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Emotions expression in cooking shows (based on Modern English)

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INTRODUCTION

“Relationships cannot exist unless two people communicate with each other”. “Messages, whether verbal or nonverbal, send more than literal information; they also tell people something about their relationship” [31, p. 12].

Nowadays scientists believe that emotions are integral part of human thinking and linguistic awareness of people of different linguo-cultures. Emotionology focuses on the study of emotions in cooperation with other branches of science. One of its relevant problems is the study of emotions in language and communication.

Communication is much more than abstract meanings encoded into words being transferred from speaker to hearer. It is a joint endeavor between the participants that depends upon the previous knowledge of the context and mutual understanding of a language’s and culture’s nuances. In terms of relational communication, one of the most important kinds of communication is emotional communication, which encompasses many things. Emotional communication can involve expressions that describe how someone is feeling directly, such as “I am happy.” It can also involve expressions that create emotions in others or express indirectly the emotions of the speaker, such as interjections and curse words.

There have been many studies done on the language of the emotions, and it is often argued that emotions people experience and the language they use to express those emotions are more than arbitrarily related [32, p.156].

The study of emotional speech is a popular and actively developed topic in linguistics. Nevertheless, emotional speech for a long time was not an object of special research due to the lack of technical equipment and the traditional orientation towards written speech. In addition, structural linguistics noted the irrelevance of phenomena related to the psychological, sociological, cognitive and communicative aspects of speech. Only in the early 50s of the twentieth century,

American and English researchers F. Goldman-Eisler, F.G. Lawnsbury and G. Mal, studying the features of oral speech.

Scientists have made a great progress in studying this question by forming the idea of emotional behavior standards, emotional/emotive lacunarity in communication emotional sphere of concepts in general.

Such scientists as I.V. Arnold, V.A. Maltsev, M.D. Gorodnikova stood at the origins of this branch. A range of emotion related problems is elaborated in works of N.A. Krasavsky, V.I. Shakhovsky in Russia and A. Wierzbicka abroad.

The relevance of the research is explained by the widespread use of emotional speech, the need to determine the features of its functioning and significance in emotional speech of hosts and guests of cooking shows.

The object of the research is the emotional speech in modern English.

The subject of the research is the patterns and linguistic means of the emotional speech of hosts and guests of cooking shows.

The aim of the research: to consider the patterns and linguistic means of emotional speech of hosts and guests of cooking shows.

The novelty of the research lies in the fact that it represents an attempt at a comprehensive study of structural, semantic and functional features of expression of emotions in cooking shows of the 21st century, based on modern English.

The objectives of the study involve:

1. Establishing the factors that determine the pragmatic justification / unjustification of emotional speech in the process of verbal communication.
2. Determining the psycholinguistic factors contributing to the appearance of emotional speech.
3. Establishing sociolinguistic reasons for spontaneous speech.
4. Giving a systematic description of the linguistic factors that determine the occurrence of emotional speech of hosts and guests of cooking shows.

5. Highlighting the main methods of transmission of emotional speech of hosts and guests of cooking shows.

The main research methods include semantic analysis, context analysis, pragmatic and discourse analysis.

The practical significance of the study lies in the possibility of further use of its materials in the study of this topic.

The structure of the research is determined by its purpose and objectives. The work consists of an introduction, two chapters, conclusion, references and supporting material.

I. GENERAL OVERVIEW OF EMOTIONS EXPRESSION. LANGUAGE AND EMOTIONS

1.1. Linguistics of Emotions. Emotionology

There are emotions, there is their physiological exteriorization (laughter, tears, tremors, etc.) and there are different ways of verbalizing them - naming, expression, description. In other words, there are at least two semiotic systems of emotions - Body language and Verbal language, which are in correlations that science has yet to study and describe. In general terms, it has already been established that the primary semiotic system is superior to the secondary (verbal) system in reliability, speed, directness, the degree of sincerity and quality (strength) of expression and communication of emotions, as well as in the adequacy of their decoding by the recipient [23, p. 520].

Many aspects of human life are simply not conveyed by words: language is poorer than reality, its semantic space does not fully cover the whole world. Each of us has more than once experienced the "torment of the word" when expressing and communicating his emotions: the degree of approximation of the language and momentarily experienced emotions is always far from what is desired. In addition, emotions never appear in a pure, differentiated form, and therefore their verbal identification is always subjective. The same emotion is expressed by different linguistic personalities in different ways, depending on many factors, including non-linguistic ones (for example, on the background of communication) [1, p. 9].

As a semantic universal, linguists note the fact that in the vocabulary of emotions of all languages there is a dichotomy of the type of an evaluative sign. If we compare emotive vocabulary from this point of view, we can find that in many languages there are more emotives with negative evaluative semantics than emotives with a positive evaluation, but they are used, presumably, in communication much less often than positive evaluative emotive signs. This allows us to conclude that the emotional systems of different peoples and cultures are basically similar: negativity, prevailing in their vocabulary, is inferior to positivity in use and syntagmatic

combination (cf. happy and sad, sad and happy), which is explained by psychological humanity's striving for positivity. Another similar point for different linguistic cultures is that positive emotions are expressed by different peoples more or less uniformly and diffusely than negative ones, which are always specific, distinct and diverse [22, p. 213]

At present, in the linguistics of emotions, the following problems can be distinguished, which have already developed in several priority areas:

- typology of emotive signs serving to fix various manifestations of emotions;
- the influence of the emotional type of mind style on the formation of a linguistic picture of the world, the concept of an emotional linguistic picture of the world;

- communication of emotions;
- correlation of lexicons of emotions of different languages of the world;
- national cultural specificity of the expression of emotions;
- criteria for the emotiveness of the language and its signs;
- the ratio of linguistics and paralinguistics of emotions;
- the influence of the emancipation of emotions on language processes;
- emotional coloring of the text;
- the emotive semantic space of the language and the emotive semantic space of the linguistic personality;

- lexicography of emotiveness;
- pragmatics of description and expression of their momentary, past and other people's emotions, concealment, imitation, simulation of emotions [27, p. 130].

The achievements of emotiology, both domestic and foreign, have been quite impressive only in the last 10 years:

- the existence of emotional deixis in a linguistic personality, an emotional trend / index of national linguoculture has been proven;
- the presence of semantic features and concretizers has been established as components of the smallest emotive meanings;
- revealed the facts of the emotional dominants of the text, utterance;

- a procedure (linguistic mechanism) of emotional increments to linguistic semantics has been established;
- a specific type of valence - emotive valence - of linguistic and speech units, due to which an emotional augmentation of meanings occurs;
- the categorical nature of the emotiveness of the language and its polystatus have been established;
- a number of new directions in emotiology were highlighted: "Linguoculturology of emotions", "Conceptology of emotions", "Gender emotiology", "Voice of emotions in political linguistics", "Cognitive-discursive emotiology", "Text emotiveness", "Emotive lacunarity in intercultural communication" and etc [6, p. 153].

1.2. Philosophical approach

The phenomenon of human emotions is the subject of research in various humanities and natural sciences. Until recently, emotions did not stand out as an independent object of research, being dissolved in the traditional philosophical dichotomy of the sensible and the rational.

The term "emotion" itself has become widespread in the philosophy of the 20th century. The famous researcher in the philosophy of emotions Robert Solomon, in the introduction to the collection of articles "Thinking about Feeling" by Anglo-American philosophers, notes that "for many modern philosophers it is obvious that emotions are "ripe" for philosophical analysis, becoming literally "mainstream" today.

This is due, first of all, to the fact that today emotions have become the subject of interdisciplinary research: not only psychology, neurophysiology and psychophysiology, which are directly related to the structure of human nature, are engaged in the disclosure of the nature of emotions, but also philosophy, or rather the philosophy of morality, which confronts is an integrative task associated with

the establishment of meaning-making connections between human nature and moral behavior caused by emotions [23, p. 520].

Therefore, our interest is due to the ethical atmosphere that has arisen around the concept of emotions in the context of modern human research. At the same time, "it is necessary to take into account the socio-psychological tradition." However, in order to study the problem of the emotions, it is necessary to distinguish in general the similarities and differences in the specifics of research in ethics and psychology in the framework of the study of man [7, p. 71].

Without belittling the significance of psychology itself, for in this connection its empirical discoveries are important for us, it is necessary to take into account the following view:

“The research of a psychologist and psychiatrist moves along a plane that undoubtedly exists, but still precisely along a plane, while phenomena have a second metaphysical meaning, and not flat, but inexhaustible deep.” [7, p. 74].

Philosophers writing about morality think in much the same way. R.G. Apresyan notes that in ethics the terms "emotion", "emotional" are different from psychological terminological analogs, and this must be taken into account in research, since "an exaggerated emphasis on the emotional side of morality leads to the identification of ethical and psychological approaches." [12, p. 50]. This methodological postulate performs the function of maintaining a certain balance of interests of ethics and psychology without prejudice to each other.

Nevertheless, one must not forget the fact that all sciences, including psychology, were originally part of philosophy. Subject autonomization has led to differentiation, but not complete - just for the purpose of a more detailed study of the surrounding world, it is much more convenient to fragment it. However, the main goal of philosophy remains the integration of existing knowledge, which is why already existing psychological knowledge and discoveries about emotions cannot be ignored, despite the fact that the nature of such a phenomenon remains one of the most mysterious [36, p. 107].

For a long time, ethics themselves have taken emotions beyond the boundaries of research; but “lack of study” is not an absolute irrationality, therefore, the influence of the emotional component on moral behavior cannot be denied only because there is difficulty and even the seeming impossibility of establishing the nature of emotions, as well as the desire to simply follow the traditional postulation of their spontaneity and non-cognition [36, p. 110].

Emotions are an older ("primary") form of reflection than, to a large extent, more conscious cognitive processes mediated by speech, and their main purpose is to signal the benefits or harms of a particular phenomenon to the body. This assessment of the sign of the phenomenon (positive or negative) is primary. Emotional evaluation precedes logical evaluation. It must be admitted that it is a very important observation that reveals the nature of human consciousness, in which the emotive factor turns out to be more significant than the rational one [39, p.34].

In general, it should be remembered that philosophical theories of emotion go back to Aristotle, his "doctrine of the soul." At the same time, the perception of emotions as an area of unconscious instinctive reactions of a biological nature, even having some cognitive character, remains dominant in modern psychology.

1.2.1. Psycholinguistic approach

Emotions are multifunctional. They perform functions: reflection, signaling, regulatory, heuristic, hedonistic, suggestive, cognitive, evaluating, positive / negative authorization. The cognitive function of emotions manifests itself in several roles: to give impetus to cognition, to compensate for the lack of knowledge, to be a catalyst for the cognitive process [12, p. 48].

Each emotion has an adaptive function for the individual. In the zone of negative emotions there are several groups - contempt, neglect, humiliation. Within each group, for example, a group of contempt, depending on various aspects of assessment (attitude) - moral, social, ethical, political, etc. different people will vary: the master's contempt for the peasant, an honest man for a thief, a worker for a loafer,

a warrior for a traitor, etc. Therefore, the emotion formula necessarily includes the basis of the assessment: the linguistic person believes that the object is pleasant / unpleasant for moral, ethical, social, political or other reasons [12, p.50].

Emotional principles are measurable. Thus, the principle of differentiation of emotions allows all speakers to distinguish joy from sadness; the principle of interaction of the components of emotions is expressed, for example, with anger: fever in the face, tension in the muscles and a rapid heartbeat.

There are the following principles:

- interaction of systems (grief disrupts hormonal balance, cardiovascular and digestive systems and other functions of the human body);
- adaptability and psychopathology (each emotion is experienced individually, for example, the guilt threshold is different for all people);
- emotional contamination (for example, a social smile is a strong incentive for the addressee);
- self-regulation, expressed in the ability of a person to control his emotions;
- emotional communication, the essence of which is that emotions are experienced personally, and their expressive (ie external) component is social [37].

Emotions can be quantified. They rarely appear and are expressed in a single version, more often they are realized in a bunch (clustering of emotions): a group of anger, which includes displeasure, irritation, indignation, hatred, indignation, rage, fury. Clusters of emotions such as joy, sadness, fear, etc. are distinguished.

Specific to emotions is their duality (ambivalence): love and hate, grief and glee can take possession of a person at the same time, examples of which are enough in artistic communication [16, p.27].

The latter fact indicates the polarity of some emotions: such emotions form opposites according to the type of evaluative sign (positive / negative), which is reflected in the lexical system of the language, both in the sphere of the nomination of emotions (love / hate) and in the sphere of their expression (wonderful / disgusting). The parameter "density of emotions" is associated with the parameter of quantitative measurement. The density of emotions is a product of the intensity

and duration of emotions, it depends on the density and intensity of their stimulation, which can be measured with special devices (by physiological indicators) or directly in speech by intonation and the effect of their impact on the recipient (by textual parameters). It has been experimentally established that emotion can have varying degrees of intensity, and this is reflected in the vocabulary, syntax, and intonation [15, p. 57].

The parameter "anticipation of emotions" is based on the probability of an emotiogenic event - an aggressor, i.e. expectations of an emotional effect from certain emotive signs of language and speech.

With the help of the language, homo sapiens can codified, express, hide, imitate, simulate, describe and name their emotions, i.e. to exploit them in different ways. The same parameter reveals the following dependence: verbal, kinetic or phonational imitation of the expression of emotions can lead to their emergence, experience.

The lack of development of a number of fundamental problems associated with human emotions (their calculation, classification, etc.) is reflected in the number of concepts and theories of emotions (there are more than ten) that coexist in modern science [15, p. 58].

It should be noted that none of these theories and concepts of emotion is comprehensive and universal, which is quite natural due to the different scientific traditions of the countries in which they were developed, and the differences in the terminological systems of the languages in which these concepts are described, and this is also explained differences in understanding the essence of emotions and the extent of this phenomenon. This also explains the fact that there is no generally accepted linguistic theory of emotions.

In modern emotiology, there is no longer any doubt that emotions are included in the structure of consciousness and thinking, that they are associated with cognitive processes and with mental style. Each emotion has its own characteristic signs, the catalog of which forms the semiotics of human emotions. At the same time, this correlation is not a one-emotion-one-style model [26, p. 250].

Emotions are closely related to knowledge: knowledge, thoughts change, and this entails a change in a person's emotions. Emotions are also changeable in time - different ages of a person are "attributed" to their emotions, different generations of people are characterized by more or less different dominant emotions (compare the 18th century of sentimentality and sensuality with the 21st century of pragmatism and cruelty).

As part of the natural development of the human race, basic emotions are universal and recognizable in all ethnic cultures, but differ in their forms of manifestation. Fundamental emotions are highlighted, the number of which is different in different schools, just as there is no unambiguous opinion on the final catalog (inventory) of human emotions (from 6 to 5000 human emotions are called).

For a long time in psychological science, the emotions and mind of a linguistic personality were divorced by many scientists on different sides of her psyche. Now there is no longer any doubt that the psyche, consciousness, thinking and language are closely interconnected and that in any language there are emotive signs with the help of which the emotional relationship of a person to the world is verbalized.

Psychologists L.S. Vygotsky, S.L. Rubinstein, A.N. Leontiev correlated emotion, intellect and thinking in different ways, but they intuitively felt their close relationship. Now no one disputes that all human speech is permeated with emotions. And since language is woven into all types of human activity, emotions are presented not only in words, but also in memory, in sound, in music, in metal, in fabric, in light, in smell, and other forms. The creator invests in these forms and reproduces his emotional experiences in them [11, p. 73].

The idea that the solution to this problem can be the recognition of the existence of emotional intelligence was explicated by D. Goleman. The concept, which has long existed in the mentality of scientists-psychologists, has received a verbal objectification, and thanks to this, science has come closer to answering the question of how to correlate, connect a person's emotional life with his intellect, how to bring intellect into emotions [23, p. 522].

Interestingly, the statistics highlight an incomprehensible tendency towards less success in the lives of people with higher IQs, while some people with average IQs are better at adapting to a variety of life situations and more successful. D. Goleman explains this fact by the emotional intelligence of a person, the specific ability of a person to control his emotional impulses, to read other people's emotions and experiences from the verbal and non-verbal (body language), regulate more delicately (smoothly) their emotional relationships, the ability to motivate their emotions, sympathize, compassion.

The quintessence of the interpretation of the concept of "emotional intelligence" can serve as the following opinion of D. Goleman that emotional intelligence places emotions at the center of a person's adaptive capacity for life. Emotional intelligence of a person is the rationalization of emotions, which means that they consciously manage them in any emotionally intense and stressful situations [23, p. 530].

Thus, a brief review of the non-linguistic consideration of emotions revealed the extreme complexity of this phenomenon, the diversity and multiplicity of its manifestations, its exceptional physiological and psychological importance for humans as a biological being and as a representative of human society. The need for a linguistic study of emotions and their expression in language is beyond doubt.

1.2.2. Linguistic approach

Many aspects of human life are simply not conveyed by words: language is poorer than reality. Each of the homo sapiens more than once experienced the "pangs of the word" when expressing and communicating their emotions: the degree of approximation of language and momentarily experienced emotions is far from what is desired all the time. Emotions never appear in a differentiated pure form, and therefore their verbal identification is always subjective. Moreover, the same emotion is expressed by different linguistic personalities in different ways,

depending on many factors, including non-linguistic ones, for example, on the background of communication.

According to A. Heller's apt remark, emotions are always cognitive and situational, and, consequently, the choice of linguistic means of expressing them is also situational (i.e., discursive) [22, p. 215].

All linguists note such a semantic universal - in the lexicon of emotions in all languages, there is a dichotomy of the type of an evaluative sign. If we compare emotive vocabulary, taking the type of evaluative sign as a criterion, then in all languages the following picture emerges: there are more emotives with negative evaluative semantics in dictionaries of different languages than with positive ones, but they are used much less frequently than the latter.

This allows us to conclude that the emotional systems of different peoples and cultures are similar, because negativity, prevailing in their vocabulary, gives way to positivity in use and syntagmatic combination, which is explained by the psychological striving of humanity for positivity. Another similar point for different linguistic cultures is that positive emotions are expressed by all peoples more uniformly and diffusely than negative ones, which are always specific, distinct and diverse [10, p. 40].

Cognitology as a science of the structure of knowledge, its formation, materialization and translation is closely related to emotiology - the science of verbalization, expression and communication of emotions. This is explained by the fact that all cognitive processes are associated with emotions: "... cognition evokes emotions, since it is emotionogenic, and emotions affect cognition, as they interfere with all levels of cognitive processes." Emotiology (linguistics of emotions) uses cognitive data about emotions and tries to develop its own linguistic concept of emotions [11, p. 76].

The study of the emotive components of language units began with the study of the emotive semantics of the word. This is due to the fact that the word is the main and at the same time the most semantically mobile unit, which in everyday consciousness represents the entire field of the language. The main thesis, which

took place in linguistics of the 70-80s, that the names of emotions do not belong to emotive means, since the language allegedly does not have a secondary sign system that would reveal its meanings, later it is considered from different positions.

The names of emotions, along with the vocabulary describing and expressing emotional states, constitute a system of lexical emotive means, therefore the concept of emotivity includes both emotive vocabulary and the vocabulary of emotions [17,p.118].

In addition, the existence of connotation as a secondary semiotic system of language is recognized. In this regard, some linguists define the terms of emotions as connotative-associative-emotive.

There is no unity in the interpretation of the concept of emotivity. While most foreign linguists, when analyzing the representation of emotions in a language, focus primarily on the study of word classes or individual lexemes that call emotions (in our terminology), Russian researchers prefer to associate the concept of emotivity with evaluativeness and often limit emotive vocabulary to words expressing and describing emotions [37].

In our opinion, the emotional state and emotional attitude can be represented in the language by various means, both direct nomination (fear, love, anger) and direct expression (interjections, invective vocabulary, etc.) and description (posture, speech and voice features). , sight, movement, etc.). If we proceed in determining emotivity from the concept of a situation that represents the emotional state of the subject, then we will have to admit that there are various means of representing the emotional state and attitude in different communication conditions and depending on the speaker's intentions.

Thus, the vocabulary denoting emotions, apparently, occupies an intermediate position between the proper emotive vocabulary and the non-emotive, since it is - potentially - more emotive than completely neutral [11, p. 75].

The form of a word, the semantics and vocabulary pragmatics of which contains knowledge about all of its psychological, cultural, situational, significative and other extralinguistic references, as well as knowledge about communicative

linguistic (combinational, etc.) references, becomes a static graphic fixer that objectifies a congruent emotional concept and allowing all members of a given linguistic community to differentiate one emotional concept from others.

The pragmatics of meaning for such a linguistic sign will not always coincide with its pragmatics for users of the language at the sender and at the receptor, especially among multilingual. However, such a variation of the pragmatics of the formal sign of a lexicalized emotion in specific emotional communicative situations does not prevent the recognition of the explicable zone of cluster emotions or even a specific emotion. This identification is carried out due to the recipient's speculation; if he has appropriate knowledge in his relationship between emotions and cognition, this is an opinion motivated by his personal experience and his personal emotional deixis [14, p. 55].

Knowledge about emotions is formed linearly, gradually based on personal, species (social) experience and biological memory. They include in their conceptual structure knowledge-receptors (basic, the same for the semantic memory of all communicants) and knowledge-retouching, which are different for different communicants. Both form the conceptual meaning of the lexicalized (verbalized and designated) emotion in the form of a mental construct. Therefore, a word that calls or expresses this or that emotion, conceptualized and lexicalized, is a coded custodian of all linguistic and extralinguistic knowledge of homo sapiens about it, included in his emotive / emotional competence. In the case of certain gaps in this competence, we can talk about the emotional problem of a particular speech partner, because the meaning of his pragmatics depends on this lacuna, which may differ from the meaning of the pragmatics of the same emotive in another partner (especially if he is from a different linguistic culture) [24, p. 130].

On the a verbal level, we can talk about conceptualizing and semantizing emotion, but not about lexicalizing it. It is possible to discuss conceptual visualization (in proxemics, gestures, postures, facial expressions and pantomime) and conceptual audisation (prosody and phonation) of emotions.

It turns out that the conceptualization of emotions is carried out both at the linguistic and para-linguistic levels. At these two levels, emotions are reflected, constructed and expressed (explicated) in the appropriate forms - lexicalized or suprasegmental (extra-linguistic, but necessarily semantic and therefore communicatively relevant).

1.2.3. Sociocultural approach

Since at the moment there are quite a large number of classifications and many of them are not unambiguous and do not exhaust the whole variety of emotions, it is necessary to use several classifications depending on what is being investigated. Today, there are several common classifications: the division of emotions into primary (universal and innate) and secondary (culturally specific), positive and negative, individual and collective.

The generally accepted classification of primary emotions is the classification of J. Turner, who devoted many works to the evolutionary role of emotions, therefore this classification is very important to him, where primary emotions are determined within the continuum of experiences depending on the intensity and situation: satisfaction - happiness; fear - disgust; confidence is anger; disappointment - sadness and fear - surprise. Emotions such as guilt, shame, love, resentment and nostalgia, respectively, are secondary. Obviously, this classification is insufficient. Other classifications are also used and are used in many empirical studies [6, p. 151].

For example, S. Gordon, whose work is devoted to the cultural factors of emotional life, distinguishes between emotions and sentiments, or feelings (sentiments), where the latter "are socially constructed patterns of sensations, expressive gestures and cultural meanings, organized around relations to a social object", while the former are biologically and evolutionarily conditioned responses to different situations. Along with them, moods are also singled out as more prolonged emotional states, covering wide layers of society, which lend themselves to study using quantitative surveys [7, p. 69].

T. Kemper, a representative of the structural theory of emotions, distinguishes between situational, structural and anticipatory emotions: structural are determined by the social status of a person; situational are reactions to a situation, anticipatory are associated with anticipated events, due to both the structure and the situation [27, p. 128].

J. Jasper, who studies the role of emotions in social movements, offers the following typology of emotions: emotions associated with bodily needs (for example, sexual desire); reflexive or primary emotions - short reactions to the immediate environment, physical and social (anger, fear, or joy); moods - long-term affective states, often not very intense and without a specific object (for example, satisfaction or a sense of well-being); affective adherence - positive or negative feelings directed at other people, groups and social objects (love, respect, contempt); reflexive emotions or "moral emotions" including approval or disapproval (shame, guilt, resentment, resentment); the actual emotional energy (following R. Collins), born in interaction rituals and transmitted to large groups (states of excitement or enthusiasm) [10, p. 40].

Currently, sociologists have begun to distinguish not only explicit, intense emotions, but also background emotions, non-intense and rather long-term emotions, and also move away from the simplest classifications of emotions. In general, we can say that sociologists mainly study more complex emotional states mediated by culture, but they are also interested in simple emotions or affects, often as part of collective behavior. Therefore, such a more general classification is also possible:

- 1) interactional emotions or affective dispositions - emotional states and emotional processes related to various positions that are occupied by actors in the social structure;

- 2) group or collective emotions that subjects experience and express as members of a group or as part of a collective in a particular situation;

- 3) emotional climate and cultures, transitional / unstable emotional states or general and long-term moods, rooted in the essential characteristics of a particular

society or social group. These are the so-called societal emotions that create general experiences and moods in the population.

In this sense, the sociology of any emotion, for example the sociology of fear, must analyze the socio-cultural matrix in which fear arises and determines the patterns of social action associated with it. Fear can play a role in terrorism, unemployment, elite circulation, consumption, politics, social movements and economics, and constitute general societal emotional mood.

Based on the problem of the classification of emotions and the fact that in the modern sociology of emotions a theoretical foundation has been created both for the study of individual / specific emotions and complex states, often called "diffuse" and uncertain, which include many emotions, it can be argued that the contradiction between the studies of individual emotions and uncertain emotional states does not interfere with the study of either individual emotions or uncertain emotional states, but contributes to the replenishment of knowledge about both. Studies of specific emotions, primarily fear, shame, anger, grief, envy, jealousy, etc., have shown that emotions should be considered not as isolated phenomena, but as families of certain emotions and corresponding, probable emotional states. Thus, the emotion of shame can mean a whole continuum of emotional states - from mild confusion to humiliation and dishonor. Moreover, a number of emotions are highlighted that often accompany shame, for example, guilt, as well as those that reduce the intensity of shame - empathy and pride, without which it makes no sense to consider shame in social interactions [36, p. 107].

Also, when discussing envy, sociologists talk about other emotions, for example, feelings of hostility or anger, although the interpretation of the emotions themselves depends on the school or tradition within which the sociologist works. It should be noted here that theoretical diversity is important for sociology, but is sometimes an obstacle to empirical research, where emotions require measurement. Therefore, developing a more or less coherent theoretical framework for the study of emotion in sociology is a matter of the future. Emotions can indeed be considered as background and long-term states, which often do not have the specific character

of individual emotions. R. Collins introduced the concept of "emotional energy", which is generated in social interactions and can be positive and negative, can persist and move from the level of individual interactions to higher levels of social structure and determine collective behavior [38, p. 14].

From the above difference between sociology and psychology of emotions, voiced in the description of the first principle, the following principle follows: emotions should be studied as historically changing cultural phenomena, and not only as universal biological and psychological reactions. This is possible because culture determines the designation of emotions, a change in the degree of importance of a particular emotion - for example, which emotions can be expressed and which ones are better to hide. Thus, ideas about jealousy in American society have changed over time from the idea of the normality and desirability of jealousy to its moral condemnation and recognition as a deviant feeling. The sociology of emotion involves considering the emotional culture of a society, as well as the emotional ideologies of society, which correspond to different social spheres, such as professions, which prescribe rules according to which emotions should be expressed and experienced.

1.2.4. Psychological approach

Almost any textbook, dictionary, dissertation, monograph on psychology, manuals on psychological training, etc. necessarily contain a section on emotions.

A multidimensional interpretation of emotions is given in the classic works of the American scientist K. Izard. The psychologist presents a definition of emotion that includes three components: a conscious sensation of emotion; processes occurring in the nervous, endocrine, respiratory, digestive and other systems of the body; observable expressive complexes of emotions, in particular those that are reflected in the face [5, p. 83].

K. Izard shares Darwin's thesis on the innate and universal nature of emotions. This means the following: emotions have innate neural programs, universally

understood expression, and general experienced qualities. It should be noted that this assumption significantly influenced the development of neuropsychology.

The peculiarity of this work is that the scientist from a biological position considers the issue of the role of emotions in the development of conscience and morality. For example, the feeling of guilt is supposed to be a fundamental emotion. Guilt has a particular influence on the development of personal and social responsibility and on the development of conscience. Conscience consists mainly of affective-cognitive structures that include the prescriptions of various social institutions [5, p. 87].

The fundamental phenomenological description of emotions is contained in the works of S.L. Rubinstein. The interpretation of emotions is based on human experiences and relationships. The personality does not just act, but also experiences what is happening to it, and relates to what surrounds it. The experience of this attitude of the surrounding person constitutes the sphere of feelings or emotions. A person's feeling is his attitude to the world, to what he experiences and does, in the form of direct experience.

S. L. Rubinshtein interprets the correlation of emotions and feelings as follows. Genetically, there is no doubt that emotions were originally associated with instincts and drives. This connection remains, but it is wrong to identify human feelings exclusively with instinctive reactions and primitive drives. The emotional sphere goes a long way of development - from a primitive sensory, affective reaction in an animal to the higher feelings of a person. The feelings of a person are the feelings of a historical person [6, p. 154].

In psychology, the theory of K. Leonhard is very widespread, in which a separate emotive personality type is distinguished.

First of all, E. Leonhard interprets the ethical as psychological and through psychological. Analyzing the cases of murders committed by primitive individuals of the epileptoid type ", the scientist comes to the conclusion that they" lack ("drop out") that part of the development of the psyche, which is in charge of ethical social norms. This phylogenetic new sphere of the human psyche, at the level of which

prudence gains dominance over instincts and uncontrollable impulses, is not developed at all in such individuals [11, p. 76].

Selfishness is also interpreted ethically. There is no reason to assert that egoistic aspirations are pathological in nature: nothing simply prevents their implementation. Any person would like to achieve honor and material wealth, but most people have a sufficiently developed ethical principle not to allow themselves to go to the goal "over corpses." But there are people whose vanity and greed are beyond the norm.

Highlighting "emotive personalities", E. Leonhard writes that emotiveness is characterized by sensitivity and deep reactions in the field of subtle emotions. These people do not care about gross feelings, but those that we associate with the soul, humanity and responsiveness.

L. Berkovits made a great contribution to the development of the psychological theory of emotions from the point of view of aggression. The scientist considers the phenomenon of "emotional aggression", interpreting aggression as an emotional reaction driven by the desire to harm. The researcher gives such a definition of emotional aggression. This aggression is caused by intense internal physiological and motor reactions of the individual. Internal arousal stimulates aggression (or aggressive tendency), which triggers attempts to harm the victim.

A large section of the book is devoted to theories of emotion, including the cognitive concepts of emotion. Cognitive concepts, according to L. Berkovits, are much closer to the everyday understanding of emotions, regarding thoughts as necessary determinants of emotional reactions. In fact, the scientist believes, the development of emotional experience is much more complicated than what is seen with a cognitive approach. He believes that ideational, physiological and expressive-motor reactions form the basis of emotional experience. Thoughts and beliefs are triggered after initial basic emotional responses are triggered.

Research of emotions from the perspective of neuropsychology is very popular and promising. Here, researchers believe that there is hope that it is through the analysis of the pathologies of emotions, through the study of various forms of

disturbance of the emotional sphere, that knowledge will be obtained that will finally help to create a single consistent general psychological concept of emotions.

Psychology, in principle, interprets emotions as reactions of adaptation to the environment; the evolutionary trace cannot be eradicated from it. On the one hand, emotions help to adapt, since they signal, say, a possible danger, and on the other, when they get into the social context, they can be unacceptable (destructive, undesirable, etc.). Psychology in the broader sense is the pragmatics of emotions; therefore, training is a way to curb, direct, control emotions, and make them socially acceptable. Therefore, psychologists carefully study emotions, create endless theories and practical courses. And the achievements of psychology in the field of emotions are undeniably high.

1.3. Basic ways of expressing emotions

In the language of a literary text, vocabulary is used that has such qualities as emotionality and expressiveness. In recent years, works have appeared in which emotivity is considered as a linguistic expression of emotions, for example, in the works of V.I. Shakhovsky. The author emphasizes the need to take into account the factors of emotionality, expressive characteristics of linguistic consciousness in the study of speech communication. In linguistic publications, we read that the word is a means of cognition of the surrounding world and a means of communication. It should be noted that language serves as a means of expressing a person's personal, subjective attitude to the subject of speech and situation, as well as his feelings and emotions. Language is a means of emotional impact on the listener.

An example of the use of phonetic means of language to express emotions and their impact on the emotional sphere of the listener has a huge arsenal of techniques that are based on a special image of the selected sound and rhythmic organization of the utterance. These include alliteration, rhyme, onomatopoeia, and rhythm. These means are used mainly in poetry, but rhyme is also found in ordinary non-poetic speech and is widely used in vernacular and jargon as emotional and evaluative means.

It should be noted that, having great possibilities of expressing emotions, all types of phonetic means can realize this possibility only by superimposing on units of language levels.

The emotional state of the speaking person leaves a certain imprint on the syntactic design of speech. All cases of expression of emotions of the syntactic organization of the utterance can be reduced to:

- 1) a change in the order of words accepted in the language;
- 2) an increase in the number of cases of grammatical incompleteness;
- 3) interruption of the chain of text unfolding;
- 4) violation of grammatical agreement, up to complete grammatical disorganization of speech in a state of frustration (from the Latin *frustratio* - deception, failure ". Psychological state, arises in a situation of disappointment, failure to fulfill any meaningful human goal, need" [24, p. 130].

V.I. Shakhovsky identifies the following syntactic features of speech, characteristic of the state of emotional tension:

- “1) reduction of the syntactic complexity of sentences;
- 2) an increase in grammatical incomplete sentences;
- 3) an increase in grammatical errors in the coordination of linguistic units that cannot be corrected by the speaker ”[13, p. 240].

1.4. Emotions, feelings, thoughts: on the issue of differentiation of concepts

We come across a different approach to emotions already at the stage of definitions. Depending on the theories, views and ideas being analyzed, psychologists, psychiatrists and other specialists sometimes give very different answers to the question of what emotion means. In the context of this work, the most appropriate are, for example, the following definitions:

- emotions - a special class of mental phenomena, manifested in the form of a direct, biased experience by the subject of the life meaning of these phenomena, objects and situations to satisfy their needs;

- emotions - states associated with an assessment of the significance of factors acting on him for an individual and expressed primarily in the form of direct experiences of satisfaction or dissatisfaction of urgent needs. They are one of the main regulators of activity;

- emotions are mental reflection in the form of direct biased experience of the relationship of phenomena and situations to needs.

A large psychological dictionary gives the following definitions of emotion. This is a special class of mental processes and states (humans and animals) associated with instincts, needs, motives and reflecting in the form of direct experience (satisfaction, joy, fear, etc.) the significance of the phenomena and situations acting on the individual for the implementation of his life. Accompanying almost any manifestation of the subject's activity, emotions serve as one of the main mechanisms of internal regulation of mental activity and behavior, aimed at satisfying urgent needs. Emotions have arisen in the process of evolution as a means by which living beings determine the biological significance of the states of the organism and external influences [7, p. 70].

The individual has traditionally often substituted the concepts of "emotions" and "feelings"; while emotions are different from feelings and affects (a special kind of emotional phenomena that are very powerful).

Feelings in the dictionary are interpreted as a stable emotional relationship of a person to the phenomena of reality, reflecting the meaning of these phenomena in connection with his needs and motives; the highest product of the development of emotional processes in social conditions. In contrast to the actual emotions and affects associated with specific situations, feelings are distinguished in the perceived and imagined reality of phenomena that have a stable need-motivational significance for a person.

Feelings are formed later than emotions. In ontogeny, feelings appear later than emotions proper; they are formed as the individual consciousness develops under the influence of the educational influences of the family, school, and art. Arising as a result of generalization of individual emotions, formed feelings become formations of the human emotional sphere, determining the dynamics and content of situational emotional reactions [14, p. 230].

Feelings represent a higher level of spiritual development of a person than emotions. In the content of the dominant feelings of a person, his ideological attitudes, orientation, that is, the most important characteristics of his personality are expressed. Thus, “a concrete person who is conscious of himself reveals himself in the act of self-consciousness and in the projection of his conscious-volitional acts into the world [38, p. 25].

All these definitions are united by the perception of the essence of emotions as a reaction to external events and phenomena. Needs in this context are considered as broadly as possible: these are both needs in the literal sense of the word and desires, plans, ideas about something, etc. Events / phenomena are also widely understood: they can occur now, we can only imagine them or experience them in some other way. Accordingly, all the features of emotions, their external (facial expressions, gestures, etc.) and internal (our relationships, experiences) manifestations become the result of such a reaction.

According to some theories, the main difference between emotions and feelings is related to the above definition. So, we call emotions a response to any event or situation. Feeling, on the other hand, is a stable emotionally colored attitude towards an object / subject, which is not a reaction to specific situations or events. For example, love for a spouse, hatred for a traitor, etc. - they are constant in time, although they are also capable of changing.

Another difference between feelings and emotions is in their character. Feelings tend to be about the social sphere (relationships with other people), while emotions do not. In addition, feelings are attached to some subject / object, and for

emotions this, again, is not necessary. It is impossible to love or hate in the abstract - only someone concrete.

Note that different specialists have different attitudes towards feelings. Some consider them as higher emotions (we will analyze this issue further), while others distinguish them as a separate type of emotional / mental states. And here it should be noted that in the scientific community there are different definitions of emotional and mental states. Therefore, we propose to accept that feelings are qualitatively different from fast-moving emotions.

Both emotions and feelings are functional states experienced by us from the inside.

Any person is always in one or another functional state - he is calm or excited, tired or cheerful, attentive or absent-minded, attuned to someone or from something, his attention is drawn to someone or something.

The difference between emotions and feelings is in the speed and duration of the processes.

If the face changes its expression quickly and quickly returns to its original (calm) state, it is an emotion. If the face slowly began to change its expression and remained in the new expression (relatively) for a long time - this is a feeling. And since it is "fast" or "slow" is very relative, then there are no clear boundaries between these two concepts.

Emotions are quick and short elements of feelings. Feelings are the lasting and more enduring basis of the outburst of emotions.

Anger, accusations and suffering are a situational manifestation of resentment, emotional outbursts of resentment.

Rapid change is emotion. Slow changes are feelings. Even slower - moods, then they talk about the state, even further about the character and personality in general. If the functional state remains unchanged for a long time and does not give any special signals, we gradually cease to notice it. But as soon as he changes, our attention is drawn to him again, the change is noticed.

Rapid and energetic changes are noticed more easily and attract more attention. Therefore, emotions are more often noticed, and feelings are not so obvious. To understand feelings, you need to be more attentive to them: it is better to be able to "hear" yourself (if we are talking about our feelings) or to be able to feel a partner - if it is important to understand the feelings of a partner.

Dictionary definitions are important because they represent the generalized understanding of the scientific community. This is, one might say, a social representation of the scientific ethos, indicating that the concept of "feeling" has a greater philosophical connotation than "emotion". The dictionary records the emotional stability of feelings and its connection with social and spiritual meanings, while the meaning of the term "emotions" is concentrated around biological realities.

CONCLUSION TO CHAPTER I

The linguistics of emotions already has a developed methodological and terminological base, a systematic approach to the study of emotive phenomena, practically significant development of particular issues and substantiation of theoretical problems that are relevant for linguistics in general. This area allows you to enter related disciplines (music, psychology, sociology, communication-tivistics, valeology, legal, pedagogical and translation practice, artistic creativity, journalism, religious and secular ethics, etc.).

The dynamics of ideas in the field of linguistics of emotions is obvious: it reflects a significant path of research - from categorizing the minimal elements of language units (components of the meaning of a word and affixes of emotional assessment) to describing holistic categorical emotional situations. Emotions differ from units with a rational-logical content: they are clustered, changeable, closely related to the speech behavior of speakers and largely depend on the nature of the

communication situation. In this regard, the allocation of aspects of the study of emotional phenomena in language, speech, text is rather conditional and, as a rule, reflects the dominant task that the researcher singles out while simultaneously considering a whole range of related problems. This issue of the journal contains sections that reflect aspects of the study of emotions in language, communication, translation practice.

Having originated in the mainstream of structural and systemic linguistics, emotiology has become one of the foremost areas of traditional linguistics, which was faced with the task of research, along with the logical-conceptual components of the subjective components of the meaning of language units, the formation of knowledge about the emotive code of the language.

The emotional and emotive competence of speakers plays a special role in intercultural communication. Although the ability to experience emotions is characteristic of all people, regardless of their language and nationality, the differences regarding both the emotions themselves and their manifestation, the degree of expressiveness, conventionality, as well as the pragmatic orientation, are so great that they often become a serious obstacle on the path to mutual understanding in an intercultural context, where it is impossible to do without emotive-pragmatic competence. At the same time, the signs of culturally specific emotive communication can be considered as markers of different eras, studied including in a historical perspective.

II. LINGUISTIC ANALYSIS OF THE WAY EMOTIONS ARE EXPRESSED IN COOKING SHOWS (BASED ON MODERN ENGLISH)

2.1. Realization of emotions in cooking shows

Television cooking shows provide a space for discourse about food, with storytelling emerging as a way to share and interpret experiences. Entertaining and educating simultaneously, cooking show hosts tell recipes and weave in stories, a form of narrative marked by distinctive linguistic and structural components.

The excerpt recipe tells of an open-faced omelet with dill cream cheese, smoked salmon, and grilled asparagus, taking on extra meaning when instruction for beaten eggs emerges from cooking show host Bobby Flay's story from culinary school [20, Episode 10]. Cooking shows offer a kind of 'super-story' in that the show itself is a story with a consistent teller from week to week, each episode consists of a plot and a beginning and end, and within each episode there are individual stories embedded within the recipe telling.

Stories give context to the cooking, giving the act more meaning than just making food. The domestic scenario often revolves around narrative of entertainment culminating in dinner parties, for example, while travel shows accompany chefs on tour as they progress from location to location, presenting viewers with ethnographic experiences of food cultures.

Five different frameworks can be applied to analyzing cooking shows as a story: narrative, folklore, myth, media studies, and culinary tourism, each of which offers insight to the construction of celebrity chef expertise and authenticity. While any cooking show can be looked at through the lens of narrative, folklore, myth, or through a media analysis, only some shows can be understood as culinary tourism.

The most evident genre of culinary tourism is travel cooking shows in which the host travels and shows viewers new eateries. Culinary tourism can also occur in the domestic set of howto cooking shows, but the exotic or new food is adapted for home cooks, while travel cooking shows illustrate the place and food in-situ. The expanding genre of cooking shows necessitates a broadened scope in theory to

examine the shifting relations between participants. Flexible in interpretation, cooking shows offer various cues—evaluations, varying technical culinary difficulties, home versus restaurant kitchen setting, solo or with others—of the role of the host. In effect, a viewing contract that specifies the roles and responsibilities of the host must be worked out. Perhaps part of the appeal of these programs is the undetermined nature of the genre, and hence, the serendipitous viewing experience. Viewers may identify with the host as a heroic figure or as a source of knowledge who solves their problem of what to cook for dinner. In the cooking show genre, the subject position constructed is inherently unstable, playing the real expert and storied voice of the audience. [29, p. 59]

Expanding on Labov's framework to recipe telling and storytelling on cooking shows, we identify linguistic properties of narrative and relate them to their functions in the cooking shows. Host of 30 Minute Meals on Food Network, celebrity chef Rachael Ray sets off the fire alarm when cooking burgers and begins to tell about her cooking demonstrations 'back in the day.' Her narrative follows Labov's six-part narrative components: abstract, orientation, complication action, evaluations, resolution, and coda.

Talking about [*Appendix, Rachael Ray, 30 Minute Meals, "Mexi-Mac Burgers," Season 28, Episode 16, 2019*], in excerpt the fire alarm cues Rachael's memories of when she first started teaching cooking. In identifying the narrative components, it becomes evident how cooking show stories segue into and out of cooking instructions or "recipe tellings". Storytelling and recipe telling can be told at separate settings, such as a story in the beginning of the show, but more typical of cooking shows, stories are contingent to the actual cooking demonstration.

The telling of a story usually involves recounting events that require more than one turn to tell. To cue the transition into the storyworld, Rachael sets up and prefaces multi-unit turns to keep the audience's attention for an extended period. In the preface, she prepares the audience for the upcoming story; when the fire alarm goes off, she says, "*That is so awesome! That's really good luck for me.*" She launches into storytelling, deploying narrative resources for the audience to

understand it. The story is marked by distinct spatial and temporal reference points from the real world, which are indicated through verb shifts (present vs. past), distal deixis (this vs. that) and adverbial temporal markers (now vs. then). Connectives (so, and, but, or, because) mark the entry and exit of stories and provide coherence and structure to speech.

In the Fire Alarm excerpt, the transition “*even when*” and verbal shift into the past progressive (“I was teaching”) characterize the orientation of the story. The story maintains a historical present tense until the resolution is marked by the coda, “*Okay, so back to our sauce,*” says Rachael. The connectives (“Okay”; “so”), adverb (“back”), and present tense verb (“goes”) mark the return to the present. Order is restored both in the story world and in the real world, made even more explicit in Rachael’s invitation to her viewers to take a break: “*Go. Run if you have to take a break.*” The intermission cue is needed for commercial break but also acknowledges that viewers too may need a break.

Storytellers provide the audience with a variety of indications of what is important in the telling and how they should react to the telling. Rachael sets the orientation, saying “*back in the day when I very first started [teaching]...at the Knights of Columbus,*” a service organization. She continues, “*I would set off the fire alarm.*” This understanding is consequential for positioning the second part of the story. When the firefighters hypothetically arrive on set, a third point of view results, which legitimizes her cooking skills: “*when the firefighters come, they’re gonna be really happy I made them burgers,*” says Rachael.

The show continues to revolve around one primary character (Rachael) but obliges the audience to see her as a generous host. Just like her cooking experience in the past, she anticipates sharing the food with the firefighters. Rachael may enact a particular orientation toward the storytelling, in this case one that is light sarcasm (“*that’s really good luck for me*”; “*no kidding*”). Although the fire alarm suggests burning food, the Knights of Columbus community members and the firefighters approve of her burgers, validating the celebrity chef’s expertise from an ordinary person’s perspective.

In her storytelling, Rachael positions herself as ordinary and relatable, fostering intimacy and familiarity. Her banal musings on the misnaming of orange Yellow American cheese and giggling about being attracted to men in uniform (“*I love a man in a uniform*”) are ordinary and conversational. At the same time, her stories of failure and setting the fire alarm off paradoxically position the celebrity chef as experienced in the kitchen. She reveals her years of teaching cooking and being a television host of 30 Minute Meals, building viewers’ trust and confidence in her cooking and recipes. Narrative is a device that celebrity chefs use to position themselves as accessible and expert.

Together with speech, nonverbal communication through body language equip the celebrity chef to send messages and enhance the storytelling. Through facial expressions, posture, and eye contact, the host tells stories, sending additional messages with pitch, volume, and pace. The criteria for a narration to be a story require “remarkableness”, usually indicated in the evaluation (“*that is so awesome!*”, “*it’s a funny way*”; “*they’re [firefighters] gonna be really happy*”). The extraordinariness of the story can also be about routine or familiar activities. Within the familiar activity of cooking, Rachael’s telling of the fire alarm is extraordinary and may excite greater interest of listeners with a performance: “In such circumstances, a storyteller may exploit expressive and stylistic devices to heighten audience interest, or he may contextualize the episode in ways which impute a degree of remarkableness or novelty to the narrated events”.

Rachael uses stylistic devices such as pauses, squeals, high pitch, and fast-paced speech to maintain the audience interest. Such variation of tempo, emotion, and sonority breaks up the flow and the amount of information given, so as to avoid overwhelming the audience, and makes the presentation dynamic and memorable. The host’s ability to use nonverbal communication, both body language and paralinguistic cues, provides a resource to help her connect with viewers, teach cooking tips, and ultimately build a closer relationship with viewers.

The narrative components further illustrate the cooking show’s realtime aesthetics. A “Cook Time” is given at the beginning of each segment (post-

commercial), presumably clocking the real progression of the cooking demonstration. Analyzing [Rachael Ray's 30 Minute Meals, Elizabeth Nathanson observes that this regulation of cooking by the clock invokes a sense of urgency, turning time into a "spectacle that can be objectified, packaged, and sold as an item of television entertainment".

Further, Nathanson contextualizes Rachael's show within postfeminist media, arguing that the show gives contradictory messages of domestic efficiency and time management alongside nostalgia for an imagined past of "eternal women's time". Contemporary women, pressed by work, family, and societal obligations, fantasize with the past in which women had a leisurely unlimited time in the domestic sphere. In this case, the clock authenticates the show's live filming and Rachael's performance as unedited and real.[29, p. 59-60]

2.2. Emotional syntax

Template for a "hero's journey" can be compared to celebrity chefs on cooking shows. The grand narrative template consists of three main stages: "Departure," "Initiation," and "Return." [28] The celebrity chef's hero journey begins off-stage in the Departure stage as an unskilled and ordinary individual. Interest in food is aroused, fostered by domestic or vocational necessity. The hero begins to gain a sense of self and culinary point of view but is called to adventure, compelled to go beyond what he or she knows. The hero embarks on a journey for the answer, entering the Initiation stage, a stage that marks their presence on cooking shows. Viewers watch as the hero ventures into the unfamiliar and the unknown (untested recipes; unusual ingredients; new cooking techniques); leaves the daily routine (changes up daily routine; travels); encounters a crisis (burnt food; scarcity of ingredients; lack of time, budget constraints); and overcomes the problem (learns from others; does recipe testing; practices). In the Return stage, the hero returns to his or her homeland. Transformed with a defined culinary point of view and expert cooking skills, the hero celebrity chefs share what they learned on the television cooking show, bestowing knowledge onto their people, or home viewers and fans.

The hero's journey applies to celebrity chefs across cooking show genres. Here we outline the 'hero journey' in instructional cooking shows, competition cooking shows, and travel cooking shows. For howto and competition, the 'journey' is metaphoric and relayed through storytelling, side cuts, and images of the host's life pre-show in the Departure stage, while the Initiation and Return constitute the cooking show narrative. For travel cooking shows, the host is shown on the journey or Initiation stage. Taking a role similar to a tourist, the host's journey moves from the "profane/workaday/stay-at-home" to the "sacred/nonordinary/touristic". This travel or "culinary tourism" is presented as a way to embellish and enrichen one's life.

In cooking show narratives, various aspects for telling a story are contextually specific, for example, as storyteller, collaborator, or recipient. As Joanna Thornborrow (2015) notes, the 'telling' of a story in broadcast media is a situated narrative event that is shaped by its mediated setting. The telling can be "monologic", which occurs on how-to cooking shows such as Bobby Flay's *Brunch @ Bobby's* when the solo host tells stories for an audience listening to and watching the show. The telling can also be "dialogic," created through the accumulation of contributions among participants.

Talk cooking shows and travel cooking shows are examples where multiple participants co-narrate in the telling. As examples, co-hosts on *The Kitchen* alternate between storyteller, collaborator, and recipient when sharing stories that inspired their recipes; on the travel cooking show *Diners, Drive-ins and Dives* (2019), Guy Fieri tells the origin of the featured restaurant (storyteller), elicits stories from local diners (recipient), and often interjects in the recipe and story tellings (collaborator). In the varying roles of the host, stories are given on behalf of at home viewers to provide context to the show and to increase their understanding of the story, and hence, pleasure in watching.

Narrative continues to be a platform for research in linguistics and across the range of disciplines, such as media studies and folklore. Mediated contexts like

cooking shows illustrate the emergence of new narratives but also its blending with the old.

Classic narrative features are present while supporting the inclusion of spatially and temporally displaced tellers into the main telling. For example, at-home viewers post photos of their home-cooked meals on social media that were inspired by recipes from *The Kitchen*. A selection of photos is then reshown on the talk cooking show, adding to the telling from the participant perspective. Yet, as mediated narratives, cooking shows are limited in the types of stories that can be told, how they can be told, and by whom.

2.3. Advertising and promotion in cooking shows

As a television mode, cooking shows are programmed to include commercials. In the old television model, these breaks were considered part of the viewers' experience. Television channels worked to keep viewers' attention with a cohesive "flow" of television material between the show and commercials.

Although new programming strategies and online streaming allow viewers to control their own flow, cooking shows are still designed with advertised breaks. Rather than seeing these breaks as interruptions, viewers may welcome them as intermissions, allowing them to find the recipe just cooked on the Food Network website, prepare a snack, or change the laundry.

Indeed, Rick Altman proposes that watching television is integral to the household experience. The notion of flow depends on a specific cultural practice of television, that it cannot be understood without reference to the parallel notion of household flow, and that the sound track is specifically charged with mediating the relationship between these two flows. [18, p. 40]

The underlying assumption to Altman's argument is that television is primarily viewed at home and that its target viewers consist of housewives. This assumption was directly inspired by Tania Modleski's argument that the structure of television programming is based on the rhythms of domestic labor. [18, p. 44]

The premise was that stay-at-home women could ‘tune-out’ and focus on household chores, relying on televisual cues for the resumption of the show. Television watching is no longer limited to the home but is exhibited across a range of locations, such as lobbies, malls, restaurants, airports, and grocery stores, and across devices, such as smartphones and tablets.

Despite the broadened context and new modes of viewing television, the viewing experience continues to consist of the interweaving of programs and advertisements. Various linguistic and audiovisual indications mark the cooking show narrative separate from the commercials.

Hosts preface the end of segments: “*ok, when we come back...*”; “*don’t go anywhere*”; and its start: “*welcome back!*”; “*if you’ve just joined us,*” creating a continuum of images and feelings of the show for the viewer. In a cooking show about brunch, host Bobby recaps, “*if you’ve just joined us, it’s waffles gone wild*”, and later, “*it’s all about bread today,*” to remind viewers or inform new ones about the show’s content [“Bread Lovers’ Brunch,” Season 5, Episode 11, 2015].

Sound provides recognizable continuity in programs, an essential function to keep people from turning the television off. Soundtracks unique to each program are a conventional cue that distinguish the program from other ‘noise,’ i.e., commercials.

Cooking shows achieve this by playing verses of its soundtrack before and after commercials, signaling to viewers of the resumption of the narrative.

When ‘flow’ is used in its most basic sense, as [35, p.71] intended, television network programming may schedule commercials strategically around the main show. The intended result is to keep viewers tuned in, and not ‘drift’ from one program to another. As part of the overall scheduling, commercials on Food Network TV are not isolated units, but a planned flow of food and kitchen-related images and feelings, appealing to the viewer who is presumably interested in cooking. These breaks, as Williams suggests, have a commercial goal: advertisement. Food Network primarily broadcasts commercials related to food and cooking, such as Kohl’s, a nation-wide department store that sells Food Network brand kitchenware. Another

practice of Food Network scheduling, commercials promote other Food Network shows and lifestyle and travel shows owned by Discovery, Inc., such as HGTV (Home & Garden Television).

In creating television episodes for commercial breaks, screenwriters can take into account action that could ‘continue’ on during the break, most pertinently in this case, the cooking (or freezing) of food. Specifically, the breaks come at logical stopping places with the cooking show segmenting dishes around these breaks.

One dish is usually prepared during each segment (averaging 6 minutes) with three breaks per episode for a total of three to four dishes. It also allows for an apparent temporal lapse where the action has progressed off-screen, such as the changing of the set or the cooking of dishes, i.e., after a three-minute commercial break, the casserole that takes 45 minutes to cook is done.

2.3.1. The role of commercials in cooking shows

At the same time, screenwriters can choose to use commercials to temporarily suspend the cooking action, a production device comparable to the Hollywood storytelling technique described by film and media scholars as the “dangling cause.”

This idea of dangling causes is important in differentiating the role of commercials in television storytelling; they can either continue or suspend the plot, depending on the script. Key narrative lines are suspended when regarded as important to the cooking instruction, such as essential moments in the cooking (adding of ingredients, transformation of food being cooked, etc.) or continued when not, such as slow changes to the food over a period of time (hardening of dough in the oven or ice cream in the freezer). This subtle storytelling technique contributes to our ability to follow the cooking sequence across interruptions.

The progression of the cooking show is clear, because dangling causes are revived with the same dish being furthered along in the cooking process in between the making of other dishes. Bobby Flay’s *Brunch @ Bobby’s* has many dishes or sub-plots occurring at the same time.

In making the Cinnamon Pull Apart Bread, Bobby first cuts bread into cubes and bakes them; starts another dish; then pulls out the bread, spreads it with cinnamon butter, and puts it back into the oven; prepares another dish in the meantime; pulls out the baked bread, leaves it to cool, then glazes it with an icing; and finally, takes a bite [“Bread Lovers’ Brunch,” Season 5, Episode 11, 2015]. These individual narrative components are part of a bigger story, helping viewers grasp the change of time and facilitating the chronological order of the show. Hosts use narrative techniques to facilitate transitions between the show and commercial breaks. “Dialogue hooks” or lines spoken at the end of one scene prepares viewers for what happens next.

For instance, in *Brunch @ Bobby’s*, Bobby Flay prepares viewers for the narrative break by describing what is being cooked in the meantime (waffles), what will be made ahead (lemon curd, omelet, smoked salmon) with screen shots, and a final call to viewers to come back (“so don’t go anywhere”) [“Brunch in Bloom,” Season 5, Episode 10, 2015]. Like the precommercial dialogue hooks, visual hooks or images of dishes ahead keep viewers in suspense for what comes after the break.

In the return from the break, the food has transformed with more cooking, so again visual and dialogue hooks help explain the changes. Here is a typical narrative sequence with commercial breaks on cooking shows [Bobby Flay, *Brunch @ Bobby’s*, “Brunch in Bloom,” Season 5, Episode 10, 2015].

As a dialogue hook, Bobby says, *“Alright, don’t touch the waffle iron. Let it cook away. When we come back, we’re gonna make a really nice lemon curd cream to go with the strawberries. And an open face omelet, some cream cheese flavored with some fresh dill, and some smoked salmon.”*

As a dialogue hook, Bobby promises viewers that there is more to come after the commercial break. *“Don’t go anywhere, you’re watchin’ brunch... right here... at Bobby’s,”* says Bobby. The host’s smile and direct address to viewers increase the host’s and the cooking show’s appeal, turning the dialogue hook from a directive to an invitation. As a visual hook, the medium shot focuses on Bobby while showing the cooking ensemble. The waffle iron is closed, cooking the waffles, and extra

batter rests in the mixing bowl. Strawberry butter, a mixture of blended strawberries, butter, honey, salt, and black pepper, has been made and is ready to be spread on the waffles once cooked. The scene cuts to an image of the show title, accompanied by ska music, then cuts to commercials.

In the next scene, lifestyle shots function as a visual hook, showing the living area of Bobby's cooking show set. Setting the ambiance of a casual, relaxed brunch, the image features reading glasses perched on a stack of reading material beside a coffee mug and eye glass case. Viewers can imagine Bobby sitting on the couch and pillows in the background, or perhaps, can imagine themselves lounging while watching Bobby. The informal scene makes the host relatable and likeable.

2.4. Discourse as a way of expressing emotions

Having analyzed culinary television programs, let us consider some of the most significant features of discourse that seem to us to be the most significant.

The participants in the discourse are the "agent" of action - a person with experience in cooking, and the "client" - a person who is going to cook something. In the context of culinary TV programs, they will be the host / guest (s), i.e. people who share their culinary skills and experience, and the audience to which this training is directed. It is important to note that the roles of the host and guest are not always static and can change: the host of the program can turn from an "agent" of an action into a "client" at the time his guest (s) shares their recipe, and vice versa. The host and the guest of the program listen to each other's recipes, advice on cooking, etc., as well as the TV viewers getting the opportunity to learn something new.

The programs are aired in the morning, because the audience is mostly represented by housewives, who still have a lot of time at their disposal to prepare the dish they like. In culinary TV shows, the cooking process takes place in the studio kitchen. The factor of time and topos is the chronotope of the gastronomic discourse in this genre.

As the goals of the gastronomic discourse, A.Yu. Zemskova emphasizes the transfer of experience or training, familiarization with the culinary culture and traditions of other peoples, the assessment of a recipe based on her experience, the formation of food preferences and food dominants. Since the implementation of these goals is carried out through television broadcasts, therefore, we can talk about the correlation of gastronomic and mass media discourse.

The pragmalinguistic classification of discourse is based on the sign of communicative tonality. By communicative tonality, we mean the emotional and stylistic format of communication that arises in the process of mutual influence of communicants and determines their changing attitudes and the choice of all means of communication. According to V.I. Karasik, through this essentially pragmalinguistic approach, one can draw a conclusion about the communicative tonality underlying this or that discourse. The typology of the discourse identified on the basis of the pragmalinguistic criterion can be based on different grounds, the leading of which are the following:

- 1) one-sidedness / diversity of meanings;
- 2) predestination / openness of reactions;
- 3) the seriousness / frivolity of communication;
- 4) cooperative / conflicting communication;
- 5) the priority of the content / form of communication, the concreteness / abstraction of the topic.

Based on this classification, we will consider the discourse realized in culinary television programs.

The statements of the host or guest of the program are mostly unambiguous:

In general, lemon goes well with a slightly slightly sour strawberry, and in this dessert, it seems to me, it gives us such a necessary piquancy. The cream quickly begins to thicken and brew.

You need about 750 ml of stock. Now, the stock could be vegetable stock or it could be chicken stock. And, of course, pepper and salt. Turn the heat down and

then simmer those vegetables until they are tender. It will take about 15 or 20 minutes.

However, in our opinion, sometimes the presenter complicates communication with stylistic techniques (for example, a frequently encountered technique of personification):

A little vegetable fat, here it is - this is unsightly meat! Here it is - boiling fat! Let us give this meat a brown in a high heat society. So, we will not stop there. Look, the next stage is a triumph of the chefs' permissiveness.

Pragmatic markers constitute a functional class of linguistic elements that usually do not change the propositional meaning of the utterance, but are necessary for the organization and structuring of discourse, to indicate the speaker's attitude to the utterance, and to facilitate the processes of pragmatic inference.

In addition, pragmatic markers carry an increased manipulative potential due to the fact that, unlike conceptual linguistic elements, they are not interpreted, but are spontaneously recognized and instruct the target audience to focus on how it was said, and not what was said.

This property of pragmatic markers is especially important for the culinary show genre, since it makes it possible, due to pragmatic markers, to significantly expand the arsenal of language tools involved in creating the required pragmatic effect of the show - attracting and retaining the attention of the television and Internet audience when watching video episodes, creating a positive image self-preparation of meals, following the principles of healthy eating.

Bobby narrates a voiceover during the lifestyle scene to segue back into the show following commercials. He announces, "*You're watching Brunch. It's all about fresh ingredients. Fresh fruits, fresh vegetables. Wherever you find the freshest vegetables, get 'em and make a delicious brunch.*" The voiceover introduces the show again and highlights its theme, a linguistic strategy that informs newly joined viewers and reminds current ones. The value of the show also lies in its promise that viewers too can make a 'delicious brunch' with fresh ingredients.

In the next scenes, Bobby begins to plate waffles and says, “we’re making some strawberry waffles today. My waffles are about to come out of my waffle iron.” The scene has changed with mixing bowls cleaned and put away. The strawberry butter bowl is joined by a powdered sugar shaker and fresh mint leaves that are used to garnish the waffles. The dialogue hook and visual hook of the precommercial break plated strawberry waffles are now realized and performed, giving a sense of closure to the multimodal narrative sequence.

Also, performances are usually framed in such a way that audiences know the activity is a performance. Back to Bobby’s waffles, the waffle maker is ready and hot, and ingredients are on the counter. When making the batter, Bobby remarks: “*I love the idea of a nice, crispy, steaming-hot waffle with lots of whipped cream and fresh strawberries. I just love that flavor. Sometimes the simplest things are just the best*” [“Brunch in Bloom,” Season 5, Episode 10, 2015]. Framing can occur in more subtle ways, such as screen shots of spring flowers and a farmer’s market. These activities signal that a performance is about to occur, a food cooking show is about to begin. Similarly, the television screen that allows the audience to view celebrity chefs at work acts as a literal frame for the viewing of cooking as a performance.

Travel cooking shows are similar to how-to cooking shows and the domestic scenario by including stories about the cooking itself, the preparation of recipes, the consumption, etc. But, travel shows take viewers on another narrative as a form of “culinary tourism”. Hosts use food as a medium to explore new cultures and ways of being. The host experiences food that is out of ordinary as well as out of the ordinary. Stepping outside of the normal routine, the host acts as a tourist and points out remarkable places, people, and food to viewers, who join along the trip vicariously.

The longest running Food Network travel show, and one of its most prolific with over 400 episodes, is *Diners, Drive-ins and Dives*, also referred to as “Triple D,” on which host Guy Fieri travels across the country in search of local, small-town eateries. The American context of Guy’s travel cooking show is particularly diverse and dynamic for culinary tourism. As Lucy Long (2004) describes, “the United

States is rich with constructed contexts for tourism, since immigration into the country as well as migration between regions results in a constant flux of new conditions and new traditions”. Viewers are presented with ethnographic experiences of culture, shedding a new perspective on fellow Americans and the diversity of food available.

In one show alone, Guy features Italian sausage in Delaware, Middle-Eastern shawarma in San Diego, and pizza and scaloppini in Vancouver [“Sausage, Shawarma, Scaloppini,” Season 32, Episode 2, 2019]. As Emily Contois (2018) notes, Guy’s show is inclusive of cuisines and respects their distinctive practices: “Emphasizing the unique and the universal, the funky and the familiar, Diners, Drive-Ins and Dives endorses an America and an American food culture that is distinctively diverse rather than assimilated and melted down”.

Guy depicts a multicultural America as representing an “authentic” American food culture, providing insider and outsider perspectives as a tourist of his own country. [29, p. 62]

Further, culinary tourism is actively constructed by the destination sites. As Long notes, “[culinary tourism] is about groups using food to ‘sell’ their histories and to construct marketable and publicly attractive identities”. Restaurants display memorabilia of their own history, such as vintage rock-n-roll posters from an expatriate British restaurant owner’s first career as a record producer [“British, Hawaiian and Mexican,” Season 32, Episode 4, 2019]. The owner’s nostalgia for pub food inspired the opening of his restaurant, a story that provides context to the cooking and makes the restaurant ambience unique. Once filmed on Guy’s food road show, restaurants frequently add to their décor markers of Guy’s visit, such as Guy’s autograph on a menu or a mural of his face on the restaurant wall [“Flavortown Favorites,” Season 32, Episode 9, 2019]. The host and his journey are memorialized, constructing the restaurants as pilgrimages for fans of Guy and his show.

In the most recent series of Diners, Drive-Ins and Dives,, Guy returns to old “Flavortown Favorites,” such as OB Noodle House in San Diego. A lone restaurant when Guy first visited in 2013, the Asian restaurant has since grown successfully

with the addition of a bar. As a local says, “*Once they [the restaurant] were on Triple D, it blew up even more,*” and according to one of the owners, “*Triple D, it’s just a phenomenon. The wait got up to be about three, four hours, and like, what do we do, let’s open up seven blocks away, so here it is, Bar 1502*” [“Flavortown Favorites,” Season 32, Episode 9, 2019].

When Guy features restaurants on his travel cooking show, restaurants often experience exponential growth, or ‘blowing up even more.’ The effects of the cooking show on restaurants are remarkable, ‘just a phenomenon,’ which further associates the cooking show host with celebrity qualities of fame. Telling the story of the restaurant captures the America of the travel cooking show and embodies the entrepreneur spirit in the United States. Featured on Guy’s Diners, Drive-Ins and Dives, OB Noodle House owner, Steven Yeng tells his family’s story: “*My grandparents and my parents immigrated down [from China] to Cambodia to escape the Communist war until they got caught up in the Khmer Rouge Genocide.*” Through TV editing, the narration continues with Guy Fieri’s voiceover co-telling: “*which sent them to Thailand where their dad used his signature sauce and recipe to move the family to Cali*” [“Flavortown Favorites,” Season 32, Episode 9, 2019]. Helping to co-tell, Guy completes the speaker’s story, conveying a common understanding and enthusiasm for the Yengs. Although the discourse is constructed, its effect is a collaborative narration that leads to feelings of solidarity among participants, a strategy used in conversational talk. The backstory also explains the restaurant’s Asian fusion menu (e.g., Vietnamese Pho, Korean wings, Chinese Pork Belly Tacos) and represents the nation’s multiculturalism.

A culinary tourism approach captures how the travel cooking show presents the restaurants—and their owners and stories—as not just good food but also as distinctly American stories. Hardwork and authenticity define the restaurants and embody American values. Communicating his celebration of ‘good food’ and the people, Guy emphasizes the act of narration. In the opening lines of an episode, Guy frames his travel cooking show “Triple D” in terms of identity and food. Guy states, You know on Triple D, I don’t know what’s more amazing. Is it the food, or is it the

stories of the restaurants? And I gotta believe that the stories of the restaurants really influence the way the food tastes. [“British, Hawaiian and Mexican,” Season 32, Episode 4, 2019] A travel cooking show intertwines two narratives: the restaurant’s food narrative, including how it is made and how it tastes, and the people narrative, who makes the food and serves it to whom. The restaurant owners embody hard work in their dedication to their customers. The show’s relatability lies in the presence of the ordinary people as well as its familiar American story.

2.4.1. Pragmatic markers as the means of expressing the emotive component

Discourse analysis of video episodes of Jamie Oliver's cooking show revealed the following types of pragmatic markers.

1. Basic pragmatic markers:

A. Structural pragmatic markers (represented by the grammatical category of mood).

In the studied discourse of the culinary show, narrative structures prevail:

I like to put the pesto on the base. These are new potatoes, boiled and then squashed. And then I want some more crunch. The smell is something else and I love it when the ice cream starts to melt.

This result logically follows from the fact that the content of a culinary show is a detailed description of the cooking process. There are a little fewer imperative structures, but they perform an important pragmatic function - they bring the presenter closer to the audience (*Come in and see us at Jamie's Italian*), involve the audience in the cooking process (*Try it with a little tiny, tiny bit of the paste*), urge to evaluate the result obtained (*Look out for it, it's fantastic!*).

Interrogative structures are rarely used, which can be considered a feature of the discourse of this particular culinary show, where the lead chef works alone, without invited guests. In this format, the presenter addresses himself with a question, as if on behalf of the audience (*Why am I making so much? Could we do anything to it to sort of inflict even more deliciousness?*), Thus, the interrogative

structures used turn the presenter's monologue into imaginary live dialogue with the audience.

B. Lexical pragmatic markers.

This type of pragmatic markers in the episodes of the cooking show examined is represented mainly by a subtype of pragmatic idioms - expressions for which there is no convincing logical path leading from literal direct meaning to an accepted basic pragmatic signal. There are both pragmatic idioms that signal the intended basic meaning of a message, and idioms that signal the message as a whole (proverbs, rhetorical questions, interjections).

In the episodes reviewed, Lead Chef Jamie Oliver often uses pragmatic markers of this subtype of *let's*, expressing a friendly urge to action, bringing him closer to the viewer, inviting him to participate in the cooking and tasting process (*let's take one of my patties; let's cook some more*). In addition, there is a large number of pragmatic idioms expressed by various interjections (*Yeah! Oh, wow! Mmm, Oh, my Lord!*), Which accurately, succinctly and intelligibly convey the positive emotions of the chef directly to the audience of his culinary show.

2. Commentary pragmatic markers.

Commentary pragmatic markers are lexical expressions that have both a representative meaning defining the message as a whole and a procedural meaning that indicates that the message should function as a commentary on some aspect of the main message.

In the studied discourse of the culinary show, pragmatic markers of the following subtypes prevailed among the commenting pragmatic markers.

A. Manner-of-speaking Markers.

These are markers with which the speaker can explain the manner in which the main message is conveyed. For example, *Honestly it's amazing*, where the pragmatic marker honestly adds a personal touch to Jamie Oliver's enthusiasm for the taste of the dish, which makes the spectator of the show believe the chef. In another example, *Hopefully, I've got your tastebuds ready for some flavors!* a

pragmatic marker of the manner of speaking hopefully emphasizes the sincerity of the presenter, which thereby brings him closer to the viewer.

B. Emphasis Markers.

Emphasizing pragmatic markers emphasize the power of the main message and are the most common pragmatic markers in a showcase, which function is to engage the viewer by drawing their attention to important details of the cooking process. For example, *Now, it's not the same pesto that you might think*, where the adverb *now* focuses the viewer on the specifics of making the pesto sauce. In another example, *it does cut the herbs*, where *does* performs the function of enhancing the meaning of a semantic verb in order to emphasize a specific action - cutting herbs.

3. Parallel pragmatic markers.

The third type of pragmatic markers are parallel markers, the function of which is to signal the entire message in addition to the main message.

In the studied discourse of the culinary show, among the parallel pragmatic markers, pragmatic markers of the following subtypes prevailed.

A. Vocative Markers.

They represent appeals - a person or an object to which speech is directed. In the video episodes of Jamie Oliver's cooking show, vocal pragmatic markers are used quite extensively. In the process of preparing the dish, the leader turns to the assistant in the kitchen: chef (*How are we doing with that chicken, chef*); appeals to the audience guys and my friends (*Guys, have a little look; And that, my friends, is one hell of a mouthful!*).

Vocative pragmatic markers, explicitly designating the recipient of the message, certainly perform an important pragmatic function - they create the illusion of direct interaction with the audience or communication with a colleague and thus enhance the effect of the viewer's presence at a culinary show: as if a famous chef invited him to his kitchen and communicates with him in a friendly manner.

Since Jamie Oliver in one of the episodes works in the kitchen of his restaurant, where there are other chefs with whom he interacts, the use of the chef

appeal is a kind of pragmatic advertising stunt to show the good work of his restaurant, the cohesion of the team, of which he is a part.

B. Solidarity Markers.

With the help of these pragmatic markers, the speaker expresses solidarity with the recipient of information, signals the community of their interests, unanimity.

In the discourse of this show, the address my friend and my friends are examples of pragmatic markers of solidarity, which no doubt create the necessary pragmatic effect - they demonstrate the convergence of the audience of the show and its host, the famous chef. Ultimately, from the position of a “friend”, it is more effective to share with the viewer your recipes for cooking, your choice of healthy products, views on food culture and concepts of a healthy lifestyle.

C. Focusing Markers.

Focusing markers are used to draw attention to the subject of the message. For example, *So, here goes potatoes; So, it's that time where the three crumbles are ready*, where the *so* particle signals to the viewer that the next stage of cooking is starting. In the reviewed video episodes of the culinary show, focusing pragmatic markers are used especially actively, since they perform an important pragmatic function - to keep the viewer's attention during a rather long and monotonous process of cooking. For example, marking the transition from one stage to the next (*Okay, let's have a little check of the fritters*) or focusing the viewer's attention on intermediate results (*Right, it's so easy, it's so delicious. So look at that color. Yes! Right so*)...

4. Discursive pragmatic markers.

Pragmatic markers of the fourth type are discourse markers that do not contribute to the representative meaning of the sentence, but only to the procedural meaning: they give the addressee instructions on how to interpret the statement to which the discourse marker is attached.

In the studied discourse of the culinary show, among the discursive pragmatic markers, pragmatic markers of the following subtypes were used.

A. Topic Change Markers.

They signal that the subsequent utterance, in the opinion of the speaker, is a deviation from the current topic.

B. Contrastive Markers.

Signals that the subsequent utterance is either a negation or a contrast to some judgment associated with the previous discourse.

Contrastive PMs are represented in this discourse mainly by the marker *but* (*You can bruise the flavor out, but actually I quite like making it in a food processor. I'll cook two, but you can do them in batches*).

C. Elaborative Markers.

They signal that the subsequent utterance is a kind of clarification of the previous discourse. For example, *I've also got my hands quite messy*, where the pragmatic marker *also* indicates an explanation that the chef's hands may get dirty during the previous operation. In another example (... *400 to 500 grams of sugar, that is golden caster sugar*), the pragmatic marker *that* introduces a refinement of the type of sugar used in the recipe.

D. Inferential Markers.

Signals that the utterance is an inference from previous discourse.

In cooking show discourse, this type of pragmatic marker is used quite often and is represented mainly by the marker *then* (... *half an hour again until golden and crisp and then I can show you potentially my favorite crumble.... some parmesan, a little bit of garlic, olive oil ... then just whiz it up*). Logic markers here convey the sequence of actions performed during the preparation of a dish.

Discourse markers (markers of the fourth type) to a greater extent perform the function of organizing the discourse of a culinary show and to a lesser extent provide additional pragmatic information.

CONCLUSION TO CHAPTER II

The oral discourse of a culinary show is characterized by greater emotionality, expression, and a person is more free in expressing his thoughts, in choosing stylistic means, techniques, etc. A speaker in a cooking show does not have a lot of time to “format” the text he is speaking, and even mistakes and slips in speech can be informative when analyzing discourse.

Communication in a cooking show can also include non-verbal components, extralinguistic information. The format of some TV shows allows you to establish feedback with the audience (calls from viewers to the studio).

The genre of the culinary show of gastronomic discourse influences the formation of gastronomic preferences of the audience, when the host, a popular chef, in a relaxed, accessible manner teaches the audience to cook dishes, expresses his subjectively evaluative opinion about the choice of products and methods of preparation and seeks to popularize his views on culture nutrition.

Emotional vocabulary constitutes a functional class of linguistic elements that usually do not change the propositional meaning of the utterance, but are necessary for the organization and structuring of discourse, to indicate the speaker's attitude to the utterance, and to facilitate the processes of pragmatic conclusions.

Due to emotional vocabulary, the arsenal of linguistic means is increasing, participating in creating the required pragmatic effect of a culinary show - attracting and retaining the attention of television and Internet audiences, helping to keep the viewer's attention during a rather long and monotonous cooking process.

GENERAL CONCLUSION

Emotivity in communication is a conscious, planned expression of emotion that has a rational beginning. The subject-object orientation of the emotive utterance provides for the purposeful expression of emotion towards the interlocutor.

A characteristic feature of statements with an emotive component is their positive impact on the listener, a demonstration of loyalty, benevolence, sympathy.

It is important to differentiate emotionality and emotivity: emotionality is associated with the initial remark and expresses the sender's emotions, while emotivity usually refers to the recipient of information and is aimed at achieving the desired impact on the addressee.

Emotions in language can be expressed by the variety of linguistic means: interjection, phraseological syntactic constructions, word order, etc. Phonological means, such as intonation also have huge power in expressing emotions. Any empathic statement in the sphere of compassion under the influence of intonation can acquire an increased or decreased emotional background.

An obvious specificity of emotive discourse is that it has the ability to be generated in any social context, in any typical or atypical situation of social interaction.

Emotive discourse is initially and deeply reflective, since, firstly, it reflects the emotional attitude of the author and the addressee to a specific social situation, and secondly, it reflects the emotive pragmatics of an event and a situation.

Formally and pragmatically, emotive discourse is an actual and effective way of socio-cultural, political, economic manipulation of collective and individual consciousness. Big manipulative potential of emotive discourse is based on the nature of emotions, their suggestive power, the effect of infection and other socio-psychological phenomena.

The oral discourse of a culinary show is characterized by greater emotionality, expression, and a person is more free in expressing his thoughts, in choosing stylistic means, techniques, etc. A speaker in a cooking show does not have a lot of time to

“format” the text he is speaking, and even mistakes and slips in speech can be informative when analyzing discourse.

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ABSTRACT

У роботі розглянуті основні особливості емоційної промови ведучих і гостей кулінарних шоу.

Комунікація в кулінарному шоу може включати невербальні компоненти, екстралінгвістичну інформацію. Формат деяких телешоу дозволяє налагодити зворотний зв'язок з глядачами (дзвінки від глядачів в студію).

Жанр кулінарного шоу гастрономічного дискурсу впливає на формування гастрономічних уподобань публіки, коли ведучий, популярний шеф-кухар невимушено вчить публіку готувати страви, висловлює свою суб'єктивну думка про вибір продуктів і методи приготування і прагне популяризувати свої погляди на культуру харчування.

Проблема вивчення емоційної мови - популярна тема, що активно розвивається в лінгвістиці. Проте емоційна мова довгий час не була об'єктом спеціальних досліджень через відсутність технічної оснащеності і традиційної орієнтації на письмову мову.

Актуальність дослідження пояснюється широким поширенням емоційної мови, необхідністю визначення особливостей її функціонування і значущості в емоційній промові ведучих і гостей кулінарних шоу.

Об'єкт дослідження - емоційна мова в сучасній англійській мові.

Предмет дослідження - закономірності і мовні засоби емоційної промови ведучих і гостей кулінарних шоу.

Мета дослідження: розглянути закономірності і мовні засоби емоційної мови ведучих і гостей кулінарних шоу.

Новизна дослідження полягає в тому, що це спроба комплексного вивчення структурних, семантичних і функціональних особливостей вираження емоцій в кулінарних шоу ХХІ століття, що базується на сучасній англійській мові.

Цілі дослідження:

1. Встановити чинники, що визначають прагматичну обґрунтованість / необґрунтованість емоційної мови в процесі мовного спілкування.
2. Визначити психолінгвістичні фактори, що сприяють виникненню емоційної мови.
3. Встановити соціолінгвістичні причини спонтанного мовлення.
4. Дати систематизовану характеристику мовних факторів, що визначають виникнення емоційної промови ведучих і гостей кулінарних шоу.
5. Виділити основні прийоми передачі емоційної промови ведучих і гостей кулінарних шоу.

У дослідженні використовувалися наступні методи: аналіз практичного матеріалу, спостереження, порівняльний та описовий метод.

Практична значимість дослідження полягає в можливості подальшого використання його матеріалів при вивченні даної теми.

Структура дослідження визначається його метою і завданнями. Робота складається з вступу, двох розділів, висновків, посилань і допоміжного матеріалу. Дослідження складалося з двох частин - теоретичної та практичної.

Кулінарні шоу для аналізу були обрані з телевізійних шоу: "Brunch @ Bobby's", "30 Minute Meals" та "Guy's Diners, Drive-Ins".

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APPENDIX

[Rachael Ray, 30 Minute Meals, “Mexi-Mac Burgers,” Season 28, Episode 16, 2019]

Abstract: *[beep, beep, beep]*

Oh! I set off the fire alarm! That is so awesome! That’s really good luck for me.

[laughs] [putting away jarred pickles into the refrigerator)]

[fire alarm continues beeping] [goes over to the skillet where four burger patties are cooking]

Orientation: *Yeah even when I was teaching ‘30 Minute Meals’ back in the day when I very first started, when I taught them, like down at the Knights of Columbus, [flipping patties]*

Complicating action: *I would set off the fire alarm.*

Evaluation 1: *No kidding. [looks at camera, smiling, matter-of fact expression] [turns to open up refrigerator; grabs cheese]*

Evaluation 2: *It’s a funny way to get the firefighters to show up, but I love a man in uniform.*

Resolution: *[laughs]*

Interim sequence: Recipe telling: *Once we flip our patties, we can cheese them up. I’m gonna add cheddar and pepper jack. [putting cheese slices on patties] Or yellow American, which is really orange, but I don’t know why they call it yellow, but whatever. Yellow American or mild cheddar and pepper jack both. [cheese melting on burger patties; sizzling]*

Evaluation 3: *Well when the firefighters come, they’re gonna be really happy I made them burgers. [laughs]*

Coda resumes recipe telling: *Okay, so back to our sauce. In [a glass mixing bowl] goes our chopped pickled peppers, our ketchup. [also adds sour cream] Stir that together. A little shot of Worcestershire. Okay. Go. Run if you [viewers] have to*

take a break. [Rachael Ray, 30 Minute Meals, “Mexi-Mac Burgers,” Season 28, Episode 16, 2019]