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English in Emotional Spontaneous Reactions

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INTRODUCTION

It is difficult to imagine cognition of the most important phenomena and processes in the surrounding world without realizing how a person is built from a biological and psychological point of view. Many of the answers to the most troubling questions lie at the heart of understanding the processes of brain activity. The language in which we communicate and use as widely as possible is no exception. However, its functioning, probably, will not have a significant role without such an important component as memory, which represents the processes of preserving past experience. It is thanks to it that the opportunity is given to the subject of communication to once again use the information known to him, to exchange information, encoded in the form of images or rules.

The communication process is usually unprepared, because in a day a person can communicate with hundreds of opponents on certain issues, which in the end can leave different reflections on his emotional state or have a number of corresponding consequences. Up to a certain point, a person can be calm and relaxed, but if we are talking about even a minimal stressful situation, there is an opportunity to witness unpredictable reactions that often reveal the human essence from a completely different, previously unknown side.

The relevance of the research is determined by the fact that emotional spontaneous reactions in English are of great linguistic interest and need to be investigated and analyzed thoroughly. A detailed analysis of emotional spontaneous speech will reveal more deeply the specifics of this form of communication.

The purpose of the research is revealed in the establishment of the features of the English language in spontaneous reactions. This goal can be achieved by performing a number of tasks, including:

- definition of oral speech as the main means of communication and the characteristics of its development and implementation;

- investigation of the general characteristics of spontaneous reactions;
- the study of emotionality and emotivity as linguistic categories in spontaneous reactions;
- disclosure of the features of interjections as markers of emotionality in modern speech and descriptions of their features in the context of spontaneous reactions.

The object of the research is presented by emotional spontaneous reactions in English.

The subject of the research is the lexical, syntactic and pragmatic characteristics of linguistic spontaneous reactions that form the emotional contour of speech.

The material the for research are the interviews from magazines «Vanity Fair» and «Hello», and the famous American show «The Ellen DeGeneres Show». These interviews are vivid examples of spontaneous speech. Opponents often don't know what questions, answers or actions await them. And it is the moment of unexpectedness that gives rise to the object of our study - a spontaneous reaction, which manifests itself with the help of different lexical units, intonation, gestures and emotions.

The novelty of the research lies in obtaining new results about the specifics of the English language in spontaneous reactions by revealing them in the practical part of the work using materials from magazines «Vanity Fair» and «Hello» and materials posted on the YouTube platform of American show «The Ellen DeGeneres Show».

The practical significance of the research lies in the possibility of using the obtained results in the courses on lexicology, stylistics, theory, psychology and translation practice.

The paper consists of an introduction, two chapters, conclusions to them, general conclusions and a list of references.

I. THEORETICAL BACKGROUND OF THE RESEARCH

1.1 Spontaneous speech: peculiarities of its production and realization

Spontaneous speech has recently become the object of close attention of linguists and psycholinguists. Spontaneous speech is unprepared speech produced by the speaker in constantly changing communicative conditions. That is why spontaneous speech appears to be a real indicator of the level of the speaker's linguistic competence.

Spontaneous speech is oral speech, therefore it is opposed to written speech; unprepared speech, therefore it is opposed to a prepared, thoughtful speech. In real verbal communication, spontaneous speech prevails, in other words, it is the main, dominant, in comparison with prepared oral speech. Awareness of this fact led to the emergence of a strong research interest in spontaneous speech as a special linguistic phenomenon.

One of the researchers of spontaneous speech D.V. Zhabin wrote about the difficulties of its scientific study: "... The complexity of the analysis of unprepared speech is that with the spontaneous generation of speech, its organization at the level of units of sounding speech, syntax and vocabulary differs from other types of oral and written speech described by the methods of linguistic analysis, which requires development of other methods. Another difficulty lies in the recording and accuracy of the transmission of all the features of this type of speech (false starts, self-correction of the speaker, failures in the use of grammatical forms and word order, many "broken" individual words / phrases, repetitions, etc.) in order to identify a mechanism by which you can describe a system that contains the volume and specificity of the speaker's spontaneous utterance" [Zhabin, 2006, p. 19].

As we can see, the researcher talks about the differences of spontaneous speech at the phonetic, lexical and grammatical levels from other types of oral speech and from written speech, that traditional linguistic methods are clearly not

enough for a deep study of these differences. Spontaneous speech at almost all linguistic levels - from syntax to phonetics - is largely due to the social characteristics of speakers, so spontaneous speech often served as material for sociolinguistic research. Today, new computer technologies and methods make it possible to store and carefully study spontaneous oral speech, which previously caused great difficulties for scientists.

It has already been said above that spontaneous speech is sometimes interpreted as a deviation from the standard speech realizations, which include, first of all, prepared, premeditated speech, most often written. Indeed, spontaneous speech, due to its unpreparedness and increased situational conditioning, is characterized by a number of distinctive features that, to a certain extent, can be ranked as deviations from the norms of prepared, smooth speech.

S.N. Zeitlin also believes that one can learn a lot about the language system, when analyzing the essence of deviations from the norm, since the different nature of linguistic units and categories is revealed, as well as the inferiority of some paradigms [Zeitlin, 2003, p. 426]. It is well known that speech deviations from the language norm are qualified as errors. Consider in this respect deviations from the norm in spontaneous speech.

According to the methodology of teaching languages and psycholinguistics, errors are differentiated on the basis of the reasons why they arise. One group is represented by errors caused by ignorance of some aspect of the language system. The second group is errors associated with a temporary weakening of attention and control over speech in the process of speech activity.

The first type of errors has a stable character in the speaker's speech, the errors of the second type do not have a stable systematic character. And also the first type of errors characterizes both oral and written speech of the speaker, both prepared and unprepared speech.

The second type of errors is characteristic of unprepared spontaneous speech. Differentiation of linguistic errors and accidental slips of the tongue turns out to be possible if the volume of speech production of each individual is sufficiently

extensive, given the conditions of communication [Kharkovskaya, Panina, 2017, p. 2-3].

All deviations from the norm in spontaneous speech, due to its situationality and dependence on the emotional and psychological state of the speaker, we propose to delimit from errors of the first type, terminologically calling them deviations. Thus, an error is a violation of the language norm that is regularly repeated in similar situations, which does not depend on the physical or mental state of a person, and a deviation is a violation of the norm in spontaneous speech, due to its situationality and dependence on the emotional and psychological state of the speaker, which does not have a systemic nature and acting, respectively, as a mandatory feature of spontaneous speech, reflecting its nature and essence.

Human speech is an act that proceeds linearly in time, words can only follow one another and cannot be superimposed on one another. We suggest figuratively that speech is a one-way road with a lane for one car, so speakers on this road not only move straight, unhindered, but they get stuck, stumble, come back and start over. So thought takes on a sound form. Stutters and slips of the tongue show how we extract the right word from our memory, how we plan an utterance, how we combine meaning with intonation, and even, perhaps, how we generally learn to speak [Izard, 1991, Chapter 1, p. 10].

So, we can state that spontaneous speech is a special linguistic phenomenon characterized by various deviations from the norm of prepared, "smooth" speech, which include:

- false starts;
- self-correction of the speaker;
- failures in the use of grammatical forms and word order;
- a lot of "torn off" individual words and phrases;
- repetitions;
- reservations;
- omissions;
- stammering.

By their nature, omissions and reticence are actively used in fictional prose and poetry, creating a variety of semantic effects and polyphony of fictional text. The stylistic use of omissions is called a figure of default.

We consider it necessary to distinguish the stylistic use of omissions as a figure of silence in literary texts from omissions as a phenomenon of spontaneous speech that occurs in certain communicative conditions. One of these communicative conditions may be, for example, the speaker's unwillingness to finish the sentence, which, in turn, may be due to the relationship of the communicants, or the presence of third parties, or the speaker's emotional state and other reasons.

When establishing the fact of spontaneity / readiness in the process of studying a monologue text, that is, the likelihood of dictation, reading aloud or reproducing a learned "someone else's speech", in addition to the performer of the text, an author or co-author appears, whose participation can be proved with the help of special knowledge. Therefore, the establishment of the fact of prepared speech is not enough to reduce only to the differentiation of its form into oral and written, since both forms of speech can have different degrees of improvisation or preparation. In addition, today the distinction between oral and written speech, as well as dialogical and monological, presents special difficulties [Koivunen, 2003, p. 90].

If there is some information regarding the study of the oral text in the scientific and methodological literature, then with regard to the exact determination of the degree of preparation of the written text, the situation is more complicated. The attention of authors was attracted only by the problem of deliberate distortion of writing and speech skills as a factor that complicates the identification of the author of a written text. However, this task was not associated with the factor of preparedness of written speech.

At the same time, even the first consideration of the problem showed that the generation of speech with a deliberate distortion of the written-speech skill requires a certain preliminary preparation. Thus, the very fact of unusual conditions for the compilation of a written text (signs of its intentional distortion) or a specific method

of modification (in order to mask one's own or imitate others') writing skills may indicate the preliminary preparation of the produced text.

In the same way, in order to disguise one's own oral-speech skills or imitate the speech of others, it is necessary to prepare and preliminary observation of the most catchy "own" or "other's" speech features, which the speaker seeks to either get rid of or, on the contrary, introduce into his speech, depending on the attitude and communicative intention. Often, acting skills and certain skills in imitating the speech of others are needed [Larina, 2002, p 150-160].

The specificity of the text as the materialization of the deliberate distortion of speech consists in the inconsistency of its elements arising from the fact that the author cannot fully understand how speech production occurs, which individualizes his speech, and in the speech of other people, as a rule, he pays attention only to individual, catchy characteristics. Therefore, the signs confirming the intentional distortion of speech are the features of the speech message, reflecting the contradictions of the properties and characteristics of its author, incompatible states as a result of the author's conscious restructuring of his own writing skills.

Specific signs can be found in several types of distortions, representing the text in the form of a deformed system of oral-speech or writing-speech skills of the speaker as a whole, restructuring of speech skills, as well as those characteristics that reflect contradictory personality traits, behavioral traits or states of the author of a written text.

Based on the identified complex of features, the text can be defined as spontaneous, that is, unprepared. If there are insufficient signs for unambiguous assignment of the text to spontaneous speech, a decision will be made on its possible preparation. Therefore, further it will be necessary to highlight the signs that allow you to establish the measure of the preparation of the text [Masumi, 2002, p. 29].

The fundamental extralinguistic factor that determines the characteristics of spontaneous and prepared oral and written speech is the factor of severe time constraints at the moment of generating a fragment of speech. The presence of such

a limitation leads to an increase in the degree of spontaneity, on the other hand, its absence leads to an increase in the degree of text preparation.

Another factor is the use of visual or auditory control of the generated utterance, respectively, in written or oral form. The presence of such control increases the degree of preparedness, and the absence – the degree of spontaneity.

There are also discursive words that are characteristic of spoken language. Discursive words, undergoing the process of desemantization, perform different functions:

- 1) provide the interconnection of statements or whole parts of the text, at the same time emphasizing how it is constructed;
- 2) fill in the pauses forced in the conditions of spontaneous speech;
- 3) maintain a relationship with the interlocutor [Petrova, 2017, p.72-78].

The class of discursive words is open: it includes official or incomplete words, modal words, adverbs, as well as particles and some expressions.

Discursive words perform primarily organizing and filling functions. Conversational speech is characterized by the complexity of planning, the syntax of speech is associated with the immediacy of communication and with dialogicity, which determine the incompleteness of sentences so characteristic of colloquial speech, the ellipticity of phrases with a lot of inclusions.

The use of discourse markers is more common in oral speech; in written speech, such functions are usually performed by punctuation marks. The concrete real meaning of these words is determined entirely by the situation. In linguistics, discursive words are analyzed, first of all, within the framework of the conversational analysis with its dialogical features.

Another characteristic feature of spontaneous oral speech is violations of the smoothness of the speech flow, namely the occurrence of repetitions, self-corrections, hesitation, self-interruptions, etc. These phenomena are often called "speech failures", and since traditional linguistics is focused primarily on the written language, they are rarely studied as independent objects.

A linguist working with a particular language can, of course, make only a limited number of observations. This finite set of material is commonly referred to as a corpus, and it is viewed as a pattern derived from an infinite set of sentences. In some cases, radical editorial work on the corpus is required. Stumbling, repetitions, aposiopesis, a change in construction in the middle of a sentence, giving the subordinate clause the status of the main one and thus the formation of sentences that seem isolated - all these phenomena are not taken into account. However, in modern linguistics, attention is paid to even the seemingly smallest and insignificant elements.

Therefore, spontaneous speech is unprepared, oral speech which is sometimes interpreted as a deviation from the standard speech realisations. Its organisation has some differences at the phonetic, lexical, grammatical levels from other types of the oral speech and from written speech. As we know, speech deviations from the language norm are qualified as errors. According to the methodology of psycholinguistics, there are several groups of errors, some of which are caused by ignorance of any aspect of the language system. Another type is more typical for unprepared, spontaneous speech. The main linguistic factor that determines the characteristics of spontaneous and prepared oral and written speech is the factor of severe time constraints at the moment of the formation of a fragment of speech. This limitation leads to an increase in the degree of spontaneity, on the other hand, its absence leads to an increase in the degree of text preparation. The second factor characterizing the type of speech is the use of visual or auditory control of the generated utterance, respectively, in written or oral form. The presence of such control increases the degree of preparedness, and the absence - the degree of spontaneity. Also, spoken language is characterized by the presence of discursive words that perform organizing and filling functions. In writing, such functions are performed by punctuation marks.

Thus, differentiation of spontaneous and prepared speech requires a thorough analysis based on various features. The degree of readiness of oral and written speech can be determined using a number of indicators and indices: the indicator of

the degree of total word complexity, the word composition indicator, the derivation indicator, the inflection index, the prefixation index, the suffixation index, the inflectional index, the auto-semantic index, the phrase length, lexical diversity etc.

1.2 Spontaneity and emotional component in speech

Emotion as a science has barely reached its age. It is strange that this so obviously relevant topic for more than a century, that is, in fact, the entire period of existence of psychology, remained outside the mainstream of its development. The most astute researchers of human nature, even before any scientific evidence, understood the importance of emotions for human self-awareness and social relations, and we have heard their statements that it is emotions that fuel creativity and courage. [Nikiforov, 1974, p.150].

We can say about the formation of a new interdisciplinary direction of linguistic research – linguistics of emotions, or emotiology. This term has already entrenched in the Russian scientific discourse. Emotiology is based on the concepts and theories of emotions: philosophical, biological, cognitive, psychological, social, neurological, informational, educational, functional, existential, etc. [Shakhovsky, 2008, p. 21]. Thus, linguistics of emotions is interdisciplinary in nature, as it crosses a number of paradigms of modern linguistics.

Any type of communication: verbal and non-verbal is manifested with the help of emotions. As V.I. Shakhovsky points out that emotions reflect not only the objective qualities of the objects in the world, but their meanings for the speaker's activities, and their meanings for the speaker at the moment [Shakhovskiy, 1983, p. 190]. In linguistics, emotions are understood as one of the forms of reflection of the world. Moreover, it is assumed that language is the key to the study of human emotions, as it nominates them, expresses, describes, imitates, and comments on emotional experiences.

The total number of emotions that are described by explanatory dictionaries is very high. However, psychologists distinguish fundamental or basic emotions, the

number of which varies from the point of view of representatives of different schools. The classification proposed by the American psychologist K. Izard is quite popular [Izard, 2000, p.30]. The scientist distinguishes such basic emotional states as: pleasure, interest, contempt, sadness, shame, anger, wonder, and disgust.

Any emotion is a unity of three compounds: physiological, subjective and expressional. It means that the person feels an emotion as a physiological state, experiences it and expresses it [Nurkova, 2018, p.176]. The expression of emotions depends on the variety of cultures, periods, social classes and in such a way the use of particular means (vocal / nonvocal, verbal / nonverbal) is determined. It is important to remember that the vocabulary that names emotions is not emotional. The words *fright*, *anger*, *surprise* contain only the concept of certain emotions, while the semantics of emotions express the inner emotional state of a person.

To understand the peculiarities of the manifestation of emotions, two types of emotions should be distinguished: emotions as relatively short emotional states with partially uncontrolled psychobiological components and emotions with partially controlled expressive components [Watts, 1992, p.168].

In the first case, emotions are spontaneous and are an open demonstration of feelings, and we are dealing with emotionality. In the second, the manifestation of emotions is intentional, it represents a certain strategy of communicative behavior and emotions are used to predict and determine the situation, as well as influence the behavior of others. This manifestation of emotions is called emotivity.

Thus, emotivity is a linguistic category, the subject of consideration of which is emotions, represented by means of language which contains emotional information [Shakhovsky, 2000, p.54]. While emotionality is human sensitivity to emotional situations and their emotional responses and it makes it a psychological category and not a linguistic one.

Both emotionality and emotivity are used for communicative purposes, but their purpose is different. Emotionality is an instinctive, unconscious, unplanned manifestation of emotions and it is focused more on the subject itself. Emotionality is usually regarded as a psychobiological phenomenon connected to the need of

people to adapt to internal mental stimuli, the main function of which is to relieve emotional stress and maintain mental balance [Watts, 1992, p.170].

Emotivity is a conscious, planned demonstration of emotions which are directed at the recipient (emotions for others). This is a controlled demonstration of emotions used for strategic purposes: impact on others, a demonstration of loyalty, goodwill, prevention of a possible conflict, i.e. it performs a social function – to influence the interlocutor's perception of the situation and their understanding of the particular situation [Larina, 2005, p. 153].

Thus, emotivity is a component of the semantic structure of the word and, according to V. Shakhovsky, it correlates with the connotation of the lexical unit [Shakhovsky, 1983, p.192]. It should be noted that the emotive meaning of a word is not a reflection of the emotions of a particular speaker. It is not an individual but a generalized reflection of a social emotion. In this regard, the emotive meaning of the word also has a social character as well as the indicative meaning, and correlates to the adequate emotions of any native speaker.

Emotivity is understood as a semantic property immanently inherent in the expressive language, with its own means; emotionality is a fact of the state of mind; and it has two planes: the plane of expression and the plane of content through which emotional conditions/states are reflected in language [Shakhovsky, 2008, p. 208].

Emotions are also closely related to the mind. The problem of correlation of emotional and rational in a word is considered in the works of V.I. Shakhovsky. According to the author, there are three types of word emotiveness: actual emotivity, emotivity as one of the implementations of the semantics of the word and contextual emotivity. These three types correlate with three levels of emotion expression.

The first level is represented by an emotive meaning, which is a nuclear, basic component of the semantics of a word. The second level of emotivity is represented by connotation as a component of the meaning of a word, and such an emotivity may not be realized in various usages of the word. And finally, the third level is the level of emotional potency. Such a potency, being only a potential, does not change

anything in the semantics of the word, but when implemented in the text reveals the hidden connotation of the word [Shakhovsky, 2009, p.16].

Relying on the concept of a situation representing the emotional state of the subject (which is inevitable with an active approach to communication) in determining emotivity, it has to be admitted that there are various means of representing the emotional state and attitude in different conditions of communication and depending on the intentions of the speaker. Thus, in the range of means of achieving emotiveness, there may be language means characterized by a certain degree of expressiveness, and neutral (out of context) language elements.

Lexemes that nominate an emotional state indicate a hypothetical emotive situation, while lexemes that do not contain the seme of an emotional state in their structure are not associated with emotions and can represent an emotional situation only in a special context, filled with an individual emotional meaning.

Also, it should be noted that that unmotivated use of emotives may not produce any pragmatic effect, and, as a result, may not bear any expressive load and not perform expressive functions. Thus, non-expressive emotiveness may also exist.

The main feature in categorizing words as emotive is their functional feature: if the word expresses or can express an emotion, then this word is emotive. The primary function of emotives is emotional self-expression: the speaker does not seek to evoke emotions in the listener (this is a fundamental difference between emotives and expressive vocabulary, which is targeted at the addressee).

According to Shakhovsky, the emotive semantics of a language is not a clear semantic set, since all words of a language can become emotive under certain conditions of communication. The number of lexical emotives, even functional ones, cannot be determined in any language. This leads to an important conclusion about the dynamic of the emotive component of word semantics [Shakhovsky, 1983, p. 19].

Emotions are an indispensable attribute of any living creature, including humans. But unlike animals, man from ancient times, as soon as he mastered the ability to articulate speech, began to express emotions with the help of language and

inventing new language tools for this. To a large extent, the expansion of the language reserve for the designation of emotions was associated with many factors: national and cultural, level of education, gender, age, etc.

Generally emotions and language have much in common. Both emotions and language are an expression of the individual world of the speaker. Both are connected with the need of the person to express himself and his attitude to the world.

Any language has a large arsenal of means that can express emotion: appropriate vocabulary, phraseological syntactic constructions, a certain word order in a sentence.

Means of expressing emotions in a language can be divided into prosodic, morphological, lexical and grammatical. It is worth mentioning that feelings and emotions are almost impossible to express using only one language means, and therefore usually emotionality in speech is expressed by a combination of language means of different levels.

What is more, emotions are represented at all levels of the language. At the phonetics level, emotions can be actualized in a certain sequence of sounds, their repetition. In the lexical composition of the language the names of emotions can be found, emotives, etc. The grammar of emotions can be described by expressive morphology (affixes, word forms) and syntax (constructions, actual division of sentences).

It would seem that this rich arsenal should adequately convey the slightest nuances of our emotions, however, in reality the situation is somewhat different. According to the French philosopher Henri Bergson, considering aesthetic feelings as the basis for the emergence of positive emotions, he notes that "our speech is imperfect: it is not adapted to transmit the subtleties of psychological analysis" [Bergson, 1992, - p.336].

The main reason for the impossibility of an absolutely adequate linguistic reflection of the emotions experienced by a person lies not at all in the imperfection of the language and speech, but in the peculiarities of emotions, which can impede

their language verbalization. The emergence of emotions is always due to the presence of certain situational conditions. The situation of emotion involves the situational nature of the choice of means of its reflection. Emotions are always subjective and do not have clear boundaries, i.e. over a certain period of time, one emotion can pass into another as emotions are dynamic in nature: they are volatile and fleeting, which explains the difficulties of isolating a separate emotion and differentiating it for fixation by the usage of linguistic means.

In written speech, italics and other methods of changing the font are one of the typical ways of conveying intonation as a certain emotional state.

As for *morphological means* of expressing emotionality in speech suffixes should be mentioned. They give the word a positive or negative coloring. So, the affixes *-ie*, *-let* (girlie, birdie, kinglet) convey a positive emotional connotation, and the suffixes *-y*, *-ish* forms adjectives with a negative and sometimes contemptuous connotation: *bookish*, *freaky* [Edwards, 1997, p. 271].

Emotions are manifested at the grammatical, lexical and stylistic levels and they can be expressed explicitly and implicitly. However, in most cases, emotions are represented implicitly: they are encrypted in a sentence in special linguistic units, which often weaken or significantly enhance one or another emotive meaning and, of course, are decoded by the receiver in different ways and imply variability of interpretation.

The lexical level is rightfully the richest in the ways of expressing emotionality. New words are formed practically every day having a bright expressive coloring. The stylistic richness of the lexical level is due not only to the enormous number of units included in it, but also to the diversity of their quality, as well as the complex system of their stylistic organization.

The most common lexical emotion descriptors include:

- words that directly name the emotions themselves (nouns, adjectives, verbs, adverbs and participles that can indicate the emotional state of a person);

- words and expressions that contain an emotional element in their semantic structure (abusive / affectionate words and expressions);
- appraisal nouns and words containing the suffix of appraisal;
- slang elements, idiomatic cliches and phraseological turns [Edwards, 1997, p. 274].

One of the most important lexical means of expressing emotional states is an adjective, which besides its categorical meaning – expressing qualities of a thing or person – may convey the attitude of the speaker, his emotional evaluation of a definite subject, object or action. Negative evaluation of the following adjectives is the dominant one: *foolish, silly, bad, dirty, stupid, lazy, cynical, mad, etc.* They are used to express rage, reproach, disdain, astonishment. Positive evaluation prevails in the adjectives: *sweet, lovely, good, lucky, etc.* They are used in the texts expressing tenderness, joy, amazement, etc.

The second group of adjectives containing positive or negative evaluation expresses a high degree of quality or state: *fearful, brilliant, dreadful, awful, terrible, marvelous, glorious, horrible, delightful, magnificent, thrilling, etc.* In ironic utterances these adjectives may express the opposite evaluation.

For the expression of positive or negative emotions the adverbs of measure and degree are used. In the semantic structure of these adverbs the shift of their components takes place. Thus, these adverbs lose their objective meaning and are used not only for defining adjectives but also for expressing a high degree of emotional saturation, i.e. they transfer to the class of intensifiers with the function of expressing a high degree of intensity. Such intensifiers as *terribly, awfully, frightfully, etc.* do not only intensify evaluation but also change its character.

When the intensifying adverb is changed into the adverb *very*, the meaning of a sentence doesn't change but its emotional colouring decreases. Under the influence of emotions the speaker uses other intensifiers, i.e. words and phrases which are not an essential part of the sentence and without which it is possible to recognize the logical meaning of an utterance.

The specific part of each language vocabulary are phraseological units – stable units with completely or partly changed meaning. The characteristic feature of phraseological units is their emotional colouring. Most of them express subjective evaluation of a person or thing.

Generally, phraseology is one of the richest mean of verbal expressiveness. The expressiveness of the language largely depends on its phraseology. Replacing phraseologism with a word or phrase cannot be equivalent: with such a replacement, the nuances of meanings, images and emotions disappear.

Compare: *babes and sucklings* – unexperienced people; *husband's tea* – not strong tea; *a play with the fire* – a dangerous play; *dribs and drabs* – too little of smth. The vocabulary and phraseology of the conversational style has even greater potential.

The emotional meaning is also often conveyed by nouns. The dominant place have those in which emotional evaluation is the only one and is the basis of nomination: *fool, devil, brute, scoundrel, idiot, bastard, treasure, darling, etc.*

Interjections and expressives are also striking indicators of emotional speech. In interjections, all the features distinguishing emotional vocabulary are concentrated: syntactic optionality, that is, the possibility of omitting without violating the markedness of the phrase, the absence of syntactic links with other parts of the sentence; semantic irradiation, consisting in the fact that the presence of at least one emotional word gives emotionality to the whole utterance.

Many emotional words, and interjections in particular, express emotion in the most general form, without indicating its positive or negative character. “*Oh*”, for example, can express joy, sadness, surprise and many other emotions.

The grammatical means of expressing emotions include: the use of inappropriate tenses, the use of the tenses of the continuous group, modal verbs, degrees of comparison, emphatic *do* and *oneself*, inversion.

The syntactic means of expressing emotionality include the following syntactic figures: rhetorical question, rhetorical exclamation, rhetorical appeal, repetition,

syntactic parallelism, ellipsis, inversion, parcellation, antithesis, gradation, oxymoron.

Thus, emotions have different classifications. Basically, there are two types of emotions. The first type is characterized as a spontaneous display of feelings. This is emotionality. The second type of manifestation of emotions is premeditated. This is emotivity. The difference between emotionality and emotivity lies in opposite messages. Emotionality is an uncontrolled, unplanned expression of one's emotions, while emotivity is a conscious, demonstrative manifestation used for strategic purposes. The main feature of the classification of words as emotional is their functional feature. Ways of expressing emotions in language can be divided into prosodic, morphological, lexical and grammatical. The grammar of emotions can be characterized by expressive morphology, speech suffixes and syntax. In speech, emotions are expressed using lexical means, such as adjectives containing a positive or negative assessment, adverbs of measure and degree, phraseological units and interjections, syntactic and grammatical means.

1.3. Communicative and pragmatic peculiarities of the English speech in spontaneous reactions

Written and oral communication takes the form of numerous discursive practices as processes of production and consumption or interpretation of texts and conversations, and as types of communication in a social, cultural, historical or political context [van Dijk, 2008, p. 84].

Discursive practice is formed in the process of different types of communication (discussions, texts, joint activities) and is fixed in the form of a thesaurus, in signs, in cognitive models of public consciousness (scripts, frames).

So, discursive practices are understood as socially established, conventional and articulated in speech actions which are used to solve recurrent communicative problems and intentions in corresponding linguistic and cultural space in the areas of institutional and non-institutional communication.

As a collective experience discursive practices form an essential part of the linguistic community's communicative resource, which provides sustainable cognitive-communicative behavioral patterns of representatives of this linguistic culture.

Discursive practices are marked with the following characteristics [Kulikova, 2015, p.88]:

- discursive practice can be qualified as stereotypically reproduced speech activity within a certain type of discourse;
- discursive practices are implemented on the basis of more or less rigidly fixed norms of verbal and non-verbal nature;
- discursive practices are generated in the processes of dialogically developing communication, the participants of which are aware of the models of effective discursive interaction in certain communication situations;
- discursive practices are articulated on the basis of the identification of interactive frames as sequences of procedures for achieving specified goals structured in the minds of communicants.

Thus, the reproduction of discursive practices is based on the knowledge of a specific (often unconscious) set of social norms or conventions, most of which are of communicative and lingual nature.

The discourse of emotions is how the subject of discursive activity expresses and describes emotions, and also uses verbal and non-verbal means to evoke the emotions of his communication partners [Edwards, 1997, p.25].

Since social norms in any society are worked out collectively and formed over time, they determine not only the characteristics of the manifestation of momentary emotions, but also discursive strategies of emotional behavior [Shakhovsky, 2008, p.177].

The discursive approach emphasizes the social construction of emotions [Harré, 1984, p. p.129–135]. When analyzing a certain situation and studying the

role of emotions in building discourse, researchers emphasize two points regarding emotions.

The first one is that emotions are intentional, aimed at objects. We are afraid of something, proud of something, angry at something. And the second is that emotions are normative. Emotions may be a more or less adequate response to what is happening in the world. To be afraid of what is scary is normatively correct, and to be afraid of what is not scary is pathological. Norms that regulate the manifestations of emotions are considered culturally specific.

From the point of view of discursive psychology emotions play a great role in the regulation of interpersonal relationships including making moral assessments (ibid). Thus, the role of emotions in social interaction, relationships, and social control is emphasized. That is, emotions have social power (for example, an expression of anger can imply that, according to the subject of emotions, someone is doing something wrong) and can indicate the place that a person occupies in the normative structure of the situation. Thus, discursive emotions subscribe how people define and apply emotions in everyday conversations and texts [Edwards, 1997, p.88].

Arlie Russell Hochschild [2003, p. 89] believes that human emotions – joy, sadness, anger, delight, jealousy, envy, despair are largely social. She claims that each culture gives us prototypes of feelings, which, like different keys on a piano, tune us to different inner notes. She notes that the Tahitians have one word for "sick" to denote something that in other cultures may correspond to envy, depression, grief or sadness.

Culture guides the process of recognizing feelings by offering what we can feel. Hochschild [Hochschild, 2003, p.198] asserts in a "Managed Heart" that we have ideas about how we should feel. We say, "You must be thrilled that you won a prize," or "You must be furious at what he did." We assess the correspondence between feeling and context in the light of what she calls "rules of feelings," which themselves are deeply rooted in culture. In light of these rules of feelings, we try to manage our feelings, that is, we try to be happy at a party or heartbroken at a funeral.

For example, race plays an important role not only in how employees act with each other, but also in how employees act towards customers, depending on what race they are. People expect others to behave in a certain way because of which race they identify or associate with. Race influences and changes how we see and view others.

David Hume [1996, part 3, p. 88] believed that individual emotions turn out to be compatible with a common attitude to certain actions for different people, with the possibility of the same assessment of a certain type of behavior. This, from Hume's point of view, is due to the fact that the affects experienced by various individuals, despite the possible variability, are common in their foundations. If an affect is available to one person, it is also available to another.

The mind is able to help clarify the whole chain of reasons that caused a certain affect in certain circumstances. This, from the point of view of Hume, makes us experience similar affects to others, on the basis of which sympathies and antipathies are formed.

It is called emotional resonance and it is the ability of the individual to respond to different emotional states of interlocutors. Emotional resonance between people leads to the addition of their energies, embedded in emotions, and stimulates an additional psychological effect of interaction – synergism [Vorobjova, 2006, p.75].

According to Anu Koivunen [2003, p. 89–101], the concept of affect provides an opportunity to move on the other side of an individual and personal, critical shift from language, discourse and representation to reality. The concept of affect corresponds and comes from this movement from the body to matter, from culture to nature, from identity to difference, from the psychic to the social.

Affect as the basis of meaning is connected with the social, exists in a reflexive relation with it. Without a body there can be no sign. And, moreover, human affects and mechanisms of perception are universal [Masumi, 2002, p.25].

For example, according to the theory of embodied simulation [Gallese, 2003, p. 519-520] people, like other primates, possess the so-called mirror neurons that allow us not only to feel and express emotions ourselves, but also to recognize,

understand and evaluate empathically similar emotions of other people when we become witnesses to how they experience them. Nevertheless, the expression of these affects and modes of perception is always locally, historically and culturally specific.

In the theory of affects, which arose as a musical aesthetic concept, it was revealed that the created artistic reality has a dual affective nature: it depicts affect (sadness, joy, suffering, etc.) and causes various affects among the recipients. The space of emotions involves a strong and short-term emotional experience, which can be accompanied by both external and internal behavioral reactions, which, being fixed at an unconscious level, can form an affective memory and cause a short-term strong emotional reaction in any situation.

Therefore, most of the speech is spontaneous. This speech does not require any special preparation. It is extremely effective and carries a wealth of information on several levels. Spontaneous conversation is already optimized for human communication, but differs in some important respects from the types of speech for which human language technologies are often developed.

Conclusions to Chapter One

Spontaneous speech is oral unprepared speech which is sometimes interpreted as a deviation from standard speech realizations. Spontaneous speech at almost all linguistic levels - from syntax to phonetics - is largely due to the social characteristics of speakers, so spontaneous speech often served as material for sociolinguistic research. According to the methodology of psycholinguistics, there are several groups of errors, some of which are caused by ignorance of any aspect of the language system. We can state that spontaneous speech is a special linguistic phenomenon characterized by various deviations from the norm of prepared, "smooth" speech. Spoken language is characterized by the presence of discursive words that perform organizing and filling functions. In writing, such functions are performed by punctuation marks. Differentiation of spontaneous and prepared speech requires a thorough analysis based on various features. The degree of

readiness of oral and written speech can be determined using a number of indicators and indices: the indicator of the degree of total word complexity, the word composition indicator, the derivation indicator, the inflection index, the prefixation index, the suffixation index, the inflectional index, the auto-semantic index, the phrase length, lexical diversity etc.

Spontaneous speech is always accompanied by the presence of emotions. We should differentiate between emotionality and emotivity. The difference between emotionality and emotivity lies in opposite messages. Emotionality is an uncontrolled, unplanned expression of one's emotions, while emotivity is a conscious, demonstrative manifestation used for strategic purposes. Ways of expressing emotions in language can be divided into prosodic, morphological, lexical and grammatical. The grammar of emotions can be characterized by expressive morphology, speech suffixes and syntax. In speech, emotions are expressed using lexical means, such as an adjective containing a positive or negative assessment, an adverb of measure and degree, phraseological units and interjections. And also, with the help of syntactic and grammatical means. Discursive psychology indicates that our emotions play an important role in interpersonal relationships, including moral judgment. Emotions have social power and can indicate a person's place in society.

Discursive practices are formed in the process of various types of communication and are characterized as conditional and articulated in speech actions. They are used to solve repetitive communication problems in the respective linguistic and cultural space. Discursive practices are based on fixed norms of verbal and non-verbal communication and are generated in the processes communication.

II. LINGUISTIC ANALYSIS OF SPONTANEOUS REACTIONS IN ENGLISH

2.1. Peculiarities of spontaneous reactions

The material for the present research is represented by the informal interviews from magazines «Vanity Fair» and «Hello». It contains numerous interviews with different people which are examples of emotional spontaneous speech.

The work on the interview can be divided into three consecutive stages: preparation, conduct, completion. The first step is to identify the objectives of the interview. This is the starting position. The success of all subsequent steps depends on how clear the tasks of the interview are.

The interview planned and proposed by the journalist or planned by the editorial staff needs to be “tested for strength” by setting several questions for itself, the answers to which will help clarify the tasks.

- Why do you want to interview? What results do you want to achieve?
- Why did you choose this particular person to solve these problems?
- Is this person interesting to you personally?
- Is this person interesting to the public?

The task of the interview is determined by many factors. This features the character of the interlocutor, and his role in a particular situation, and the socio-political circumstances that have developed, and the scale of the problems associated with the hero, and social stereotypes.

The second stage of preparation is the study of the object, the collection of a dossier for a specific person, an attempt to study the motivation of the actions of a potential respondent based on documents.

The third stage of preparation is the most difficult for beginners, but well-established and common for professionals. It is about making an appointment with the appropriate timing, which is determined by the respondent or spokesperson when it comes to the VIP-person.

Interviews are considered by many to be the most difficult genre of journalism. And it is quite justified. If almost anyone can learn to write news by template, then not everyone will be able to find an interlocutor. But there is good news: you can master communication skills and master the tactics of conducting interviews.

Our analysis of illustrative material indicates that in the genre of informal interviews, the following three patterns of manifestation of an evaluative attitude to certain events, facts or discussed situations are revealed. From the point of view of the frequency factor in the genre we are analyzing, these models can be designated as follows:

1. models with predicates manifesting a retrospective assessment of the respondent (47.4% of examples);

2. models containing an explication of situations, facts and events that are the subject of the respondent's assessment (52.6% of the examples);

3. models with predicates conveying a prospective estimate (32.2% of examples).

1. These models are presented, in particular, in the following varieties:

- predicate model it's insane that.

(1) «What is *it* about Michael Freeman that's a good fit for your concerts?

I can't be aware if she's a really good fit for my concerts. I can't be aware if that's what I love about him. I suppose that I'm of opinion that the thing that makes Michael Freeman great is that he's utterly active in the present moment, and that's not so bad for a concert and for the people he's dealing with. It's insane that he is going to be doing this ...»

This example in which *it* or *that* acts as referents of an assessed situation or event previously updated in an interview, is, according to our observations, the most standard form of retrospective assessment.

(2) « *So you get into it* more through performing than reading?

It's really nice. I definitely love, through that period, love reading plays and either being in them or imagining myself playing these characters. I like the idea of embodying other people a lot. There is something thrilling about that for me - somehow becoming somebody else in a convincing way..»

(3) «Writing and directing are very different jobs. *Is it worth for you to direct your own script this time?*

Yeah, that's a good idea. It's what I want to do and I do it. And it is edifying in a lot of ways to do, and it also gives the control I am in a lot of ways looking for...»

In this example, pronouns *it* and *that* are, as a rule, interchangeable, although they have their own pragmatic features. *It* directly acts as the referent of the estimated event or situation; that component refers to the formulation of the assessed situation / event ('what you / 1 have just said / might say'). So, in (2) the replica reaction *It's really nice* reveals the fact that the respondent ascribes nice to the feeling of euphoria experienced at the moment of spontaneous dialogue; in (3) pronouncing the statement *that's a good idea*, the interviewee positively assesses his creative method of implementing the script. In (1) - (3), a predicate that evaluates the state of things mentioned in the dialogue is stereotyped and potentially retrospective.

Another model – associated with the explication of assessed events and situations – is implemented in the genre of informal interviews when spontaneous dialogue reveals problems with the perception of a retrospective assessment, for example, if the interviewer perceiving the assessment does not immediately respond to this assessment. In this case, the respondent publishes new information, makes the assessment of the situation or event more explicit, details his previous replica, strengthening the assessment of the proposition of the previous replica. It seems that the interviewer in this case intentionally does not produce a reaction to the retrospective assessment of the interviewee in order to cause the latter to publish additional information that is interesting for subsequent readers of the interview.

Consider the following example, in which interviewees discuss a creative situation with a colleague of the interviewee.

(4) «Do you have any theories on why Mr. Show fails?

That's not entirely accurate. Mr. Show is, I think, artistically successful. *That's really nice.*

I mean to be able to do such kind of a show. And that's why it continues to matter to at least a small group of people. I guess you 're right. Show business doesn't seem to be fair to Mr. Show.»

In this example, the respondent in his first replica-reaction repeatedly focuses the attention of the interviewer on his disagreement with the proposition contained in the stimulus-replica. He positively assesses (*That's really nice*) not the fact of a potential failure of a colleague (which makes up the interviewee's question), but his undoubted success with the audience. This statement, according to the interviewee, is designed to logically complete the topic under discussion, outlines the possibility of a spontaneous dialogue moving to discuss another topic.

However, the interviewer deliberately pauses in communication, thus trying to get additional information from the interlocutor and, possibly, other value judgments. Filling this gap, the interviewee explicitly formulates his positive assessment of the situation of colleagues. In prosodic and grammatical terms, this statement is “associated” with the previous replica of the interviewee. In the aspect of prosody, it corresponds to the pitch of the word *nice*, at the grammar level it appears as a dependent syntactic form on the infinitive form of the second replica of the reaction (*That's really nice ... to be able to do such kind of a show*).

This scheme is intended to show that the evaluating predicate is initially introduced into the replica-response of the interviewee in retrospect, i.e. posteriori to the actualization of the assessed situation or event. The speech step implemented in this case, according to the interviewee, is characterized by semantic completeness and prepares for the transition of spontaneous dialogue to discuss another topic. However, due to the (intentional) absence of the interviewer's reaction to the assessment expressed in the replica, an additional replica reaction is initiated

containing an explicit, syntactically dependent wording of the assessed situation or event. The explication of the assessed situation / event is characterized by the dependence on the previous replica-reaction of the interviewee, occupies a post position in relation to the evaluating predicate.

(5) «So you think its cancellation is deserved.

Look, *it's nice though you know to be able to think that the show has not been completely realized*, and we are all very young and we don't know what the hell we are doing. None of it held together. People talk about that show like it is comedy genius, *but in my opinion it never even came close*. It has some high points and sometimes it could be offbeat, *but it is mostly a lot of comedy sludge.*»

The pragmatic nature of the interviewee's replica-reaction indicates that he wants to end the topic under discussion with an appraising statement that's nice though. However, impromptu, he adds the statement you know, thus appealing to the interviewer so that he recognizes his unexpected assessment. In the same replica, the interviewee explicates the assessed situation, specifying the object of assessment and expanding the position of the dialogical statement.

Our observations indicate that an assessment of a situation or event can be implemented in the genre of informal interviews and with the help of interrogative statements:

(6) «*Isn't that disturbing you?..* Never having been surprised when a business doesn 't act like a business...

You sound like you 're becoming a company man. Sometimes networks have crazy, random, arbitrary, myopic reasons for yanking a show. And sometimes their reasons are entirely valid. When a network executive is looking at something like The Ben Stiller Show, which didn't really evolve or change from the first episode to the thirteenth, they have to be thinking, "O.K., *are we gonna put all of our resources into this thing and pump it full of money and hope it pays off?*»

When the stimulating replica does not receive a reaction from the interviewee, the interviewer explicates the subject of the assessment due to the semantic

extension of the proposition of the interrogative statement. One of the elements of the communicative attitude of the speaking subject, implemented in this dialogic unity, is the enhanced stimulation of the response of the initiator of the interview. Attitude on pseudo-uncertainty is chosen by the interviewer as a necessary speech tactic, since it is this tactic that programs the respondent to important detailed commentary on the propositional content of the original dialogical replica.

The purpose of this commentary is to instill confidence in the initiator of the interview in terms of the truth of his dialogical statement. In other words, the respondent will present more personal information about himself than, perhaps, previously thought, which is essential for the success of an informal interview with a readership.

The response of the respondent in this case can take a wide variety of forms: manifestation of confirmation (agreement with a previously put forward assumption), refutation of an assumption (expression of disagreement with this assumption), spontaneous initiation of one's own assumption. In any case, at the same time, the respondent sets out information that is interesting to the readership.

In example (6), the respondent manifests agreement with a previously put forward the assumption, clarifying certain facts from his own professional activity. He does this in order to reassure the interviewer of the expressed uncertainty. At the same time, the explication of the assessed situation appears to be a kind of incentive for the progressive development of an informal conversation, since it predetermines the local topic of subsequent communication and potentially generates a response speech reaction.

The third type for expressing the assessment of a situation / event in the genre of informal interviews in the tabloid press is represented by such a variety in which the evaluating predicate is updated immediately before the coverage of the estimated facts, and the evaluation itself has a prospective character, i.e. the assessed situation

/ event was not made public at the previous stage of constructing the dialogue, which is an indicator of the spontaneous nature of communication:

(7) «Do you think *you are deeply involved* in the creative work?

It is so funny. I do all the editing. I sit over the editor's shoulder. I hardly ever even show [my cut to] my colleagues. The truth is, what you really want is for people to say, "*It's perfect! My God* - don't change a thing!" (Laughs.) And when they say anything other than that, you tend to say, "Well, they didn't get it." We take a long time to do postproduction. We change the stories, and we take scenes that were meant to have one purpose, and repurpose them to do other things. Or change the whole order of the way the story's told...»

The evaluation predicate in the response line of the interviewed subject *It is so funny*, placed in the initial position, entails the fact that the subsequent statement will contain an appropriately assessed situation. This situation is presented in sufficient detail in the reactive speech action of the interviewed subject. At the same time, the climax of the assessed situation is accompanied by the laughter of the responding interlocutor.

In example (8), the predicate *it is / was funny* explicitly performs a text-forming function, combines a number of consecutive stimulating and reacting replicas into a holistic thematic block:

(8) «What do you think made the show catch on?

You know *it's funny*. Number One was the level of the writing and the acting. There was no comedy on the air that had this level of sophistication. I think it took a while for audiences to get used to not just having: set-up, joke, set-up, joke, but to be watching something that required more of them. But once people started getting it, it was very rewarding. We always assume the highest level of intelligence of our audience, and I think it feels good to people to not be pandered to. And besides the

acting and the writing, there was sort of a perfect storm of good fortune. The start of Season Two coincided with *The 40-Year-Old Virgin* coming out.

Sure, that was big.

So suddenly you 've got a guy who is becoming the biggest comedy movie star in the country also on a sitcom, which has never happened before, I don't think. The other thing that really shot the show over the top - this was the year, of course, that I stood watching it from afar - was that Apple came out with the video iPod. One of the first shows up on iTunes was *The Office*, and it instantly became the No. 1 download. That, combined with *The 40-Year-Old Virgin*, gave it this hipness and relevancy and popularity. You must worry with a show like this - yes, it's great, smart humor, but are there enough people in America who want that kind of humor and who get it to make the show a network hit? I always felt like there would be enough people, because I had felt the same way about *Seinfeld*. When *Seinfeld* started, my college-educated friends and I thought it was really original and fresh»

It's funny predicate as a verbal way of manifesting the estimated content of a dialogical replica involves a detailed presentation of the assessed situation, it is a pragmatically effective means of modeling the semantic, lexical, connotative and associative connections of the dialogical text of the interviewee implementing the assessment. Based on the presence of these connections, we consider it appropriate to introduce the concept of a “thematic grid”, by which we mean a series of evaluative lexemes that turn out to be related by the types of relations presented above that implement a single stylistic function in the dialogic text and reflect in detail the same assessed situation.

The thematic grid, initiated by the predicate *it's funny*, forms a certain collection of tokens repeated in the subsequent dialogic text. These lexical units have a common connotative meaning, implement the same stylistic function and reflect a specific assessed situation. In particular, in example (8), a lexical field is clearly identified that manifests the “show” situation, which is the subject of an ongoing assessment

in an informal interview. This field is formed by several lexical groups, which, in turn, correspond to various conceptual groups directly related to the situation assessed by the respondent at the moment of communication.

The most important of them related to the connotative semantization of the situation are the following:

- words and expressions, direct or indirect speech, the subjective sources of originality of the show: the level of the writing and the acting, no comedy on the air, this level of sophistication, set-up, joke, hipness and relevance, smart humor, big;
- expressions evoking objective sources of originality of the show: coincided with The 40-Year-Old Virgin coming out, Apple came out with the video iPod;
- expressions evoking the cast of the show that made the show successful: a guy who is becoming the biggest comedy movie star in the country;
- expressions evoking the audience: the highest level of intelligence of our audience;
- expressions evoking the audience's positive reaction to the show: very rewarding, not be pandered to, popularity;
- expressions evoking the positive reaction of the author of the show (interviewee) and his colleagues: it was really original and fresh.

As the basic criteria that determine the occurrence of the above expressions in a single thematic grid, we consider, first of all, the commonness of connotation and meaning expressed by the context of use. The syntagmatic relations modeled by the respondent in the text of the interview between the above grid expressions are revealed in their implication connection. In particular, the implication of the common name the show is characteristic of the weakly implication, i.e. unlikely sign – a perfect storm of good fortune.

The analysis of the illustrative material indicates that in the genre of informal interviews, three models of the manifestation of an evaluative attitude towards certain events, facts or situations under discussion are revealed. With the help of the analysis of cues, it is possible to understand what scheme each side uses, what the

interviewer is trying to say and how the interviewee is trying to evade the answer. Each scheme for building a dialogue pursues its own goals and different lines of conversation development, in particular the aspect of spontaneous speech. Based on the presence of semantic, lexical, connotative and associative links of the dialogical text, such a concept as a thematic grid was formed. The thematic grid, initiated by the predicate, forms a set of lexemes that are repeated in the subsequent dialogical text. These lexical units have a common connotative meaning, perform the same stylistic function and reflect the specific situation being assessed.

2.2. Interjections as markers of expressiveness in speech

Interjection is closely related to the emotional, sensitive side of a person's life. Its specific meaning is manifested in the utterance with the intention of the speaker. [Kapturova, 2005, p.3],

According to linguistic literature, interjection is a linguistic sign, a word with an unchanging form, which indicates an action without naming it, and serves to express feelings and will, and a lively emotional reaction to the behavior of the interlocutor, mental states and others (often involuntary) emotional and emotional-volitional reactions to reality. Its expressiveness is manifested in the harmonious unity of the sensual and intellectual.

In practice, interjections often serve as a substitute for holistic sentences and indicate a person's individual reaction, mostly when unexpected information occurs or arrives for it. The exclamation itself can be considered the same spontaneous speech reaction that has both semantic and expressive connotations. Intonation should be considered an auxiliary element for the latter. Together, they are able to express encouragement or approval (*oh, great*), an element of motivation to action (*come on*), a certain kind of reservation (*One! Two! Look out!*), wishes (*please*), etc. All these and other things are revealed through filing them in the form of one word

(*Hush!*). The methodology and correctness of the application of the first or second option is usually determined by the peculiarities of the national language. [Kapturova, 2005, p. 4]

Interjections function in the context of expressive speech acts. They are used to express subjective-modal meanings, various emotional reactions, accentuation, intensification, as an essential component of verbal communication, and they are understandable to each member of the linguistic ring. The function of interjections, to a certain extent, is even sacred, because with the help of this part, subjective energy is transferred to one or another object. In English, for example, the exclamation "*ehh*" is used to express the energy of concentration and to overcome distraction. The exclamation "*Ah!*" is endowed with ambiguity, because depending on the semantic content of the sentence, the feeling that the subject of communication would like to share is determined. Thus, the emotion of delight can be traced in this case: "*Ah! This dress suits me perfectly. I want it*"; the moment of surprise in the exclamation "*Ah*" here is "*Ah!, be careful! There are many snakes here*", and a dreamy feeling can be traced in this construction: "*Ah, honey, you are so cute*". Surprise and admiration is most often expressed by the exclamation "*wow*", as, for example, in the following case: *Wow! Is it for me?* asked Ron. [Kapturova, 2005, p. 4]

If we recall the process of the origin of communication and imagine the moment of the meeting, then, probably, the largest number of such spontaneous, unprepared statements will be inherent in this period. Indeed, in this case, we can become witnesses of joyful, sad, and exciting experiences. Most of the interjections we know are accompanied by proper breathing and sound imitations. Sadness, disappointment and pain in the soul can be conveyed through the exclamation "*Yeah*" with a note of sigh. This is the case when we read the following sentence: *«Yeah, that party will be nice. But I should prepare for my exam!»*

Analyzing the above examples, it can be noted that interjections are used to express certain emotions in accordance with the framework of their communication statements. Emotions themselves are presented in a complex manner. At the same time, they often do not fully convey the emotional palette of the speaker in a particular spontaneous case, but they can also act as a way of expressing additional shades of semantic or stylistic direction.

The usage of interjections is most appropriate in the framework of speech communication: dialogue or polylogue. A spontaneous reaction at the moment in which interjections are most often used occurs in almost all phases of communication. So, at the beginning of a dialogue, we can quite often trace the interjections of a greeting (*hello, welcome*), an interjection of attention (*attention, hey*). They may be followed by apologies, which are used to prevent an uncomfortable situation, or even a conflict :(*excuse me: now, if you'll excuse me*) and only then there is a transition to the proposal, to obtain information about the state of affairs, health, plans: (*how are you?*). Within the framework of the dialogue, unfinished sentences are quite often encountered, nominally they represent the same interjections: (*Yes!, Oh!, Boom!, Hey!; They oh they*). Also, interjections can be used to fill in the pauses so that the speaker buys time by pondering the meaning :(*m ... er ..., you know*). Farewell interjections such as (*bye*). As well as, how goodbye is used interjections-wishes for good: (*good luck: all the best, bon voyage*). Another group of interjections are congratulations, words of gratitude or compassion, invitations:(*Merry Christmas, Happy birthday (to you), welcome and the like*) [Kapturova, 2005, p. 3].

At the end of a conversation, we can often note interjections that lead the dialogue to a logical conclusion: (*all right, Well*), symbolizing gratitude (*thank you, good Bye! See you!*) or wishes (*God bless you!*).

Such a phenomenon as interjections are distinguished into primary and secondary. The second began to be used as interjections due to their semantic

semantics. Secondary interjections are forms that belong to other classes of words based on their semantics and are interjections only because they can arise on their own, like monosyllabic utterances, and in this use refer to mental actions. (*Bless you! Oh my! Oh my God!*) Primary interjections are small words or even sounds that represent a statement by themselves and are usually not part of a construct with other word classes, for example (*Ouch !, Wow !, Gee !, Oho !, Oops!*) But primary interjections can be used in sentences, for example: (*Wow, you look beautiful!*) [F.Ameka, 1992, p. 105]

Thanks to the use of interjections in a particular spontaneous situation, it is possible to form a speech portrait of a person. We can get detailed information about the subject's image, his character, attitude to certain events and the communicative correspondences existing in his vocabulary for expressing emotions. [Karaulov 24 p. 108]. It is important to state that emotional overstrain in spontaneous reactions indicates how a linguistic person manifests, to a large extent, his worldview, his own principles, ideas and his character. The choice of these ways of manifestation in uncontrolled speech fully depends on the emotional background and cognitive capabilities of a person. The use of interjections as a reaction to an unpredictable, spontaneous remark or situation should not be regarded solely within the framework of a kind of defense or an ill-considered specific element, but rather it is advisable to link to the meaning of what was said and consider it in the context of a catalyst and stimulator of the further development of communication. A successful speech act takes place only when the speaker and the recipient maintain communication by supplementing verbal information with various gestures, facial expressions, and movements. Interjections also enhance their emotional background when an appropriate non-verbal element is used.

The peculiarity of a spontaneous reaction is manifested in the fact that when pronouncing an exclamation, a word is involuntarily accompanied by a certain action. This usually happens as follows:

- joy (*hurray*) is usually accompanied by a smile on the face, a splash of hands, or a clapping of hands

-grief and sadness (*alas, oh, dear*) - a depressed emotional state, dropping eyelids down, tears;

-neglect (*pah, bah*) - atypical facial expressions, accompanied by an unattractive grimace, an increased loud tone, sharp and sometimes threatening hand movements;

-triumph (*aha*) - increased mobility, liveliness of the whole organism, jumping and raising hands up.

According to A. Vezhbetskaya, [Vezhbetskaya, 1999, p. 616] interjection as a linguistic sign that can be used in isolation, but at the same time is able to express a certain meaning, and also serves to convey the current mental state or mental processes (mental act), that is those states and processes that can be expressed by the concepts (“*I feel*”, “*I want*”, “*I think*”, “*I know*”). Interjections can be classified into 3 types:

- emotive interjections, in the meaning of which the component (“*I feel*”) dominates;
- volitional interjections that have the (“*I want*”) component in their meaning and do not contain the (“*I feel*”) component;
- cognitive interjections that have in their meaning the components “*I think*”, “*I think*”, “*I know*”, and do not contain either emotional (“*I feel*”) or volitional (“*I want*”) components [Vezhbetskaya, 1999, p. 618].

Pragmatic attitudes are characteristic of interjections, as well as for other significant words. They can form pragma-semantic rows, as well as antonymic pairs. ... However, in addition to the context, intonation and gestures play an important role, which, together with the context, determine the pragmatic meaning of exclamations. [Kapturova, 2005, p.3-6]

One of the important features of the interjections of the English language is their ability to pragmatic variation, which is associated with the potential and synchronous pragmatic ambiguity of exclamations. Pragmatic variation occurs as a result of pragmatic transposition of exclamations, that is, it is associated with the implementation of a function, it is primary for them. Pragmatic variation is mainly characteristic of exclamations with a conventional-conditioned meaning, since they, as a rule, are unambiguous linguistic units. But in certain situations in the context, they can pragmatically vary without changing their original meaning, but only varying it depending on the communication environment, emotional colouring.

2.3 Syntactic analysis of spontaneous reactions in modern English

The material for the present research is represented by the recordings of a famous American show «The Ellen DeGeneres Show». It contains numerous interviews with celebrities which are examples of emotional spontaneous speech.

As part of a hands-on study of spontaneous reactions in the English language, an American television show that featured a large number of stars was chosen. The show is rich in various emotional interviews, it accumulates a fairly significant amount of texts and contains samples of spoken language. This is The Ellen DeGeneres Show (link to the show's YouTube channel (9), which is known and loved all over the world.

The choice of material can be justified by the following positions:

- firstly, a wide selection of materials presented on the channel indicates the possibility of convenient access to those videos that are most interesting to the user;
- secondly, the genre palette of dialogues makes it possible to choose the appropriate material for research.

- thirdly, interviews with different stars make it possible to trace such a phenomenon as an interjection in combination with completely different intonations, messages, which allows us to consider several different psychotypes of a person and their manifestations in speech.

Having listened to a significant number of interviews for the first time, we noticed that in cases with spontaneous reactions in English-language recordings, some adjectives are used mainly not in the definition function, but as monosyllabic exclamatory interjection sentences. At the same time, they can also be accompanied by shouts as they are used in short sentences related to speech acts of the same type - exclamatory (*Fine!, Right, fine!, Right that's fine then!, Yep, that's fine, mm., Well that's fine !, Oh fine., Yeah, fine yeah., Okay, fine!*). Adjectives dominated by a negative assessment in the aspect of spontaneous speech include (*foolish, silly, idiotic, bad, terrible, dirty, stupid, bloody, blasted, damned, lazy, cynical, crazy, mad*), used in speech to express anger, indignation or bewilderment. Positive assessment dominates, for example, in the adjectives (*sweet, lovely, good, wise, lucky*), which are used in spontaneous speech to express tenderness, joy, delight, approval. (9)

The most common emotional medium is interjections, which are related to the sphere of feelings and can express various emotions, which are often determined by the nature of the context or situation. Interjections in spontaneous reactions do not have any positional restrictions and can precede various word forms. Indeed, it is in emotional spontaneous reactions that interjections can express various types of feelings. Here we are talking most often about joy (*hurray, hurray*), grief, sadness (*alas, dear me, oh, dear*), contempt, neglect (*pooh, gosh, bosh, pah, bah, fie*), triumph (*aha*), anger (*damn*), surprise, annoyance (*Goodness gracious, My God*) and others. (9)

For example, the interjection «*wow*», reflecting various emotions, can take any position in a sentence, from initial to final, and is used before any word, emphasizes

the complete ease of emotion, and most importantly, the natural nature of communication, which can change depending on the situation (positive or negative).

For example:

(10) L. DiCaprio « ..and did in emergency landing and all your tires exploded and there is hundred different ambulance there and it was in CNN. That was another bummer!»

Ellen «*Wow! Oh my God! That's incredible*»

L. DiCaprio «I feel like I should write a book now»

Ellen *Year, well no*, I'm gonna write it!»

Here we can note that the interjection «wow» was used in a positive way, although the situation that Leo told, although at the time of the incident, was not the most fun. But in the end, everything ended well and Ellen was delighted and shocked by what she heard.

«Year, well no» was used as a type of exclamatory interjection. This type of interjection adds an emotional colour to speech and, in combination with intonation, emphasizes what the speaker wants to express.

The phrase "My God" is most often used in audio texts, because in fact it is a kind of linguistic stereotype. The frequency of this phenomenon is associated with the absence of restrictions on the use of this kind of interjections and the availability in understanding for all people. Taking into account the relational origin and the fact of diversity, it can be noted that it is used in statements of both positive and negative nature. (*My God; God Almighty; My God Christ; My God! She'll be happy!; My God, this is absolutely awful.; Oh my God!; Oh my God! This is really weird.; Oh my God, what happened to this woman? ; Oh my god, he pushed you!; Well, I kissed Oliver, my god! Sarah so much; Oh my god, it's scary!; She said I thought oh my god, she won't talk to me!*) [Smashnuk O.I. , 2009, p. 7].

In the studies of domestic linguists, it is partially indicated that spontaneous interpersonal communication is impossible without interlocutors addressing each other. This comes in various forms, ranging from formal, neutral to petting or offensive. Undoubtedly, in this way we are faced with the manifestation of the emotional state and the speaker's attitude to the object of appeal. Listening to various dialogues, recording easy communication, as a rule, of two opposite sexes, in spontaneous reactions we often notice that *"darling"* is one of the most common forms of address in English. It is clear that even such a seemingly positive image of addressing a person can acquire different emotional colours (from neutral to evaluative) depending on the context and status-role configuration of communication participants, as well as the emotional load of communication (So *how many pictures, Grant ? what about doing it without looking at the book? I think it's jolly good. Dad! Can I just go No, how do you Spell them to daddy again first darling and then how do you spell snip? ... Come on darling, you can do it. And we used to do that twice a day, my darling, not once a day, twice a day.*) [Smashnuk O.I. , 2009, p. 10].

Along with the usual lexical units in the English language, to express emotions and in the course of spontaneous reactions, the speaker can use various kinds of phraseological units (idioms). These categories, as a rule, act as synonyms and represent a stable combination of lexemes with a fully or partially rethought meaning, not formed according to the structural-semantic model of a variable combination of words and, thus, take into account the two most characteristic features: stability, partially or completely rethought values. The basic features of these categories are the stability of structural components, expressive colouring, syntactic and semantic integrity, the invariability of components, their individuality and independence outside of use within the phraseological unit. We were interested to learn that in spontaneous oral reactions they are more often used in a negative context than in a positive one. These minor uses of emotional idioms are predominantly stable connections and are not highly idiomatic.

The corpus studied by Smashnuk [Smashnuk O.I. , 2009, p. 9] contains three groups of phraseological units expressing negative emotions:

- anger and irritation (*a pain in the ass, get on someone's nerves, drive someone up the wall, get on someone's neck, hit the roof, bite someone's head off, do your nut, throw a wobbly, go through the roof, a chip on your shoulder, get someone's goat, a face like thunder, get the hump, rub someone (up) the wrong way, go apeshit ,, make your blood boil, rattle someone's cage, hit the ceiling, hot under the collar, drive someone to distraction, go off the deep end, blow a fuse, a broken heart, cry your heart out, cry over spilt milk, down in the mouth, weeping and gnashing of teeth, get on top of you, etc.*)
- sadness and disappointment and fear (*on edge, a bag of nerves, frighten the living daylights out of someone, kick your heels, out of your mind, a bundle of nerves, bang your head against a (brick) wall, get a word in edgeways, make your blood run cold, quake in your boots, have butterflies (in your stomach), until you are blue in the face, pull your hair out, at your wits' end*).

The opposite group, which is used to express positive emotions, in particular joy, is represented by the following idioms: *over the moon, on top of the world, have a whale of a time, walk on air, full of beans, bright as a button, grin like a Cheshire cat, on cloud nine, make someone's day, in your element, (the land of) milk and honey*. [Smashnuk O.I. , 2009, p. 10]

Consequently, phraseological units are yet another lexical unit with the help of which an emotional colour is added in spontaneous speech.

Let's analyze Ellen's next interview with Priyanka Chopra and highlight the main interjections in their dialogue.

(11) Ellen: «*All right, so?*»

Priyanka Chopra: «*Congratulations! Happy Birthday, Ellen!*»

«*Mmm...so rough!*»

Ellen: «All right!»

Then they had the conversation about Prianka's wedding

Prianka Chopra: « ...How can I not invite my hairdresser! So it was a whole conversation!»

Ellen: « *Wow! Year*, because you gave to figure out that cut-off point. Especially, when you get to 200, then you, literally might as well invite the hairdresser, right?»

First of all, we can note the use of interjections (*Wow/ Year*) that express exclamations, convey emotions of delight and admiration. In this context, it was used in a positive way, in the context of the discussion of Prianka's wedding. The next interjection seen in this interview is congratulations (*Congratulations! Happy Birthday*). Prianka also uses adjectives in which negative meaning dominates in the aspect of spontaneous speech, such as *rough*. Hesitation markers like *mmm*, *er* (almost not certified in literary works) do not have a communicative load, however, there are elements that indicate the emotional and mental state of the speaker, and therefore - a kind of key for the correct understanding of his remarks.

It is worth noting that from these and other examples it is noticeable: in emotional speech there is a tendency towards speech economy, towards simplified syntactic structures, therefore, mainly elliptical sentences and simple, infrequent sentences are used. In sentences indicating the spontaneous reaction of the speaker, there are many examples where there is a large number of deviations from the English normative grammar, together with the corresponding lexical units, indicates a high emotionality of the speech of the communicants.

The structural specificity of the dividing structures determines the high expressive potential of the phenomena indicated in the linguo-stylistic phenomena. The effect of the expressiveness of the dividing structures is associated with a high ability to actualize the components of the text, which is observed with the dismembered

organization of the text, due to the desire of the speakers to express their thoughts in the most expressive way. Often, segmentation, separation of phrases occurs when the interlocutors interrupt each other, using interjection words and phrases in their speech.

In addition, the analysis of the linguistic material indicates that potentially complex sentences with various types of conjunctions can be subject to division:

For example, Ellen's interview with Rihanna (12):

1. Coordinating conjunctions

Ellen: « I've missed you *and* the last time you were here, I had such a good time! ».

2. Correlative conjunctions

«They're fantastic, *but also*, that, you, that was that Carnivale you went to»

3. Subordinating conjunctions

« So, this is Rihanna's rider that she has to have in the dressing room, *while* she is here ».

Therefore, we can conclude that in cases with spontaneous reactions in English-language recordings, some adjectives are used mainly not in the definition function, but as monosyllabic exclamatory interjections, which are used both in a positive and negative way. Along with the usual lexical units in English for expressing emotions and in the course of spontaneous reactions, the speaker can use various types of phraseological units (idioms). They are divided into three groups of phraseological units expressing negative emotions; a group containing positive emotions is also represented. It is worth noting that from these and other examples it is noticeable: in emotional speech, there is a tendency to economy of speech, to simplified syntactic structures, therefore, mainly elliptical sentences and simple sentences are used.

Conclusions to Chapter Two

Based on the above information and taking into account the fact that the specificity of spontaneous reactions in oral speech is studied in many aspects by cognitive linguistics, we consider it expedient to emphasize the special role and influence on communication of many extra-linguistic factors, among which social and anthropological parameters of communication are highlighted. In this regard, we single out interjections, which, on the one hand, form a specific and complex class, which has not yet been endowed with a single status in linguistics; on the other hand, they serve as an integral component in the course of communication, because they provide it with emotional colouring.

Summing up the results of the practical part of the study, conducted on the example of live, audio interviews and written interviews posted on the Ellen DeGeneres Show, as well as interviews from magazines «Vanity Fair» and «Hello», we came to the conclusion that spontaneous reactions by their nature can have a variety of expressive colours. Concise constructions are most often used to convey them. The most common among them is an interjection. Under the definition of an interjection in linguistics, it is customary to understand a linguistic sign and a word that is unchanged in form, which indicates an action without naming it, and serves for the indivisible expression of feelings, expressions of will and a lively emotional reaction to the behavior of the interlocutor, mental states and other (often involuntary) emotional and emotional-volitional reactions to reality. Their main property is polyfunctionality, because the use of interjections is possible not only in oral speech, but also in writing. It is clear that within the framework of a scientific or clerical style this is not entirely appropriate, but as for fiction or journalism, the field for their use is extremely wide. In English, namely in the context of spontaneous reactions, exclamations serve as a way of designating, mainly, such emotions as grief, joy, sadness, neglect, triumph.

In particular, first of all, we noticed that in English-language records, some adjectives are used mainly not in the definition function, but as monosyllabic exclamatory interjection sentences. The specificity of their application is also expressed in the fact that there are much more adjectives in which the sense of negative assessment prevails in comparison with positive ones.

Considerable attention was paid to the interpretation of various kinds of possible contexts for the use of the phrase "my God", because in this case, this concept is a separate stereotypical category, used in quite a few cases. A similar situation was formed with the address "darling", which, when used sarcastically, can often take on a negative connotation. It is worth noting that the use of this word also comes down to situations where it is an element of the so-called persuasion strategy together with other come-on markers and linguistic units of encouragement.

Interjections add an important emotional colour to speech, placing the right accents and drawing attention to the speaker. With the help of interjections, you can easily understand a person's mood, his emotions or his attitude to a given situation. Interjections saturate speech, making it interesting, and most importantly, individual for everyone.

Conclusion

The study of oral speech, which is not prepared by the subject of communication, is of great importance for modern communicative and cognitive linguistics. The research results presented in the paper are based on interview materials.

In the given paper the functions of interjections in spontaneous speech were studied as well as, their emotional colouring and how they interact with other lexical units. And also, other lexical units are considered, as markers of emotionality, such as adjectives (can be expressed in both positive and negative aspects), phraseological units (idioms). Also, three models of the manifestation of an evaluative attitude between opponents, who pursued different goals in the dialogue, are considered. Thanks to different interview participants, it was possible to trace the speech characteristics of each, their character, manner of communication and consider the psychological aspect using the analysis of interjections.

The analysis of the material processed in the framework of the analysis of linguistic literature and what was used for practical research made it possible to fix a clear difference in unprepared oral speech precisely in terms of the increased level of emotionality. Especially, the moment of emotionality in spontaneous speech clearly explains the choice of linguistic material, syntactic organization and lexical content of what will be said in the effect state.

English emotional discourse in the context of spontaneous reactions is characterized by an increased frequency of the use of interjections, which for the most part initially express the meaning of agreement or disagreement with certain information. If we are talking about a sentence, then they are mostly simple, because the selection of speech forms occurs unconsciously, almost automatically, unprepared. Of course, one can also notice that the syntactic organization of spontaneous reactions is characterized by a violation of grammatical norms. The intonation and the situation of speech can compensate for a significant share of lexically unexpressed

information, and therefore emotional speech is characterized by the absence of elements of the utterance that are mandatory for written speech, a violation of its linearity, a kind of linguistic liberalism about word order and repetitions. Exclamations of surprise and delight, adjectives with evaluative meaning, sound imitation, phraseological units (idioms) etc., point to possible variations in manifestation of spontaneous reactions. This is especially seen in the context of the analysis of dialogical speech, in an informal setting, discussing the message of an event or story from life, using jokes and sarcasm.

The spontaneity of reactions was manifested in cases when the interlocutors:

- conducted a conversation in an informal, friendly atmosphere, had mental contact and trust in each other, freedom in their statements;
- could not fully restrain their emotions while discussing exciting, shocking stories;
- could not adequately respond to the position, used jokes and sarcasm to bring more emotionality into the interview and warm up the audience's interest;

In this study, we discovered a close relationship between linguistics, semantics and other sciences such as psychology, how our linguistic characteristics can be built in terms of emotional state, manifestations in spontaneous situations, and what unprepared, oral speech can suggest about a person and his position in life, how the type of interjection reflects a particular mood and state of a person, and how their meaning depends on the intonation and context of the sentence. We studied which lexical units are used in spontaneous speech and in what way. What schemes are used during the interview and with the help of what aspects the communication between the opponents takes place.

As a result, taking into account the above and analyzing the material in more detail, it can be noted that we see the prospects for future research in the expansion of the

theoretical basis, to form the idea of spontaneous reactions as a linguistic phenomenon in terms of greater certainty of conceptually important terms. At the same time, considerable attention requires the study of the phonetic features of spontaneous reactions in all possible manifestations.

RESUME

The paper consists of introduction, two chapters, general conclusions and a list of references. The introduction reveals the relevance of the chosen topic. The purpose of the study was to establish the features of the English language in spontaneous reactions. Relying on the theory of linguists such as Belous, Shkarpenko, Kapturova and others, as well as psychologists such as Izard, Nurkova, Vilyunas, we considered oral speech as the main means of communication, studied the characteristics of spontaneous reactions, as well as their relationship with human psychology, considered emotionality and revealed peculiarities of interjections as the main marker of oral speech.

The present research is focused on studying the lexical, syntactic and pragmatic characteristics of spontaneous linguistic reactions that form the emotional contour of speech.

The relevance of this study is determined by the fact that spontaneous emotional reactions in English are of great linguistic interest and require careful study and analysis. A detailed analysis of emotional spontaneous speech will reveal more deeply the specifics of this form of communication.

The subject of the research is linguistic, stylistic, psychological means of expressing emotions in spontaneous speech in interviews from magazines «Vanity Fair» and «Hello» and materials posted on the YouTube platform of American show «The Ellen DeGeneres Show».

The novelty of the research lies in obtaining new results about the specifics of the English language in spontaneous reactions by revealing them in the practical part of the paper using materials, selected for analysis.

In the first part, we outlined the theoretical material of spontaneous speech, its functions, the emotional component, considered communicative and pragmatic components of spontaneous speech in English. On the basis of theoretical material,

it was investigated with the help of which linguistic units spontaneous speech is manifested and what syntactic and grammatical features are inherent in the manifestation of spontaneous speech.

As a result, our analysis of the illustrative material shows that in the genre of informal interviews, three models of the manifestation of an evaluative attitude towards certain events, facts or situations under discussion are revealed. Using the analysis of cues, it is possible to understand what scheme each party uses, what the interviewer is trying to say and how the respondent is trying to evade from the answer. Each scheme for building a dialogue pursues its own goals, and different directions of conversation develop, in particular the aspect of spontaneous speech.

In the second part interjections were investigated as the main linguistic component, which is frequently used in spontaneous speech. We analyzed the way this part of speech function in sentences, how its meaning depends on the intonation and context of the sentence, how an interjection changes the general meaning and clearly conveys the speaker's message. We noticed that in the English language some adjectives are used mainly not in the definition function, but as monosyllabic exclamation points. The specificity of their application is also expressed in the fact that there are much more adjectives in which the sense of negative assessment prevails in comparison with positive ones. Also, in the course of the analysis of spontaneous speech, we noted that such lexical units as phraseological units are often used in speech for an emotional colouring and a more vivid expression of their emotions.

Thus, the study of spontaneous linguistic reactions is a phenomenon that should be based on a wide phonetic and syntactic analysis and be devoted to highlighting the use of certain linguistic units that are most characteristic of the foreign language chosen for study.

Key words: spontaneous speech, emotion, emotivity, interjections.

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Illustrative material:

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