compliments, emphasising the show's competitive tension that complies with the category of emotions linked to self-reflection and self-assessment (Harries Ch. & Westwood, A., 2023: 1).

Similarly, chuckling is commonly employed to express uneasiness and anxiousness, expressing emotions associated with negative experiences. Speaker 1

exclaims, *"Oh, God. It's like leather. Can I take a minute to deal with this fish?"* followed by a chuckle. This anxious chuckle is a coping method, showing the speaker's nervousness about the difficult task at hand and their attempt to remain calm (Harries Ch. & Westwood, A., 2023: 2).

Another important nonverbal cue is eye-raising, which usually expresses delight or surprise which are the emotions associated with negative experiences. Speaker 1 raises their eyes when they notice a neatly prepared dish and says, *"Looks beautiful!"* This reaction emphasises the speaker's admiration and pleasure, which contributes to the dish's positive reception (Harries Ch. & Westwood, A., 2023: 2).

Nodding is another simple yet effective gesture for conveying satisfaction or agreement, delivering emotions related to attitudes towards other individuals. When Speaker 1 advises that a dish be priced higher, Speaker 2 answers with an enthusiastic *"Yeah!"* and nods in agreement (*"I think you can charge 300, 400, 500 pounds. - Yeah! \*nodding in agreement\*"*). This nonverbal affirmation enhances the speaker's belief in the dish's value and excellence by respecting the chefs themselves (Harries Ch. & Westwood, A., 2023: 5).

Conversely, nonverbal cues such as frowning can signify internal conflict or hesitation, motions linked to self-reflection and self-assessment. A speaker verbalizes both amusement (*"it made me smile"*) and doubt (*"But is that enough?"*) while simultaneously frowning (*"I'm looking at this and I'm thinking, it made me smile. But is that enough? \*frowning for hesitation\*"*). This incongruence between the spoken words and facial expression highlights the speaker's internal struggle and uncertainty regarding the adequacy of the dish and the price offered (Harries Ch. & Westwood, A., 2023: 3).

Furthermore, other nonverbal indicators, such as sniffing, could intensify emotions associated with negative experiences. For example, a participant expresses sadness (*"I could see they wanted me to have done better. It's almost like you're trying to impress your parents"*), and snuffles concurrently. This emphasises the emotional significance of their disappointment, thereby eliciting empathy from the audience for their struggle (Harries Ch. & Westwood, A., 2023: 6).

Frowning, combined with verbal displays of shock and uncertainty, plays an important function. When a speaker frowns and asks, *"He then added flour... - Really?"* it portrays scepticism and disbelief, adding dramatic tension to the narrative (Harries Ch. & Westwood, A., 2023: 2).

Voice-breaking is another significant indicator of emotional tension; it is frequently utilised to indicate emotions associated with self-awareness and self-assessment, such as anxiousness or worry. For example, when a speaker says, *"I'm not going to be ready...and I feel awful,"* their voice breaks in the middle of the utterance. This voice cue emphasises the extreme pressure they are under, which helps the spectator realise the seriousness of the situation (Harries Ch. & Westwood, A., 2023: 5).

To describe emotions associated with positive experiences, intonation stressing, such as emphasising specific words, is utilised. Phrases such as *"That's a VERY generous piece of fish"* and *"Almost a bit salty and I LOVE that"* emphasise the speaker's strong appreciation and passion, making their verbal response more clear and concise (Harries Ch. & Westwood, A., 2023: 1).

In addition, screwing up one's eyes is a nonverbal cue that indicates significant approval and satisfaction. When a speaker says, *"Amazing,"* while screwing up their eyes, it highlights their genuine surprise and admiration of the dish served, making their positive emotion appear stronger (Harries Ch. & Westwood, A., 2023: 4).

In conclusion, nonverbal content in cooking shows such as "Iron Chef: Quest for an Iron Legend" and "Five Star Chef" considerably enhances the viewer's experience by delivering deeper emotional insights and increasing narrative engagement. These nonverbal clues, which range from nervous laughter to intonation stressing, serve as important tools for communicating complex emotions and behaviours, resulting in a more dynamic and engaging viewing experience. The noticed patterns and peculiarities represent the natural human tendency to use a range of nonverbal expressions to communicate nuanced emotions and attitudes, making the programmes more accessible and emotionally resonant with the audience.

## **Conclusion to Chapter 2**

In conclusion, the thorough analysis of language dynamics in the context of the cooking shows "Iron Chef" and "Five Star Chef" provides insights into the complex interactions between language and emotion in these settings. By carefully examining stylistic, lexical, and grammatical components, it is demonstrated that both programmes successfully convey the range of emotional experiences that are typical of competitive cooking activities, enhancing viewer engagement and promoting a greater understanding of the complex dynamics that constitute culinary activities presented in TV shows.

Summarising the list above, the following numbers of times of every method usage are observed:

- 1) Emotions associated with positive experiences: 59 units
- 2) Emotions related to negative reactions towards others' actions: 11 unit
- 3) Emotions linked to self-reflection and self-assessment: 40 units
- 4) Emotions related to attitudes towards other individuals: 16 units
- 5) Emotions associated with negative experiences: 22 unit

The diagram (see Appendix 1) shows us the predominance of expressive and descriptive language resources applied for the emotions associated with positive experiences (50.08%), yet those for emotions linked to self-reflection and self-assessment (34.5%) are also common. Language resources for emotions associated with negative experiences account for 18.9%, while those for emotions related to attitudes towards other individuals (13.8%) and negative reactions towards others' actions (9.5%) are presented in the least.

As we might conclude, positive experience-related units predominate, indicating that the show's primary goal is to create an environment that elicits excitement, satisfaction, and approval from both participants and the audience. This idea has already been conceptually stated by researchers, as was discussed in the first part of this research. This is also consistent with the format of cooking programmes, in which chefs demonstrate their culinary expertise and creativity, frequently generating viewers' admiration and delight.

As it can be observed, quite a large number of the units are about self-reflection and self-assessment, suggesting that the show places a great deal of focus on reflective and evaluative language. This implies that the narrative of the show encourages viewers to look deeply at introspection about their personal and professional lives, frequently expressing doubt, uncertainty, or confidence about their culinary abilities and choices through the use of linguistic devices like repetition, rhetorical questions, and descriptive language. This category's prevalence is a reflection of the competition's high-stakes atmosphere, where players are typically expected to evaluate their performance critically.

Although less common, emotions associated with attitudes towards other individuals (11.76%) and negative reactions towards others' actions (10.59%) are nevertheless evident. The former is frequently presented as encouraging and grateful language, using tools like imperatives to direct expressive language to express respect and appreciation. The last group, however, the least represented, illustrates episodes of interpersonal conflict and criticism, expressing annoyance or disagreement through rhetorical inquiries and interjections.

Nevertheless, the comparatively lower proportion of units of negative reactions towards others' actions implies that disagreement or criticism is not a major aspect of the programme. Rather, it places a higher priority on cheerfulness and teamwork, creating a setting where cooks encourage and value one another's work.

Overall, the combination of verbal and nonverbal communication in "Iron Chef: Quest for an Iron Legend" and "Five Star Chef" greatly enhances the viewing experience. These shows, which effectively portray a wide range of emotions, not only entertain but also build a deeper relationship between the participants and the audience. This approach emphasises the significance of expressive and descriptive techniques in television narratives, which adds to our understanding of how emotions are expressed and experienced in competitive settings of such a media genre.

## CONCLUSION

In conclusion, our Bachelor's paper aimed to conduct a thorough examination of linguistic and paralinguistic patterns of expressing emotions in the setting of popular television cooking shows, with a particular emphasis on "Iron Chef: Quest for an Iron Legend" and "Five Star Chef." Our objectives were twofold: to examine the verbal and nonverbal content utilised to portray emotions and attitudes, and to provide insights into how these language features influence viewer involvement and narrative development.

The study of verbal and nonverbal means of expressing emotions on competitive cooking shows, particularly "Iron Chef: Quest for an Iron Legend" and "Five Star Chef," has revealed substantial findings into the nuanced patterns of emotional expression and narrative engagement in broadcast cooking competitions. Focusing on theoretical frameworks from linguistics, psychology, and media studies, this study displayed the important role of emotions expression in creating emotional experiences and audience perception. Emotive language, grammatical structures, and nonverbal clues have emerged as essential aspects in conveying emotions, attitudes, and interpersonal dynamics in the context of cooking shows.

The empirical study of verbal and nonverbal means utilised in the shows to convey various emotions revealed repeating patterns and themes that reflected the show's objectives and audience appeal. In studying the verbal content of cooking shows such as "Iron Chef: Quest for an Iron Legend" and "Five Star Chef," it has been discovered that numerous expressive language resources are used to communicate a wide range of emotions. Through analysis of the verbal content, we were able to identify a variety of language devices that were employed to express emotions related to positive experiences, attitudes towards others, self-reflection and self-assessment, as well as negative reactions towards others' actions and negative experiences. It can be observed that those related to positive events predominate. For this reason, a large number of expressive and descriptive language units are used to signify agreement, acceptance, excitement, and satisfaction, reflecting the fundamental goal of creating an

environment within the cooking shows that stimulates good emotional responses from both chefs who participate and viewers through expressive language techniques such as interjections, strong adjectives, adverbs, emotive language in its direct meaning at the lexical level, along with comparative and superlative constructions, imperative structures, auxiliary verbs and tag questions at the grammatical level, unfinished and cleft sentences at the syntactic level and metaphors, rhetorical questions, exaggeration, repetition, enumeration, suspense and similes at the stylistic level. In contrast, the study shows that negative emotions and critical reactions, mostly conveyed through the same means adding echoing and understatement at the lexical level, are less prevalent in the show's verbal content. A small number of units expressing negative reactions to others' actions implies that the cooking shows as a genre prioritise a helpful and collaborative environment above conflict and criticism. This emphasis on positivity and teamwork is consistent with the style of cooking programmes and the specifics of their narratives.

Non-verbal cues, which are most often utilised combined with verbal cues, greatly improve the audience's experience in cooking shows like "Iron Chef: Quest for an Iron Legend" and "Five Star Chef" by enhancing emotional understanding and plot engagement. To increase the effect of comments and highlight important points, miming and gestures, for example, visually support spoken words. Scoffing and frowning convey disapproval or disagreement, whereas chuckling and laughter frequently convey amusement and cheerfulness. On the other hand, nonverbal cues that indicate tension, including gasping, whooping, and nervous laughter, draw attention to moments of surprise, fear, and envy and give the narrative additional suspense and urgency. These nonverbal clues, which can range from nervous laughter to intonation stressing, are essential for expressing a variety of complex emotions and behaviours and provide for a more engaging and dynamic viewing experience.

Given that "Five Star Chef" is British and "Iron Chef: Quest for an Iron Legend" is American, the small differences between the two shows within each category of emotions could be explained by cultural differences. Positive emotions predominate in "Iron Chef," which is consistent with American culture's tendency to emphasise optimism, energy, and a can-do attitude. Alternatively, British culture is frequently

typified by a more reserved, critical, and self-deprecating behaviour, which may account for the prevailing negative feelings and self-reflections in "Five Star Chef." For this reason, further research on these cultural questions may be provided in order to define the ways in which expressive language and emotional dynamics in reality TV programmes are shaped by cultural norms and values.

Overall, the interactions of language and emotion in television shows require being understood in the modern digital age where media consumption plays an integral part in everyday life. Comprehending and interpreting these components can improve the audience's understanding of the content and help them develop a stronger bond with the stories and characters that are being told. Through a detailed examination of the language and nonverbal elements of "Iron Chef: Quest for an Iron Legend" and "Five Star Chef," the research demonstrates the expressive techniques that contribute to the shows' impact on viewers and storytelling. In addition to making a significant academic contribution to the fields of media and emotions studies, this study highlights the ongoing influence of language and nonverbal exchange on the formation of human experiences and provides useful advice for both consumers and content producers of similar cooking shows.

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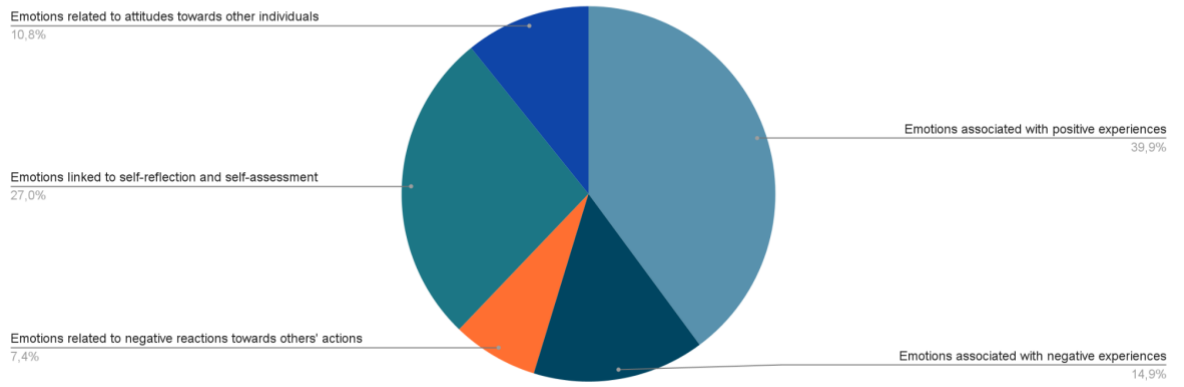
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# APPENDIX

## Appendix 1

Language resources used for expressing different categories of emotions



## SUMMARY

Кваліфікаційна робота бакалавра присвячена аналізу вираження емоцій у кулінарних шоу на основі сучасної англійської мови. Дослідження фокусується на лінгвістичних та нелінгвістичних аспектах вираження емоцій у цьому типі медіаконтенту.

Перший розділ розглядає теоретичну основу вивчення вираження емоцій у кулінарних шоу. Розділ включає до розгляду аспект мультимодального підходу до медіааналізу, який передбачає комплексний розгляд вербальних і невербальних засобів. Також аналізуються особливості кулінарних шоу в межах медіалінгвістики, де досліджуються специфічні характеристики цього жанру. Окремо розглядаються дослідження емоцій у лінгвістиці, зокрема, різні підходи до вивчення емоційної лексики, синтаксису та прагматики. Наголошується на важливості емоцій у медіакомунікації та їх ролі у взаємодії між шоу та аудиторією. Розділ завершується аналізом емоцій у медіакомунікації, з акцентом на роль емоцій у взаємодії між ведучими шоу та аудиторією, а також на методах їх передачі через різні медіа. Кожен тип емоцій був проаналізований окремо з акцентом на специфічні лінгвістичні та паралінгвістичні засоби їх вираження. Наприклад, для вираження радості часто використовувалися яскраві, кольорові ілюстрації, бадьорі інтонації та позитивна лексика, тоді як для вираження розчарування – більш приглушені тони, повільніша мова та негативна лексика.

Другий розділ присвячений практичному аналізу вираження емоцій у кулінарних шоу. Спочатку визначено критерії відбору кулінарних шоу для аналізу, які включають популярність, жанрову різноманітність та доступність. Для аналізу було обрано кілька популярних кулінарних шоу, а саме “П’ятизіркова кухня” та “Залізний шеф-кухар: Битва за звання легенди”, які представляють типовий стиль та підхід до ведення подібних програм. Обрані приклади контекстуально проаналізовано та класифіковано за Вишбицькою, зокрема з поділом на емоції пов’язані з позитивним досвідом, негативним

досвідом, негативними реакціями на дії інших, саморефлексією та самооцінкою і ставленням до інших осіб.

Вербальний аналіз зосереджується на специфіці мовного контенту, включаючи використання емоційно забарвленої лексики, стилістичних засобів, граматичних моделей та риторичних прийомів. Було класифіковано та проаналізовано приклади вираження емоцій через мову, такі як використання позитивних та негативних прикметників, експресивних вигуків, гумору та метафор. Наприклад, аналізувались випадки, де учасники використовували гіперболи та епітети для підкреслення смакових якостей страв.

Невербальний аналіз охоплює дослідження жестів, міміки, інтонацій та інших невербальних засобів, що використовуються для передачі емоцій. Також увага приділяється взаємодії вербальних і невербальних компонентів у створенні емоційного впливу на глядача. Наприклад, розглядалися сцени, де судді виражали задоволення або розчарування через міміку та жести, а також через тон голосу та інтонаційні зміни.

У висновках підбиваються підсумки дослідження, робляться висновки щодо специфіки вираження емоцій у кулінарних шоу та їхнього впливу на глядачів. Наголошується на важливості комплексного підходу до аналізу медіаконтенту. Результати аналізу показали, що в кулінарних шоу домінують одиниці, що слугують для вираження позитивних емоцій, зокрема радості, захоплення та задоволення. Це пов'язано з природою самого жанру, який орієнтований на позитивні враження та створення приємної атмосфери для глядачів. Менше представлені негативні емоції, такі як розчарування чи смуток, які зазвичай з'являються в контексті невдалих спроб приготування або несподіваних проблем під час процесу. В таких випадках ведучі та учасники використовують емотивну негативну лексику, характерні невербальні засоби та сигнали, такі як зітхання або похмурі вирази обличчя.

Робота містить вступ, два розділи з висновками, загальні висновки, список використаної літератури, ілюстративні матеріали та додатки.

Перспективи подальших досліджень включають глибше вивчення емоційного впливу кулінарних шоу на різні аудиторії, аналіз емоцій у різних жанрах медіаконтенту та розширення досліджень мультимодальних аспектів медіалінгвістики з урахуванням різниці вираження емоцій у різних культурних середовищах.