

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

Bachelor's thesis

**EMOTIONS EXPRESSION IN COOKING SHOWS (based on
MasterChef USA Season 13)**

Victoriia Korotkikh,

4th year student of the Education Program

‘English Studies and Translation

and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervised by:

Olena Kaptiurova

«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 11 від 26 травня

Зав. кафедри _____ д. філол. н., проф. Алла БСЛОВА

KYIV – 2025

ABSTRACT

This study investigates emotion expression in televised cooking shows, a culturally prominent genre where emotional displays drive narrative and viewer engagement. The research object is emotions in cooking shows. The subject covers diverse verbal and non-verbal means of articulating emotional states. The aim is to analyze these manifestations within gastronomic discourse. This entails theoretically framing emotion in linguistics and empirically examining its multifaceted expression, via an in-depth “MasterChef USA” analysis.

The methodology includes semantic-component analysis to transcribed interactions, a method of sampling, a descriptive method, and an observation of non-verbal behaviors in the competitive cooking show context. The novelty of the research is its detailed codification of diverse emotional articulation techniques in competitive culinary programs, fulfilling the aim of a thorough linguistic and paralinguistic analysis of emotion in this unique discourse.

The research shows that good communication is about more than just getting your message across; it's also about being able to read and respond to people's emotions. There are two ways in which language serves its communication purpose in “MasterChef USA”: directly (explicitly through verbal signals) and indirectly (implicitly via non-verbal means such as mimicry, gestures, pantomime, etc.). Verbal strategies include direct statements, evaluative vocabulary, and stylistic figures, amplified by grammatic structures. Crucially, non-verbal often outweigh verbalizations in conveying nuanced emotions. The study concludes the show's dramatic effect and audience connection are greatly enhanced by this multimodal representation of emotion, which allows viewers to engage in the triumphs and tragedies of the competition.

Keywords: emotion expression, cooking TV show, MasterChef USA, verbal and non-verbal mean of expression, paralinguistic cue, emotionally coloured word, stylistic figure.

АНОТАЦІЯ

Це дослідження вивчає вираження емоцій у телевізійних кулінарних шоу – культурно визначному жанрі, де емоційні прояви керують нарративом та залученням глядачів. Об'єктом дослідження є емоції в кулінарних шоу. Предметом дослідження є різноманітні вербальні та невербальні засоби вираження емоційних станів. Мета – проаналізувати ці прояви в гастрономічному дискурсі. Це передбачає теоретичне окреслення емоції в лінгвістиці та емпіричне дослідження її багатогранного вираження через поглиблений аналіз «МайстерШеф США».

Методологія включає семантико-компонентний аналіз транскрибованих взаємодій, метод вибірки, описовий метод та спостереження за невербальною поведінкою в контексті кулінарного шоу. Новизна дослідження полягає у детальній кодифікації різноманітних технік артикуляції емоцій у конкурсних кулінарних програмах, що відповідає меті ґрунтовного лінгвістичного та паралінгвістичного аналізу емоцій у цьому унікальному дискурсі.

Дослідження показує, що хороша комунікація – це більше, ніж просто передача вашого повідомлення; це також вміння читати емоції людей і реагувати на них. Існує два способи, якими мова слугує комунікативній меті в «МастерШеф-США»: прямо (явно через вербальні сигнали) та опосередковано (неявно через невербальні засоби, такі як міміка, жести, пантоміма тощо). Вербальні стратегії включають прямі висловлювання, оціночну лексику та стилістичні фігури, підсилені граматичними структурами. Важливо, що невербальні засоби часто переважають вербальні у передачі нюансів емоцій. У дослідженні підсумовується, що драматичний ефект шоу та зв'язок з аудиторією значно посилюються завдяки мультимодальному зображенню емоцій, що дозволяє глядачам брати участь у тріумфах і трагедіях змагань.

Ключові слова: вираження емоцій, кулінарне телешоу, MasterChef USA, вербальний та невербальний засіб вираження, паралінгвістичний сигнал, емоційно забарвлене слово, стилістична фігура.

CONTENTS

INTRODUCTION.....	5
I. THEORETICAL FOUNDATIONS OF EMOTION EXPRESSION STUDIES..	8
1.1 The concept EMOTION in linguistic research.....	8
1.2 Linguistic means of emotional expressiveness.....	11
1.3 Non-verbal and paralinguistic cues of emotions.....	18
Conclusion to Chapter 1	22
II. EMOTIONS EXPRESSION AT MasterChef USA.....	24
2.1 Verbal means of expressing emotions	24
2.1.1 Phonological level of expressing emotions	24
2.1.2 Morphological level of expressing emotions.....	26
2.1.3 Lexical level of expressing emotions	29
2.1.4 Syntactic level of expressing emotions.....	35
2.1.5 Stylistic level of expressing emotions	37
2.2 Non-verbal means of expressing emotions	38
Conclusion to Chapter 2.....	42
CONCLUSION	44
REFERENCES.....	47
ILLUSTRATIVE MATERIAL.....	53
SUMMARY	55
APPENDIX A	58
APPENDIX B	59

INTRODUCTION

Language goes beyond being a way to name things and share information. This is the main way we communicate our ideas, show how we feel, and build connections with people. Emotions are really important human responses to the world around us. They influence our inner thoughts and feelings, and they play a crucial role in how we communicate with others, making them a key aspect of language use. The link between words and feelings has truly fascinated researchers for a long time, leading to the development of areas like psycholinguistics, cognitive linguistics, and the new field of emotionology.

This connection between language and emotions is really clear in cooking shows, where all feelings are vividly expressed both by the means of verbal and non-verbal communication. These shows really focus on emotional storytelling, building moments of tension, triumph, and connection that hit home for viewers.

The main focus of this study is on emotional expression in gastronomic discourse, specifically on cooking shows on TV. The **relevance** of the study is further emphasized by the growing cultural significance of food-related media and the pervasive role of emotions in human communication and social interaction. Understanding their expression in popular cultural formats like cooking shows provides important new perspectives on modern communicative practices since it has been researched that emotions are a fundamental aspect of human experience, serving as reflections of internal states and reactions to external stimuli.

The main **scientific problem** addressed in this research is the challenge of articulating and analyzing emotional experiences. Emotions are frequently too complex to be fully expressed in words, as language may be unable to accurately convey all of their immediacy and complexity. Examining both verbal and nonverbal communication in culinary shows, the research adopts a multifaceted approach to better understand how emotions are encoded, expressed, and perceived in these dynamic, high-stakes environments.

The **object** of this research is emotions expression in cooking shows.

The **subject** of the study encompasses verbal and non-verbal means of expressing emotions used by participants and judges in MasterChef USA (Season 13) cooking show.

The **material** of the research comprises 186 transcribed lines and dialogues of the show's characters (MasterChef USA Season 13).

The primary **aim** of this study is to investigate non-verbal and paraverbal indicators in terms of emotionality as well as linguistic peculiarities of conveying emotions in culinary discourse. Several particular objectives have been established to help to reach this goal:

- to explore the concept EMOTION in linguistics, identifying and classifying verbal and non-verbal means of emotional expression across phonological, morphological, lexical, syntactic, stylistic and paralinguistic levels;
- to provide a comprehensive analysis of emotional expression at different linguistic levels in MasterChef USA, including phonological, morphological, lexical, syntactic, and stylistic aspects, to reveal how these elements contribute to the emotional tone and dramatic appeal of the show;
- to assess the significance of non-verbal cues in this context, including gestures, facial expressions, and paralinguistic features, as powerful tools for conveying complex emotional states.

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

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

The **novelty** of this research lies in its focused and systematic examination of the multifaceted expression of emotions within the specific context of gastronomic discourse, particularly through the lens of popular cooking shows. This work contributes a detailed analysis of how various linguistic levels (phonological,

morphological, lexical, syntactic, stylistic) and non-verbal cues coalesce to create emotional narratives in a contemporary media genre.

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

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

The bachelor's thesis consists of an introduction, two sections, conclusions, abstract and references. The work is illustrated with appendices. The total number of pages is 59.

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

The first Chapter, "Theoretical Foundations of Emotion Expression Studies," establishes the conceptual framework, gives theoretical classifications of types of emotions; describes verbal and non-verbal means of expressing emotions.

The second Chapter, "Emotions Expression at MasterChef USA," presents deep empirical analysis of the specific features of verbal and non-verbal cues within the selected material in MasterChef USA.

The general conclusion summarizes the overall results of the investigation.

I. THEORETICAL FOUNDATIONS OF EMOTION EXPRESSION STUDIES

1.1 The concept EMOTION in linguistic research

The term 'emotion' is defined in The Encyclopedia Britannica [33] as "a complex experience of consciousness, bodily sensation, and behaviour that reflects the personal significance of a thing, an event, or a state of affairs". Similarly, the Merriam-Webster dictionary [56] describes emotion as "a conscious mental reaction (such as anger or fear) subjectively experienced as a strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioral changes in the body".

Emotions are an integral part of human consciousness and are reflected in language, leading to the development of a new area of research known as the linguistics of emotions (emotiology). The study of emotions in language has been evolving within the anthropocentric paradigm (A. Wierzbicka, Z. Kövecses, J. Lakoff, M. Johnson), which has contributed to new approaches to the analysis of expressive language. Emotiology studies the verbalization, manifestation, and transmission of emotions in relation to cognitive processes: cognition generates emotions, and those, in turn, affect cognition. Ch. Bally developed the concept of stylistic effects, claiming that language signs not only convey denotative (basic, objective) meaning but are also accompanied by connotations that give them additional expressive and emotional shades [26].

Many researchers have identified emotional and expressive functions of language. Thus, in the writings of R. Jakobson one can find the statement that the expressive/emotional function (emotive function) is intended to express the attitude of the speaker to the action [38]. Emotionality, as a linguistic phenomenon, reflects an individual's psychological characteristics, while expressiveness refers to a linguistic means' ability to evoke emotions in the addressee, though it is not always emotive.

The concept EMOTION in linguistic research is a complex, multifaceted phenomenon that reflects an individual's psychological state and cognitive processes. It involves both physiological and linguistic elements, with language serving as a critical medium for the expression and communication of emotions. Emotional concepts can have verbal and non-verbal expression. Non-verbal elements are mostly actional, while verbal concepts are ethnoculturally conditioned and contain cultural value. Moreover, emotions are not merely direct reflections of the world but are shaped by cultural contexts, making their linguistic representation both universal and culturally specific [57]. This cultural dimension highlights the importance of emotive concepts, which are complex, structured mental units with both conceptual and emotional components, shaped by an individual's socio-cultural background and personal experience [40]. These concepts are formed in speech through the use of emotionally charged vocabulary, stylistic devices, and metaphorical constructions, all of which depend on the cultural and contextual environment [39].

The emotional conceptsphere is a dynamic semiotic system influenced by linguistic and extralinguistic factors. Since there is no generally accepted classification of emotions, the process of their differentiation remains difficult. It is not the emotion itself that is expressed in speech but its concept, which contains both conceptual and cultural components.

T. Zabolotna claims that the field of emotion linguistics emerged in the twentieth century, drawing on psychology and traditional linguistics [10]. However, until the mid-1970s, the expression of emotions was not a primary focus in linguistic research, and related research was relatively scarce, as it is referred to in Yu. H. Razuvanova's research [20]. With the rise of the humanistic linguistic paradigm – centered on the native speaker and the psychology of language users – the study of emotionality in language became increasingly significant. Researchers began exploring linguistic verbalization, conceptualization, and categorization of emotions, questioning whether emotions stem from words and phrases themselves

or from the speaker's personal expression, and whether emotions are purely linguistic or cognitive constructs [20].

Over decades of research, emotion studies in linguistics have advanced significantly. Scholars have debated whether only certain words carry emotional connotations or if all words can possess an emotional charge. The classification of emotions generally follows a dichotomous structure, dividing them into positive and negative categories. Comparative studies indicate that in many languages, words with negative emotional connotations outnumber those with positive ones [20].

Some scholars further distinguish between vocabulary that merely denotes emotions and vocabulary that actively expresses them. The number of emotions documented in explanatory dictionaries is vast, yet psychologists often categorize them into fundamental or basic emotions, varying by theoretical approach. C.E. Izard, for example, identifies pleasure, interest, contempt, sadness, shame, anger, surprise, and disgust as primary emotional states [36]. Emotions are commonly classified based on axiological value (positive or negative) and modality (e.g., joy, interest, sadness).

Psychologist and pioneering emotion researcher Paul Ekman argued that six basic emotions are joy, sadness, anger, fear, disgust, and surprise [32]. Additionally, psychologist Robert Plutchik proposed that there are eight basic emotions. These include the six basic emotions of P. Ekman and the additional emotions of trust and anticipation. He structured his categorization in 'Plutchik's Wheel of Emotions' (Appendix A).

Famous researcher A. Wierzbicka categorizes types of emotions into five main groups [57]:

- 1) Emotions associated with negative experiences (e.g., sadness, unhappiness, distress, sorrow, grief, despair).
- 2) Emotions associated with positive experiences (e.g., joy, happiness, contentment, pleasure, delight, excitement).
- 3) Emotions related to negative reactions towards others' actions (e.g., fury, anger, rage, wrath, madness).

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

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

This classification highlights the diverse ways in which emotions are conceptualized and verbalized across languages and cultures.

1.2 Linguistic means of emotional expressiveness

The process of verbalizing emotions is not accurate, as emotions rarely occur in their purest form. The linguistic expression of emotions is mediated by cognitive and cultural factors, shaping how individuals convey their feelings. Emotions function as intermediaries between the world and its reflection in language, influencing the selection of words and expressions. Emotional assessments of reality are reflected in language semantics, used for verbalization [53].

Emotionality is present at all linguistic levels – phonetic, morphological, lexical, and syntactic. Each level offers distinct means of expression. The lexical level has been studied most extensively. This widely accepted classification, supported by many researchers, categorizes emotion-related words into three main groups:

- 1) words that name emotions, such as “happiness,” “anger,” and “sadness”;
- 2) words that describe emotions;
- 3) words that express emotions.

Vocabulary that names emotions is not emotive. The words fright, anger, and surprise contain only the concept of certain emotions, while the semantics of emotives express the internal emotional state of a person, his or her consciousness and psychic state. These words are considered semantically neutral. The third category, which includes exclamations, interjections, and slang, is viewed as the most emotive. Emotionally coloured words include lexemes that reflect positive or negative emotions [35]:

1) lexemes with a negative connotation (words denoting unpleasant, negative concepts – *enemy, murderer, bad, deadly, etc.*);

2) vulgarisms and swear words (*fool, dummy, idiot, etc.*);

3) lexemes with positive connotations (words denoting pleasant, positive things – *happiness, lucky, good luck, etc.*);

4) interjections (*'Hmm', 'Oops'*), intensifiers (*very, super, extremely*) and the so-called evaluating words are considered to bear emotional colorings (*good, bad, kind, evil, pathetic, tremendous*);

5) lexemes that acquire an emotional colouring depending on the context. For example, the lexeme *'old'* itself is not emotionally charged but in the appropriate context it can become a means of making a condescending statement about a person, focusing on the undesirable age of the person.

Modern linguistics focuses on how language users express emotions within their ethnolinguistic groups. Emotions shape consciousness, influence cognition, and are reflected in language. According to N. Mykhalchuk, an emotional concept is an ethnically and culturally determined, structurally meaningful, and lexically and/or phraseologically verbalized formulation that is based on a certain conceptual basis including, apart from the concept itself, its image and its cultural value. While basic emotions (e.g., joy, fear, anger) are common across humanity, their cultural and linguistic expressions may vary [47].

For instance, N. Mykhalchuk and S. Bihunova have studied how the concept of “fear” is realized in English and Ukrainian through phraseological units. Phraseological expressions are usually based on vivid images – metaphoric, metonymic or hyperbolic. Although metaphors, formed within the framework of literature, are the choice of an individual author, phraseological units are fixed by dictionaries and are easily recognized by a large number of speakers. They are often stereotypical, yet they vividly convey the ideas or characteristics associated with the objectivized concept [47].

The researchers claim that phraseological units often describe fear using physiological symptoms (“*to tremble like a leaf*”, “*to have cold feet*”), behaviour

(“*to be scared to death*”, “*to be frightened all to pieces*”), animal comparisons (“*chicken-hearted*”), or somatic expressions (“*to have one’s heart in one’s boots/mouth/throat*”) [47].

The role of lexical choices in evoking emotions extends to literature and discourse. The most powerful devices to evoke emotions do not necessarily include naming them. The affective impact of texts is influenced by stylistic devices, rhythm, and narrative techniques. In literary works, emotions can be conveyed implicitly through descriptions and narratives that attribute emotions to characters and include psychonarration, interior monologue, and speech expressions of characters that may only infer their emotions (or show them without telling them) [44]. Modernist literature often avoids direct emotional expressions, whereas authors like Edgar Allan Poe employ a large amount of emotive vocabulary to heighten affective intensity.

There are several stylistic devices which verbalize emotions, such as epithets, hyperbole, similes and others. Several researchers, such as Zoltán Kövecses, have demonstrated in their studies that among stylistic devices that can express emotions the most common one is a metaphor, especially in fiction literature. For example:

- *He exploded with anger* – emotion as an explosive force.
- *She was boiling with rage* – emotion as heat.
- *I feel down today* – emotion as vertical position (happiness = up, sadness = down) [39].

One of the types of linguistic expression of emotions in literary works is description. In contrast to their spontaneous breakthrough in speech, description is a conscious expression of an emotional state by linguistic means. As a rule, it is not the emotion as a whole that is described but its external expression: facial expressions, eyes, lips, pantomimicry, tone of voice, intonation, etc. This sort of lexical description recreates the atmosphere of emotional experiences, evoking feelings in the recipient that are adequate to the author’s intention. Pirjo Lyytikäinen provides an example from Edgar Allan Poe’s novel where a comparison with the romantic feeling of the sublime is made: “*There was an iciness, a sinking, a*

sickening of the heart – an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.” [44]. The reader is supposed to know the sublime implied and to imagine something far more terrible.

Emotional expression in communication often relies on pragmatic markers. According to B. Fraser, pragmatic markers are linguistic elements that function separately from the propositional meaning of a sentence but help speakers convey attitudes, manage interpersonal relationships, and modulate the emotional tone of an utterance [34]. Bruce Fraser distinguishes the following types of pragmatic markers:

- discourse particles which show immediate emotional reactions such as surprise (*Wow, that’s amazing!*), disappointment (*Oh, I didn’t expect that*), or hesitation (*Uh, I’m not sure*);
- hedges and softeners which help express uncertainty or soften strong emotions (*I’m kind of upset* instead of *I’m upset*);
- intensifiers – emphasize emotions and make them feel more intense (*I’m really happy!* instead of *I’m happy!*);
- interpersonal markers – engage the listener, seek agreement, clarify emotions (*It was so annoying, you know?*);
- and commentary pragmatic markers which express the speaker’s attitude about something (*Honestly, I was really upset*) [34].

At the morphological level emotions are expressed by means of derivative words whose emotional attitude to an object or phenomenon is determined by grammatical means and special affixes. It is common knowledge that a morpheme is a unit of language that contains not only the form but also its own meaning. Compared to a phoneme, this unit makes an even more significant contribution to the creation of content. As the main component of word formation, a morpheme interacts with the contact units of its level.

The emotional component of meaning is often expressed through morphemes. Vira Slipetska reviewed some affixal morphemes, for instance, suffixes like *-ish* have negative connotation and diminutives like *-ie*, *-y*, *-ette*, and *-ling* carry positive

connotation [52]. Other emotive suffixes of English include *-let*, *-ster*, *-kin*, *-ard*. If an emotionally neutral root morpheme is combined with an emotive affix, the lexical item acquires an emotional colour: *daddy*, *kiddy*, *girlie*, *mommy*. In some cases, the same suffix realizes polar motivations in different derivatives: *dafty*, *softy* and *daddy*, *birdy*. Such suffixes are potentially ambivalent [52].

The use of certain parts of speech can emphasize or reinforce the meaning of a message. For example, adding adverbs of frequency like *always*, *constantly*, and *forever* to continuous tenses helps express negative emotions (e.g., irritation, anger); or using auxiliary verbs *do/does/did* in affirmative statements to highlight and intensify emotions [52].

Unlike lexical units, syntax does not convey the nature of emotions but reacts to their presence or absence [48]. Exclamatory sentences, interrogatives, and imperatives often carry an emotional meaning. For instance, “*You are going to pay!*” expresses anger, while “*Didn’t you see the stop sign?*” conveys frustration through both linguistic and tonal cues. A. Romanchenko distinguishes the following types of exclamatory sentences [21]:

- Pure exclamatory sentences which express the emotional attitude of the speaker toward the described subject. They often include interjections, exclamatory particles, and intensifiers that reflect intense positive emotions like admiration, surprise, or enthusiasm. For example: “*What a beautiful day!*”.

- Bifunctional exclamatory sentences allow for more nuanced emotional expression, including irony, doubt, disapproval, and passionate involvement. They combine exclamatory function with other sentence types, including:

- exclamatory-declarative: emotionally colored statements (e.g., “*Language is our culture, our identity, our pride!*”);

- exclamatory-interrogative: rhetorical questions which convey surprise, disbelief, or frustration (e.g., “*How could you do this?*”; “*Why on earth did you say that?*”);

- exclamatory-imperative: commands or urgent requests (e.g., “*Don’t you dare lie to me!*”; “*Mind your own business!*”);

- exclamatory-desiderative: expressing wishes, hopes, or desires, in English often include “*may*” or “*let*” (e.g., “*May you find happiness!*”).

These structures aim to influence the emotional state of the listener, creating a strong perlocutionary effect (i.e., impact on the listener’s feelings and thoughts). Exclamatory sentences are crucial in linguistic discourse for emphasizing the author’s emotional investment in the subject.

Exclamatory sentences often have unique syntactic structures, incorporating intonational elements and punctuation like exclamation marks to enhance their expressive power. They can include expressive parenthesis, which adds emotional intensity or clarifies the speaker’s attitude. Unfinished sentences also appear as a stylistic choice, reflecting a speaker’s emotional state or hesitation.

Apart from that, word order can be strategically altered to prioritize emotional elements. While English typically adheres to a Subject-Verb-Object structure, there are elliptical, inverted sentences, and insertion elements which are common in emotional speech:

- *So beautiful is the sunset!* – emphasizing the emotional reaction.
- *Never have I felt so alive!* – highlighting the intensity of the feeling through inversion.

The higher the degree of emotional intensity, the higher the degree of disorganization of the syntactic structure. Interruptions, repetitions, and incompleteness of syntactic structures are characteristic of high concentration of emotions [21].

Although it is impossible to single out a set of syntactic structures used to express a particular emotion, some regularities can be traced. For example, the expression of surprise is characterized by interrogative, interrogative-negative structures, repetition, interrupted and unfinished sentences: “*Arthur Badcock? But – he was – he was Heather Badcock’s husband. Aren’t you perhaps making a little mistake?*” [52].

At the phonetic level, researchers suggest that that some sounds themselves may carry emotional colourings [54]. Sound forms may evoke associations

connected with the things they denote. In their opinion, a sound can evoke a certain meaning in the minds of speakers and replace an object or action. For example, sound cluster [oŋ] in the word 'dong' is associable with the deep resonant sound of a large bell. Supporters of a special phonetic content (phonetic symbolism) put it in the same row as lexical and grammatical meanings [6; 14].

According to D. Westerman, front vowels express the meaning of something thin, long, light, and back vowels – the meaning of huge, gloomy; a low tone denotes something dull, clumsy, slow, gloomy, pitiful, without taste, and a raised one, on the contrary, something big, bright, cheerful [6].

A phoneme – a minimal unit of a language, having no semantic content of its own, being included in speech, creates additional information of statements, additional content. For example, the repetition of a certain phoneme in an everyday speech, as a rule, indicates [54]:

a) admiration or affection for a person: *I can't **measure** the **pleasure** I have in viewing this **treasure** at **leisure**!*;

b) anger, hatred, rage: *The **trip** by **train** took a **tiresome** **twenty-two** hours. **Dennie's** **daughter** **Diana** **doesn't** like **darning**.*

c) warning: ***Take** **care** not to **make** many **mistakes** when you **bake** those **cakes**. If you **go** **digging** in the **garden**, don't forget to **get** your old **grey** **gloves**.*

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

- Onomatopoeia (sound imitation) is a combination of sounds that tries to imitate the sounds of the surrounding nature: sounds made by people, things, animals, mechanisms, etc. As an example, wow (to express admiration), oops (expresses a mistake or clumsiness when one accidentally drops something) [8].

- Alliteration is a phonostylistic device that aims to give the utterance a melodious tone. The repeating of the same consonant sounds at the beginning of words that are near to one another (consecutively) is the essence of this phenomenon. [8].

- Assonance is the repetition of vowel sounds or a similar sound in words that are close to each other [8].

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

1.3 Non-verbal and paralinguistic cues of emotions

Language serves as a crucial yet imperfect medium for expressing emotions. While words provide a structured way to communicate feelings, they often fall short of fully capturing the depth and nuance of human emotions. Instead, non-verbal elements – such as facial expressions, gestures, tone of voice, body language, and prosodic features like pitch, loudness, and rhythm – often play a more dominant role in conveying emotions.

Researchers indicate that non-verbal communication frequently prevails over verbal means in emotional expression. Professor R. Berdwissl found that less than 35% of emotional information is transmitted verbally, whereas more than 65% relies on non-verbal cues. Furthermore, A. Mehrabian’s study allocates only 7% to verbal information, 38% to intonation, and 55% to non-verbal signals [46]. This suggests that language, while powerful, is limited in fully capturing the complexity of emotions.

For instance, P. Ekman and W.V. Friesen argue that facial expressions serve as universal indicators of basic emotions like happiness, sadness, anger, and fear, transcending cultural boundaries [31]. Likewise, A. Mehrabian emphasizes the significance of non-verbal elements in emotional expression, estimating that 93% of emotional meaning is derived from non-verbal and vocal factors rather than spoken words [46]. Paralinguistic features, such as variations in pitch and intonation, can

enhance or modify the emotional impact of verbal messages. These elements are not merely supplementary but are vital for fostering emotional connections and understanding. R. Buck emphasizes the evolutionary roots of non-verbal behavior, which promote survival and social cohesion [27].

There is a lot of literature on how prosody (or intonation) can communicate many types of affective meaning. For example: “*Fine, fine, you’re right, I’m wrong, we’ll do it your way!*” Depending on intonation, this sentence can indicate sincere agreement or sarcastic capitulation, demonstrating the powerful role of paralinguistic elements in emotional expression [25].

Non-verbal communication involves two key skills: encoding (expressing emotions) and decoding (interpreting emotions). Encoding requires individuals to align their emotional expressions with socially and culturally accepted display rules [31]. For example, smiling, a common sign of happiness, tends to be more pronounced in social situations than when alone, indicating its communicative function. Conversely, decoding entails accurately interpreting these cues, which can vary based on cultural norms and individual differences, such as gender and emotional intelligence [49].

Positive emotions like happiness and love are generally easier to express and interpret. Happiness promotes social bonding and psychological well-being, fostering positive emotional contagion [24]. Love, though more complex, is communicated through a combination of facial expressions, vocal tones, and proxemic behaviors, signaling openness and connection [29].

Conversely, negative emotions such as anger and fear present greater challenges in expression and interpretation due to their potential to disrupt social harmony. While these emotions can serve protective or defensive roles, inappropriate expression often leads to misunderstandings and conflict. Managing emotional expressions effectively, using strategies like masking or neutralization, is crucial for sustaining social connections [31].

Non-verbal communication skill is an integral aspect of emotional intelligence. J.D. Mayer and P. Salovey define emotional intelligence as “the

capacity to perceive, understand, and manage emotions” [45]. People who excel in non-verbal communication tend to have more positive social experiences, build stronger relationships, and handle complex emotional situations more adeptly [49].

R. Rosenthal describes non-verbal sending ability as “non-verbal expressivity”, which entails encoding and expressing emotions in ways that can be accurately interpreted by others. In contrast, non-verbal sensitivity consists of the ability to decode emotions correctly [50]. Similar to display rules for encoding, decoding rules guide the interpretation of non-verbal displays, varying across cultural contexts [27].

Among the most powerful kinesic means of engendering attraction are eye contact and smiling, both of which are encoded and decoded as signals of attraction. Additionally, paralinguistic features, such as a “warm” voice, fast tempo, and minimal silent pauses, generate positive attraction and perceived persuasiveness. In contrast, a slow tempo and frequent hesitations negatively impact listeners’ perceptions [29]. Expressivity, while generally beneficial, may sometimes be counterproductive depending on the decoding ability of the listener.

Non-verbal communication is a system of signs that are used in the process of communication and differ in the means and form of detection. There are different typologies of non-verbal means of communication, as they are formed and perceived by different sensory systems: sight, hearing, tactile sensations, taste, smell, as well as taking into account when communication takes place.

Non-verbal communication is often considered paralinguistic – beyond the scope of linguistics but closely related to it. Paralinguistics includes both sign language and sound codes. However, T.F. Osipova argues that the boundary between verbal and non-verbal communication is fuzzy, with intonation serving as both a linguistic and paralinguistic component [17].

L.P. Kharchenko identifies several categories of non-verbal communication, such as [22]:

- **Kinetic means**, which includes facial expressions, posture, gestures, and gait. These elements convey emotional states and interpersonal attitudes. Facial

expressions, often called the “mirror of the soul”, are especially significant, capable of expressing six basic emotions: anger, happiness, fear, suffering, surprise, and disgust. Body language, like posture and gestures, also carries cultural and psychological meaning.

- **Prosodic and extralinguistic means.** These are related to voice characteristics, including tone, pitch, loudness, speech rate, and the use of pauses. They reflect the speaker’s emotional state and can modify the meaning of verbal messages.

- **Tactile means (takessics)** covers physical contact like handshakes, pats on the shoulder, and touches which indicate the level of familiarity and the nature of relationships between communicators.

- **Proxemics** refers to the spatial aspect of communication, including personal space and physical distance, which vary significantly across cultures and contexts.

A special role in the transmission of information is given to facial expressions – facial muscle movements. Studies have shown that up to 10-15% of information is lost when a speaker’s face is motionless or invisible.

The main characteristic of facial expressions is their integrity and dynamism. This means that six main emotional states (anger, joy, fear, suffering, surprise and disgust) are expressed in facial expressions, and all facial muscle movements are coordinated, which is clearly seen in the scheme of facial codes of emotional states developed by V. Labunskaya (Appendix B).

I.V. Kovalynska emphasizes that non-verbal cues are often subconscious, making them difficult to fully control, which can lead to misunderstandings, especially across cultures [12].

L. Kharchenko distinguishes the following functions of non-verbal communication [22]:

- Creating an impression of the communication partner
- Revealing and shaping interpersonal relationships
- Expressing emotional states
- Reinforcing or contradicting verbal messages

- Maintaining psychological comfort and interpersonal harmony

Modern research suggests that mastering both culture-specific facial expressions and their linguistic representation is essential in analyzing texts. H.I. Bartasheva identifies key functions of linguistic representations of non-verbal cues in literary texts [1]:

1. Direct verbal representation (nominative function).
2. Communicative function – verbal expression of non-verbal characteristics important for interaction.
3. Descriptive function – depiction of a character’s emotions, mood, or social status.
4. Interpretive function – verbal commentary on the deep meanings of non-verbal behavior.
5. Evaluative function – subjective perception and imagery associated with non-verbal cues.

Conclusion to Chapter 1

The theoretical exploration of emotion expression has revealed that emotions are a fundamental aspect of human experience, serving as reflections of internal states and reactions to external stimuli. In linguistic research, emotions are understood not only as psychological phenomena but also as social and communicative constructs that are encoded and transmitted through various means.

The concept EMOTION in linguistic research underscores that emotions are dynamic and context-dependent. They encompass a wide range of mental and physical states that are represented in language through semantic, syntactic, and stylistic devices. However, emotions are not always easily verbalized, as language may lack the precision or immediacy to fully capture fleeting or complex emotional experiences. This has led scholars to investigate the dual pathways of emotional expression: verbal and non-verbal.

Verbal means of expressing emotions include vocabulary with emotive connotations, such as interjections, evaluative adjectives, metaphorical expressions,

and emotionally charged idioms. Emotive language operates on all levels of the linguistic system – phonetic, morphological, syntactic, and lexical – demonstrating how deeply embedded emotional content is in speech. Modern studies have shown that the lexical expression of emotion is one of the most extensively researched domains. Words may name, describe, or express emotions, though not all carry emotive weight. Emotive expressions like interjections and colloquialisms directly convey internal emotional states. Metaphors, stylistic devices, and pragmatic markers such as intensifiers and discourse particles further shape emotional tone and affective meaning.

Non-verbal and paralinguistic cues complement or surpass verbal expression by conveying emotions through facial expressions, gestures, eye contact, posture, and prosody. These cues often carry more nuanced or authentic emotional information and may support or contradict verbal messages. Paralinguistic features – such as pitch, volume, rhythm, and intonation – bridge verbal and non-verbal domains, modulating how spoken emotions are interpreted.

A notable observation regarding non-verbal cues is their representation and description in texts. Writers frequently describe facial expressions, gestures, and tone to convey characters' emotional states. These verbalized non-verbal cues perform several narrative functions: nominative (naming physical actions), communicative (showing interaction), descriptive (depicting mood or traits), interpretive (explaining inner feelings), and evaluative (reflecting attitudes).

Expressing emotions is a complex and multilayered process. It combines verbal language, non-verbal cues, and paralinguistic signals, all shaped by cultural and cognitive factors. To truly understand how we communicate emotions, we have to look at the full picture – how language, thought, and physical expression work together.

II. EMOTIONS EXPRESSION AT MasterChef USA

2.1 Verbal means of expressing emotions

In MasterChef USA, verbal communication is one of the main ways contestants and judges express emotions. There are several levels at which emotionality can be examined: phonological, morphological, lexical, syntactic, and stylistic.

2.1.1 Phonological level of expressing emotions

Besides other levels, emotions can be expressed through phonetical and phonological traits. The expressed feelings can often be amplified through certain phonemes:

Plosive Consonants (/p/, /t/, /k/, /b/, /d/, /g/):

Plosive consonants, forceful sounds produced by air bursts, have great influence. When judges are impressed, these sounds are pronounced strongly emphasizing their excitement or disappointment:

*“It’s an **absolute definite** yes from me.”* [59]

*“**Perfection**. It’s really that **good**.”* [61]

*“**Ten out of ten**.”* [60]

*“The seasoning is **completely off**.”* [59]

*“Those **burgers** are a **disaster**.”* [66]

Sibilants (/s/, /ʃ/, /z/, /ʒ/) – “hissing” sounds – often bring drama, intensity, or even a touch of suspense to speech:

*“In business I’ve always taken risks and I **thrive** in high pressure situations. I don’t wanna lose or embarrass myself or my region”* [61] – this speech showcases determination, confidence but at the same time, concern about losing.

“So, I’m slightly concerned about Richie’s cupcakes. He’s really struggling. He’s very lost, isn’t he?” [62] – here sibilants emphasize and intense moment and express worry for others.

While describing food, these sounds serve as intensifiers for taste description making it easier for the listener to imagine the dish: *“It’s moist, it’s juicy, it’s succulent, but the real joy here is just the seasoning in that panée”* [61].

Nasals (/m/, /n/, /ŋ/) – sounds created with airflow through the nose – are softer and more resonant, which makes them ideal for expressing warmth, satisfaction, or calmness in MasterChef. For example, they often highlight pleasure or comfort during food reactions:

“Mmm, likewise.” [60]

“That is so yummy.” [59]

Nasals can also create a dreamy or heartfelt mood:

“It’s an American dream which is coming true.” [59]

By naturally conveying satisfaction and calm, nasals ground the intensity of the show’s more dramatic moments.

Fricatives (/f/, /v/, /θ/, /ð/, /h/) – sounds made by forcing air through a narrow space—are incredibly versatile. Depending on how they’re pronounced, they can express irritation, resignation, or even admiration:

*“Listen, f** the duck”* [62] The aggressive /f/ conveys anger.

On the other hand, fricatives can create a softer, more appreciative tone:

“Visually, I mean, this thing’s got finesse.” [60] The /f/ in “finesse” adds a graceful touch to this compliment.

“This bite! It’s so moist and fluffy.” [59] The gentle /f/ sounds mimic the lightness being described.

Vowel length and openness – the way vowels are stretched or pronounced – are incredibly effective for amplifying emotions like admiration, surprise, or even frustration.

Positive reactions are often paired with elongated vowels:

“Wooooow, okay!” [60] The stretched /ao/ reflects awe or excitement.

“Let’s goooo!” [60] The long /oo/ creates enthusiasm and energy.

In contrast, elongated vowels can also convey dismay:

“Aaaah, shoot.” [61] The open /a:/ vowel emphasizes frustration.

“*Ooh, God!*” [60] The stretched /ou/ mimics a reflective pause, highlighting disappointment.

Whether positive or negative, vowel elongation draws in the listener and amplifies the emotional weight of the moment.

Phonological stylistic defices also appear in the culinary show, among them:

Alliteration, the repetition of consonant sounds, adds rhythm and impact, making language more striking, highlighting excitement and urgency. For example, repeated /g/, /d/, /m/, /n/ and /p/ sounds “*Give me that damn pin, give me that damn pin, baby*” [62]. While the contestant may not be consciously crafting this phrase for phonetic effect, this accidental alliteration can still contribute to the overall emotional impact of the utterance, reinforcing the speaker’s psychological state and enhancing the expressiveness of their communication.

Assonance, or the repetition of vowel sounds, helps convey emotions ranging from delight to dismay. Phrases like “*Looking smooth, Chef*” [63] use the repeated /u:/ sound to evoke satisfaction, while “*Oh, no... Oh, God...*” [60] relies on the elongated /ou/ sounds to underscore disappointment or being overwhelmed.

Onomatopoeia, while less direct in MasterChef, descriptions like “*crunchy*” [66] or “*sizzling*” [66] mimic natural sounds, helping judges convey texture or cooking success through auditory and sensory aspects of dishes.

Regarding **graphic stylistic means**, visual elements like punctuation and graphon (textual imitations of speech) only occur in transcripts, and capture spoken emotion. **Occasional graphon**, such as elongations like “*Let’s goooo!*” [60] or “*That’s riiight!*” [62] mimics vocal enthusiasm, making emotions more vivid in text form. Exclamation marks (e.g., “*Wohooo, let’s go baby!*”) emphasize excitement, while ellipses marks (e.g., “*Oh, God...*”) convey hesitation or dismay.

2.1.2 Morphological level of expressing emotions

Morphological choices significantly shape emotional expression in the MasterChef dialogue, reflecting how different word classes convey nuanced psychological states and emotional reactions.

Adjectives are widely used in speech to convey an assessment, approval, or opinion. For example, some adjectives serve as lexemes with negative connotation, such as “*dreadful*”, “*clunky*”, “*sad*”, and “*rudimentary*”. They function as strong evaluators, often used by judges to deliver critique with emotional impact. Gordon Ramsay’s saying “*The sauce is dreadful*” [60] adds severity and finality to the assessment, while Joe Bastianich’s counterclaim “*Dreadful is not a word that applies to this dish*” [60] creates tension and contrast, showcasing differing emotional perceptions. The word “*sad*” in “*Amanda, they just look sad*” [61] evokes a feeling of disappointment and missed potential, subtly criticizing both visual and emotional presentation.

The show also heavily relies on emotionally uplifting adjectives like “*beautiful*”, “*moist*”, “*juicy*”, “*delicious*”, etc. These are used in the phrase: “*The chicken is cooked beautifully. It’s moist, it’s juicy, it’s succulent...*” [61] or “*These dumplings are light and tender, delicious, the meat is juicy*” [59]. Such adjectives do more than describe food – they convey the judges' personal delight and aesthetic pleasure, building a shared emotional space between contestant and judge.

The comparison is an effective way of creating imagery and engaging the other person's senses. For instance, a contestant talking to her own dish, worrying: “*Come on, get prettier, you look pretty bad*” [65], or judges discussing a participant who did not pass the qualifying round but had talents in another field: “*He was destined for much greater things.*” [59]; or someone showing their competitive spirit: “*We know flavor better than any other, and we’re gonna bring it today.*” [62]. When it comes to expressions of emotion, superlative adjectives can be particularly effective in conveying the strength of the emotion being expressed. They can add emphasis and depth to expressions of emotion, making them more powerful and memorable. For example, “*This is gotta be the toughest challenge we’ve ever kicked a season off with.*” [61] or “*Remember, whoever cooks the worst dish, will be eliminated.*” [66] or “*The judges walking around and giving you mixed emotions is probably the worst thing in the world.*” [65].

In order to compare two items or activities and express how similar or equal they are, the word “like”, “as” or the structure “as...as” is employed. For instance, “For elevating a home dessert, it’s about as good as it can be.” [62]; “It can’t taste as venison, cause it’s not as gamy.” [59]; “It was like dust in my mouth” [66].

In the MasterChef culinary discourse nouns can also gain nuanced emotional weight based on delivery and setting. For example, the word “apron” usually doesn’t carry an emotional meaning but in this show it’s a reward, a pass-ticket to the main stage of the show: “I think this dish will earn me an apron.” [59], “Getting this apron definitely feels like a turning point in my life.” [59]. Such words as “technique” or “knife work” can express different emotions based on the context: “Knife work is what I’m really proud of.” [60]; “The technique... completely went pear-shaped” [60]. In some cases, nouns are used to describe the dish, instead of adjectives: “The cucumber salad is a shocker, out of control...” [59]; “This bite! ... It has levity and balance.” [59].

Certain verbs can also describe what a person is feeling, like in the following example, “In business I’ve always taken risks and I thrive in high pressure situations. I don’t wanna lose or embarrass myself or my region” [61], the viewer can comprehend that this person is bold and confident but at the same time, he is afraid of the negative outcome. Another example “I can’t wait to dive in.” [59] conveys a pleasant feeling of anticipation.

Morphological variations, including participial forms (“disappointing”, “exciting”, “embarrassing”) and suffixes like “-ful” (“thoughtful”, “beautiful”) or “-y” (“spicy”, “yummy”) or “-ish” (“immaturish”) further enhance this expressive potential. Negative prefixes like “un-” in “unfortunate” or “unfamiliar” or “im-” in “immaturish” introduce additional shades of meaning, capturing the highs and lows of competition.

Adverbs like “absolutely”, “genuinely”, and “slightly” add layers of intensity, subtly shifting the emotional tone.

2.1.3 Lexical level of expressing emotions

Lexical level is the broadest and the most widespread way to show how participants feel during different moments in the competition. Emotions in cooking shows are exemplified through various expressive language vocabulary resources.

Cooking shows often depict a wide spectrum of emotions experienced by both participants and judges, particularly in competitive formats. In *MasteChef USA* emotions can be verbalized using various lexical-semantic groups:

- positive emotional state (joy, enthusiasm);
- negative emotional state (anger, fear, suffering, sadness);
- neutral (or complex) emotional state (gratitude, insecurity).

In the analyzed show **positive emotions** are frequently displayed and celebrated, the most commonly seen are:

- joy and happiness arise when a dish turns out well or when a chef shares a beloved personal recipe;
- excitement is common during the introduction of surprise ingredients, new techniques, or unexpected competition twists;
- pride is evident after presenting a well-executed or technically complex dish, while relief follows the completion of a challenging task or the receipt of positive feedback from judges.

On the other hand, there also are many situations in which judges or participants express **negative emotions**, such as:

- stress and anxiety during timed challenges or high-pressure moments;
- frustration may emerge when something goes wrong in the kitchen, such as a failed bake or a broken sauce;
- disappointment typically follows critical feedback or a failed dish;
- sadness may surface during eliminations or emotional moments.

Complex emotions also enrich the narrative:

- gratitude is frequently expressed toward judges or other competitors;

- nostalgia often appears when contestants cook dishes tied to personal memories;

- insecurity and comparison to others also emerge, revealing the vulnerability behind the competitive spirit.

One of the most common ways to express emotions on the lexical level in MasterChef USA is through direct statements about one's emotions. These are simple, clear sentences where people talk explicitly about their feelings, naming their emotions. For example, a contestant says, "*I'm feeling good about cooking a savory apple dish*" [62] or "*I'm a little nervous right now*" [62]. These phrases show confidence or anxiety and help the audience understand what is going on inside the contestant's mind. Another strong example is "*I'm feeling relieved, redeemed, exhilarated*" [62] – this phrase shows a mix of emotions after completing a difficult challenge and being rewarded for it. On the other hand, "*I'm just trying to survive at this point*" [62] sounds tired and hopeless. Contestants express hope "*I absolutely hope that this can get me in the front.*" [62], care for others "*So, I'm slightly concerned about Richie's cupcakes. He's really struggling. He's very lost, isn't he?*" [62], fear "*I'm a little intimidated by the South*" [62] and other emotions. Such emotional honesty adds realism and helps viewers connect with the participants.

The show contains a significant number of emotionally charged vocabulary, including lexemes with distinctly positive and negative connotations. This type of language is prevalent in evaluative remarks often used by judges, which include both positive and negative feedback. For example, Aarón Sánchez comments, "*Top-notch presentation,*" [62], and Gordon Ramsay says, "*Really good job.*" [62], or Joe Bastianich remarks, "*Pretty impressive, if it all works.*" [62]. These short but strong statements help contestants feel encouraged and validated. Gordon's comment, "*It doesn't need the pork, if I'm honest. It can't taste as venison, cause it's not as gamy. But it's the technical flair I'm in love with,*" [59] showcases an approval and a deep appreciation for technical skill, highlighting the judges' ability to recognize and celebrate culinary mastery. On the other hand, a comment like "*Last time round, with the dessert, it was very disappointing*" [62] reminds the contestant of a previous

failure, which can create pressure and emotional stress. These comments influence how contestants feel about themselves and their performance.

Among **positive** emotional states **joy and happiness** are the most openly expressed emotions. For many contestants, simply being on the show represents a significant milestone. Statements like *“I’m happy and excited to be here”* [59] and *“Getting this apron definitely feels like a turning point in my life”* [59] capture profound happiness and relief, marking moments of personal breakthrough.

Enthusiasm and excitement are closely linked to this joy, often emerging as bursts of energy and passion. Phrases like *“Wohooo, let’s go baby!”* [59] and the collective team cheer *“Gooo!”* [63] capture the high energy that defines many moments of victory and collective effort. Judges also share in these feelings, with Gordon Ramsay’s enthusiastic outburst, *“Stop it! (Gives a five) I love butter chicken!”* [64] reflecting pure anticipation and surprise.

Hope and optimism also form a critical emotional layer in the competition, reflecting contestants’ aspirations for success and their desire to advance. Statements like *“I absolutely hope that this can get me in the front”* [59] and a judge’s encouragement, *“I’m hoping you climb that ladder tonight, yes?”* [62] highlight the forward-looking optimism that fuels perseverance under pressure.

Confidence and pride, often overlap in the context of competitive cooking. For example, statements like *“I’m not worried about us at all”* [62] and *“I know pork like the back of my hand”* [62] reflect a deep, often hard-earned self-assurance. This confidence can also evolve into pride, as in the assertion, *“I’m so proud to be representing the West!”* [61].

Confidence is manifested in team spirit or rivalry between regions or groups. For instance, one contestant says, *“We are a threat. We know flavor better than any other, and we’re gonna bring it today.”* [62]. This confident speech is followed by a loud and cheerful response: *“That’s riiight!”* [62]. This shows how contestants can use verbal language to support each other and build motivation. At the same time, phrases like *“Well, it doesn’t really matter what they’re thinking”* [62] can show a more distant or competitive attitude, suggesting a lack of concern for other groups.

Another example of this **competitive spirit** appeared when one of the contestants was put in the position of power. He was given the authority to assign cooking tasks of different difficulty levels to opposing teams. His phrase *“I’m excited to make them a little less comfortable”* [62] is an example of an expression of satisfaction, with an undertone of mocking confidence. The speaker uses this sentence to express both anticipation and pleasure in creating a challenging situation for the others. From a linguistic point of view, the use of the word *“excited”* communicates a positive emotional state, yet it contrasts with the negative impact the speaker is about to cause. This contrast highlights a playful or slightly provocative attitude, suggesting that the speaker is enjoying their moment of control.

Negative emotional states are equally significant, reflecting the intense pressure and personal stakes involved. **Disappointment and frustration** are common when dishes fall short of expectations. Comments like *“The seasoning is completely off”* [59] or *“When that doesn’t happen, it’s disappointing”* [59] capture the sharp emotional downturns that can accompany critical feedback. Frustration often escalates in high-stakes moments, as in the exasperated outburst, *“Listen, f** the duck, let’s concentrate on the churros,”* [59] where the stress of the moment overtakes careful composure.

Fear, worry, and nervousness also surface frequently, exposing the vulnerability inherent in high-stakes cooking. Phrases like *“I’m hoping he doesn’t fry me, that’s for sure”* [62] and *“I’m a little nervous right now”* [62] reveal the anxiety of potential failure, while the observation *“He looks so vulnerable”* captures sympathy and worry for others.

Complex emotions often blend multiple feelings or represent more nuanced psychological states, reflecting the layered, intense nature of the competition.

Nostalgia, for instance, connects cooking to personal history, family, and cultural roots, enriching the narrative by providing emotional resonance and a deeper understanding of a contestant's culinary identity. The competitor says, *“I’m so used to scraping off meats and stuff. I grew up not having a lot. My mom used whatever meats we got, formed it into something nice and fed all of us with it. So I wanna turn*

these scraps into an elevated dish.” [64]. This strongly shows a strong feeling of nostalgia that comes from a past of poverty and a mother's loving support. The contestant's childhood recollections of turning even the smallest pieces of meat into wholesome meals inspire more than just memories. Their current interest in cooking comes from a sense of nostalgia, which helps them honor their past and their creative mother by producing the smart idea of reusing waste.

Gratitude is frequently explicitly stated with *“thank you,”* but is also deeply woven into the interactions on MasterChef. It often manifests in moments of learning or praise, such as when a contestant responds to a critique by saying, *“Well, hey, I’m here to learn just as much as present to you, so I appreciate that, Joe.”* [60].

Insecurity and comparison reveal the psychological challenges contestants face. Phrases like *“This is definitely not in my wheelhouse”* [62] and *“In the last two weeks, I’ve been the weak link”* [62] showcase the self-doubt and vulnerability that can arise under pressure. This emotional complexity deepens the viewer’s connection to the contestants, highlighting the high personal stakes involved.

It is also worth noting that descriptions of **sensory imagery** – touch, taste, smell, sight and sound – help viewers immerse themselves in the MasterChef culinary discourse, transforming evaluations into a sensory experience for both contestants and audience. There are multiple examples of expressions illustrating sensory imagery in this show:

- Visual Imagery – appeals to sight, e.g., *“It looks stunning. I’m dying to get in there”* [59]; *“Amanda, they [tacos] just look sad.”* [61];

- Auditory Imagery – appeals to hearing, e.g., *“That’s very ambitious, and I like the way that sounds.”* [61]; *“This sounds like a social media post – green tea rice.”* [65];

- Olfactory Imagery – appeals to smell, e.g., *“It’s smelling good”* [62]; *“It’s fragrant”* [65]; *“The flavor’s top notch.”* [65];

- Gustatory Imagery – appeals to taste, e.g., *“I just got back from India... The most incredible flavors... gives me a new appreciation of tasting your dish.”* [59];

The flavor of the cake is great. [65]; *This is an excellent balanced cake. You taste the berries, you taste the richness of the sponge. It's quite perfect.*” [65];

- Tactile Imagery – appeals to touch/texture, e.g., *“It's so moist and fluffy, it has levity and balance.”* [59]; *“It's all lumpy now.”* [63]; *“My vanilla buttercream, it's not coming together. It's just this liquid, gross, granular frosting.”* [65]; *“I think it's airy. I think it's moist.”* [65]; *“It's airy, it's fluffy. It's creamy, it melts.”* [65].

These phrases evoke positive sensory engagement, drawing on the viewers' own sensory imagination.

Another type of emotional language includes **phraseological expressions** and **idioms**, which are often used to express complex feelings in a vivid way. A good example is *“Apples are coming out of my ears”* [62], which means the contestant is overwhelmed with apple-related tasks. Another contestant says, *“I know pork like the back of my hand”* [62], which is a well-known idiom used to show confidence and experience. Another phraseological expression frequently used in the show is *“This is not in my wheelhouse”* [62], meaning “this is not my area of expertise”. All these expressions make speech more colourful and help to express emotions in a way that is familiar and relatable to the audience.

The use of **colloquial vocabulary** in MasterChef adds authenticity and vividness to the interactions. Colloquialisms like *“yummy”* [59], *“dope”* [63], and *“spot on”* [61] bring energy and personality to the judges' feedback, while expressions like *“nail it”* [63] and *“killed it”* [62] celebrate success and triumph. Hyperbolic phrases like *“off the charts”* [62] and informal modifiers like *“kinda”* [62] soften or intensify statements. Meanwhile, descriptors such as *“clunky”* [61] and *“insane”* [60] make critiques and compliments feel conversational and relatable. Phrasal verbs like *“dive in”* [59] or *“shake off”* [61] signal action or resilience, while phrases such as *“here's the kicker”* [61] highlight surprises. Fillers like *“you know”* [63] or casual terms like *“my guy”* [61] make interactions feel less formal, while abbreviations like *“ASAP”* [66] reflect the urgency of the competition.

While MasterChef USA maintains a PG-13 tone, emotional intensity is occasionally highlighted through vulgar and swear words, for instance, in the phrase

*“In the MasterChef kitchen, the truth talks, bullsh*t walks”* [66], which is an adapted version of a famous proverb *“money talks, bullsh*t walks”*. It means that truth (or money) has real power and influence, while empty promises, excuses, or meaningless talk don’t lead to any tangible results. Swear words are often used by Gordon Ramsey, especially during field challenges, where contestants have to prepare a lot of food, working as a group, and feed specific groups of people (e.g., firefighters, kids, etc.). For example, *“Listen, just slow down and f**ing listen. I’m trying to help you.”* [63]. At times, such intense words get replaced with euphemisms, e.g., *“shoot”*, *“heck”*, etc.

2.1.4 Syntactic level of expressing emotions

The MasterChef USA discourse uses different grammatical strategies, including syntax, to enhance emotion, reflect interpersonal relationships, and portray a sense of competition.

Exclamatory sentences are one of the most direct syntactic tools for expressing strong emotions, effectively capturing excitement, triumph, frustration, and surprise. They are prevalent in the intense, high-stakes environment of MasterChef. Phrases like *“Wohooo, let’s go baby!”* [59] and *“I love you Reagan!”* [62] clearly signal encouragement and motivation, reflecting the contestants’ drive and positive energy. Additionally, *“Stop it! I love butter chicken!”* [64] conveys both excitement and surprise. Negative emotions are equally amplified through exclamations. For instance, *“Oh, God!”* [60] reflects immediate distress, while *“Oh, please, Joe!”* [60] reveals a mix of irritation and exasperation, often during moments of disagreement or tension.

A **rhetorical question** is posed not to get a response but rather to draw attention or make a point. The material notes Gordon Ramsay's rhetorical inquiry, *“Does anyone care in here?”* [66] as expressing displeasure or underlining a lack of effort.

Short, fragmented sentences effectively capture urgency, immediate emotional reactions. These include excited phrases like *“Ha!”* [62], *“Whoo,*

child!” [62]. They can also highlight psychological states like fear “*Ah, shoot!*” [61], embarrassment “*So embarrassing!*” [62], or delight “*This bite!*” [59].

The phrase “A very, very well thought out, balanced dish” [62] uses a **repetition** to emphasize the word “very”. The repeated playful command, “*Give me that damn pin, give me that damn pin, baby!*” [62] functions as an exclamatory demand, expressing intense desire and anticipation.

Parallelism, the use of similar grammatical structures, builds emotional intensity, creates rhythm, and enhances dramatic effect. The character says, “I’m worried about my team falling apart. I’m worried about finishing service. I’m worried about getting one more chop sent back.” [63] shows parallelism in the “*I’m worried about [gerund]*” form, expressing nervousness of a competitor.

Stylistic inversion, changing normal word order, accentuates certain components of a phrase, typically boosting emotional expressiveness. In phrases like “*The one worry I’ve got is...*” [60], “*But it’s the technical flair I’m in love with*” [59], the inversion emphasizes the specific quality or emotion.

Modal verbs like “*gotta*” (have got to) convey necessity and pressure, as in “*We gotta get back on track.*” [66] or “*It’s really embarrassing that Gordon has to tell us what we have to do.*” [63]. These grammatical forms often indicate high-stress or time-sensitive contexts.

Subjunctive mood in expressions like “*I knew I should’ve just stuck with what I know*” [61] or a judge noting, “*I feel like it could’ve benefited from more soy sauce*” [60] reflect regret over past choices, capturing the emotional aftermath of critical decisions.

Imperatives are frequently used to convey strong emotions like frustration, urgency, encouragement, or intense desire. Their directness mirrors the high-pressure dynamics of the kitchen, ensuring the language captures the raw stakes of the competition. In the moment of stress, Gordon Ramsay says “*Listen, f** the duck, let’s concentrate on the churros, okay? Please,*” [62] combines sharp imperatives like “*Listen*” and “*concentrate*” to direct focus while expressing frustration and distress. Similarly, “*Come on, taste!*” [63] reflects his impatience during critical

moments. Encouragement also comes through imperatives, as shown in “*Put your best out there!*” [66] which motivates contestants to rise to the challenge with confidence. Additionally, imperatives can express intense desire, as in, “*Give me that damn pin!*” [62] where the command is charged with excitement and passion.

2.1.5 Stylistic level of expressing emotions

Judges and competitors use several kinds of **epithets** to describe the food and their reaction to it. For instance, dishes are characterized with positive evaluative epithets like “*stunning*” [59], “*incredible flavors*” [59], “*moist and fluffy*” [59], “*whimsical and interesting*” [59], “*top-notch presentation*” [62], “*great performance*” [62], anything prepared “*beautifully*” [62], or being “*absolutely spot-on*” [62]. The description, “*It's airy, it's fluffy, it's fragrant. It's creamy, it melts.*” [65] is a series of pleasant, emotive epithets.

Negative evaluations sometimes include epithets, like “*completely off*” [59] from seasoning or a meal being “*totally immaturish*” [59]. Strong negative epithets characterize buttercream described as “*liquid, gross, granular frosting*” [65]. The phrase “*major errors*” [62] sometimes serves as an adjective stressing the seriousness of blunders.

One way to express complicated ideas clearly and vividly is through the use of **metaphor**, which is describing one thing in terms of another. A meal “*looking sad*” [61], “*lacking an opinion*” [61] or “*making a promise*” [61] to the judges is a metaphor that brings the dish to life, gives it an emotion of its own. Cooking an ingredient well can be described metaphorically as having “*celebrated it*” [62]. A badly prepared food could be referred to as a “*disaster*” [66] or a “*fossil*” [62]. Strong regional character is expressed in the line “*It's definitely got Iowa written all over it*” [60] via metaphor.

Some metaphors, through frequent use, can become conventionalized, taking on fixed meanings and functioning as idioms within the language. For example, a contestant being a “*weak link*” [62] means being disorganized, disrupted, constantly

making mistakes. “*Desserts are my sweet spot*” [62] is also a popular metaphor for a field of knowledge.

Similes, which compare two items from different classes and often include “like” or “as”, may serve to clarify or deepen a statement. A child's response to a chicken burger, “*It was like dust in my mouth*” [66], powerfully captures its dryness and terrible texture. Saying that inedible objects have “*the density and the weight of a rock*” [62] functions as a simile – that is, as suggested “like a rock”. A candidate says that receiving an apron “*feels like a turning point in my life*” [59], figuratively framing the accomplishment as a historical event.

Hyperbole, or deliberate exaggeration, is frequently used to express strong feelings or emphasize a point. Common hyperbole is a judge exclaiming with excitement to try a meal “*I'm dying to get in there*” [59]. The emotion of stress is expressed in the phrase “*I'm feeling the immense amount of pressure*” [61].

Irony, in which the intended meaning differs from the actual meaning, and sarcasm, which often intends to laugh or ridicule, are utilized in critical commentary. Gordon Ramsay's remark, “*Good job, my a*s*” [66] is a clear example of irony or sarcasm, conveying deep dissatisfaction by rejecting the literal meaning of “good job”.

2.2 Non-verbal means of expressing emotions

The analysis of emotional expression in MasterChef USA reveals a wide range of non-verbal cues which serve as a rich and dynamic channel for expressing emotions by contestants and judges, often complementing or intensifying verbal communication. These cues span across kinetic, paralinguistic, extralinguistic, tactile categories, each contributing uniquely to the emotional landscape of the show.

Paralinguistic features – such as intonation, rhythm, pauses, pitch variation, and volume – are frequently used to intensify the emotional charge of verbal utterances, indicating confidence (“*That's riiight!*” [62] with cheering intonation), doubt (“*If we lose, it's 'cause they like burgers better.*” [66]), or enthusiasm (“*Give me that damn pin, baby!*” [62] with raised pitch).

Pitch variation and volume are the most common among paralinguistic features. A contestant who exclaims, “*Give me that damn pin, baby!*” [62] employs a high pitch, fast rhythm, indicating overwhelming excitement and triumph. Meanwhile, sarcastic or dry delivery in a low voice – like in “*Well, it doesn’t really matter what they’re thinking*” [62] – signals detachment or passive aggression through controlled rhythm and flat tone. Speech hesitations and difference in volume, such as in “*I’m a little nervous right now... I can tell something’s not right,*” [62] highlight internal doubt and concern. Change in pitch often accompanies moments of insecurity, as when one contestant says, “*I’m all right.*” [62] with a trembling high-pitched voice – immediately followed by a teammate’s concern, “*That doesn’t sound convincing.*” [62] in a low voice.

Whispering can tell a lot about the contestants’ emotions. One of the participants, Richie, gets into “bottom 3” the second time in a row, so after hearing all the critics about his dish, he whispers to himself: “*So embarrassing. That’s twice now*” [62]. One can hear the shame in his voice. At the same time, girls on the balcony are very worried about their friends, they can feel the tension, so they whisper to each other: “*This is so crazy... So intense...*” [62]. While saying goodbye to each other, cooks show tenderness and compassion, saying, “*Love you so much, I’m so sorry*” [64].

Extralinguistic behaviors like laughter, while going to the balcony, sighing, while waiting for the judges’ decision, crying when going home, offer immediate emotional feedback and serve to underline feelings of relief, nervousness, or exhilaration. The contestant says, “*I’m trying to keep my zen*” [65], while nervously giggling, understanding that he could go home tonight. The expressive “*Who!*” or “*Ha!*” punctuate moments of tension release, joy, or surprise. Even brief interjections such as “*Ouch*” or “*Oops...*” are heavily loaded with emotional meaning, often accompanied by exaggerated facial expressions or shoulder shrugs. These utterances are particularly useful for the audience, serving as emotional shorthand that conveys discomfort, disapproval, or delight without requiring elaborate verbal explanations.

Kinetic signals – such as hand gestures, body posture, and facial expressions – are a part of extralinguistic features and also play a vital role in shaping the emotional landscape of the show; moments of tension are often marked by rigid posture and darting glances, while celebratory segments feature open gestures and relaxed stances.

For example, when a contestant confidently states *“He’s very afraid, as he should be. The South, we are a threat.”* [62], calm posture, direct gaze, and steady head movement reinforce a sense of power and self-assurance. In contrast, nervous body language, such as minimal eye contact or a lowered head, *“This plate could send me home and I don’t feel like tonight’s my night to go home.”* [64]. Gordon jumps with impatience and stress while commenting, *“Come on, taste. It’s all lumpy now.”* [63]. These gestures and body signals effectively externalize inner anxiety. In the other example when participants are waiting for the judges to decide their fate, they are staying in a closed position, head down (then head very high up) and sighing when thinking they are going to be eliminated. The contestants' emotional states expressed through kinetic features, together signal high emotional tension and vulnerability under judgment.

Mimics can sometimes express emotions better, then can be said with words. For example, when the judge discovers that a man is cooking innards of a chicken, he is speechless with shock:

– *I got the innards, I also took parts of the meats of the carcass and the wings as well. I’m making a chicken teriyaki.*

– *But but but wait... (trembling voice, shocked face, open mouth, raised eyebrows) So you haven’t got a thigh, a drum, a breast...*

– *No*

– *bu... (points at the carcass)*

– *There was some meat on there that I used.*

– *You’re on a different freaking planet right now. Good luck young man.* [64]

In some cases, **tactile** communication is observed. Contestants are often hugging when saying goodbye to each other, girls are holding hands while going to

the balcony. Sometimes they are doing supportive touches, such as friendly tapping on one's shoulder or back, handshakes or giving high fives, like in the following example:

– *So what's the dish?*

– *It's butter chicken*

– *(Head up from delight) Stop it! (Gives high five) I love butter chicken!* [63]

Or another example of tactile support: “*Are we in? Let's go, blue team. (hands together in the middle, one by one like a team) Gooo!*” [63], teammates form the circle, then each member puts one hand in the middle, one on top of the other, then they all scream and raise hands up – classic team movement. These brief but powerful physical gestures reinforce group solidarity and emotional relief.

Positive emotions such as joy, excitement, pride, and relief are commonly observed. These are often expressed through smiling, clapping, relaxed or confident posture, widened eyes, and animated gestures. For example, a contestant who has successfully completed a challenge may exhibit joy by smiling broadly and clapping, or pride by standing tall with a steady gaze while presenting their dish.

In contrast, negative emotions such as stress, frustration, disappointment, and sadness are reflected in tense body language – furrowed brows, clenched jaws, slouched shoulders, or tearful expressions. A contestant receiving critical feedback might show disappointment by avoiding eye contact and walking away slowly, or frustration by sighing or slamming down utensils.

Complex emotions like nostalgia, gratitude, and determination also appear frequently. Nostalgia may be seen in a soft smile and distant gaze when recalling personal memories tied to a dish. Gratitude often appears in warm eye contact or a hand placed over the heart. Determination is evident in focused eyes, firm posture, and minimal verbal interaction as contestants concentrate under pressure. These non-verbal signals enrich the viewer's understanding of the emotional landscape in cooking shows, often revealing more than spoken language alone.

Conclusion to Chapter 2

This chapter has examined the complex ways emotions are expressed in the high-pressure setting of MasterChef USA, revealing that these expressions are not merely reactions but essential elements that shape the show's atmosphere, drive competition, and foster viewer connection.

Verbal expression in this context spans several linguistic levels. At the phonological level – plosives, sibilants, and vowel length enhance expressiveness, followed by the morphological level, where word choices like evaluative adjectives, emotionally charged nouns (e.g., 'apron' as a symbol of achievement), and specific verbs add layers of meaning and emotional weight. At the lexical level, contestants convey emotions through a wide range of vocabulary, capturing positive states like joy, pride, and enthusiasm, as well as negative feelings like frustration, disappointment, and insecurity. Sensory imagery, idioms, and even occasional strong language add authenticity and color, reflecting the intense, unpredictable nature of the competition. Syntactic level is represented by exclamations, rhetorical questions, fragmented sentences, and stylistic inversions, followed by such grammatical forms, as modal verbs, subjunctive mood and imperatives. These features intensify emotional impact, capturing urgency, desire, or distress, while at the stylistic level, devices like metaphors, irony, and hyperbole personalize emotional messages, reflecting individual perspectives and experiences.

Beyond words, non-verbal expression adds a critical, more instinctive layer to emotional communication. Paralinguistic features like intonation, pauses, pitch variation, and volume can significantly amplify spoken emotions, revealing confidence, doubt, or vulnerability. Extralinguistic cues, such as laughter, sighs, and crying, provide immediate, powerful insights into a contestant's emotional state, often conveying more than words alone. Kinetic signals like body posture, gestures, and facial expressions externalize inner feelings, while tactile communication through supportive touches, hugs, and high-fives underscores emotional connections and solidarity.

Together, these verbal and non-verbal strategies form a dynamic system of emotional expression that contestants and judges use to navigate the pressures of competition, articulate personal experiences, and engage with one another. This interplay creates a powerful emotional narrative, allowing viewers to connect deeply with the contestants' personal journeys and the unfolding drama of the competition.

CONCLUSION

Based on the research conducted, we have determined that emotionality is a significant factor in culinary programs and is expressed in various ways in gastronomic discourse. By conducting a thorough examination of theoretical works by linguists, we have acquired valuable insights into the methods of expressing emotions, including both verbal and non-verbal communication. The primary aim was to analyze the linguistic features and non-verbal cues that contribute to emotional expression in this highly competitive, emotionally charged setting of popular cooking show MasterChef USA.

Chapter 1 established a solid theoretical foundation, highlighting that emotions are not only reflect internal psychological states but also serve as powerful complex social and communicative constructs. In linguistic research, emotions are understood as context-dependent, encompassing a wide range of mental and physical responses that are encoded and transmitted through both verbal and non-verbal channels.

Verbal emotional expression covers all linguistic levels, including phonetic, morphological, syntactic, and lexical. Words can name, describe, or express emotions directly or indirectly, with emotive connotations often conveyed through interjections (e.g., “wow”), evaluative adjectives (e.g., “amazing”), metaphorical language, and emotionally charged idioms. Pragmatic markers like intensifiers and discourse particles add further nuance, shaping the tone and impact of emotional messages. While language offers various means of emotional expressiveness, it can sometimes fall short of fully capturing the depth of human feelings. This limitation underscores the importance of non-verbal elements like gestures, facial expressions, and tone, which often convey emotions more effectively than words alone. Extralinguistic cues like laughter, sighs, and crying add another layer of emotional expression, often providing deeper insight into a contestant’s mental state.

Building on this theoretical grounding, Chapter 2 presented an in-depth empirical analysis of MasterChef USA, examining the extensive use of both verbal

and non-verbal communication by contestants and judges. The findings confirmed that verbal language plays a critical role in expressing emotions in competitive environments like MasterChef USA, with participants using direct emotional statements, supportive or critical comments, and rich figurative language to convey their feelings. At the phonological level, plosives, sibilants, and vowel length contribute to expressiveness. This is complemented by the morphological level, where word choices such as evaluative adjectives, emotionally charged nouns (e.g., ‘apron’ as a symbol of achievement), and specific verbs introduce additional layers of meaning and emotional significance. Contestants express emotions at the lexical level using a diverse vocabulary that encompasses positive states such as joy, pride, and enthusiasm, alongside negative feelings including frustration, disappointment, and insecurity. The use of sensory imagery, idioms, and occasional strong language enhances authenticity and vibrancy, mirroring the intense and unpredictable nature of the competition. The syntactic level encompasses exclamations, rhetorical questions, fragmented sentences, and stylistic inversions, along with grammatical forms such as modal verbs, the subjunctive mood, and imperatives. Stylistically, devices such as metaphors, irony, and hyperbole personalize emotional messages, resembling individual perspectives and experiences.

However, non-verbal cues such as posture, eye contact, tone of voice, pitch, volume, and body language emerged as equally, if not more, significant. These non-verbal signals were found to amplify, complement, or even override spoken words, often revealing deeper emotional truths through subtle cues like tense shoulders, clenched jaws, or rapid movements. Physical gestures, such as hugs, pats on the back, or handshakes, assume a significant role in conveying support, encouragement, or consolation. Paralinguistic elements like sighs, pauses, and laughter further enriched this emotional landscape, enhancing the authenticity and dramatic impact of the show. Additionally, facial expressions, including smiles, frowns, raised eyebrows, widened eyes, and even tears, are frequently employed to vividly convey such emotions as happiness, surprise, disappointment, or frustration.

The research successfully addressed the initial goals and objectives, and demonstrated that the emotional expression in MasterChef USA is a rich, multimodal phenomenon, where verbal and non-verbal elements work together to convey complex affective states. In the context of MasterChef USA, this integration of emotional communication creates a powerful, emotionally charged narrative, allowing viewers to connect deeply with contestants' personal journeys and the intense drama of the competition. This comprehensive approach not only confirms the initial research objectives but also underscores the significance of understanding the full spectrum of human emotional communication in high-stakes, performative contexts.

REFERENCES

1. Барташева, Г. І. Взаємодія невербальних та вербальних компонентів ситуації комунікативного домінування в англomовному дискурсі: автореф. дис. ... канд. філол. наук : 10.02.04. Харків, 2004. 23 с.
2. Бацевич, Ф. С. Основи комунікативної лінгвістики: підручник. Академія, 2004. 344 с.
3. Березовська-Савчук, Н. А. Лексика мовної репрезентації емоції смутку (на матеріалі поетичних творів Ліни Костенко). Філологічні студії, вип. 17, 2018, с. 99-110.
4. Бобер, Н. М. “Іменники, що позначають емоції в англійській мові.” Львівський філологічний часопис, вип. 9, 2021, с. 21-26. [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/lvphj_2021_9_5.
5. Буняк, Н. А. Загальна психологія: лекції. ТНТУ ім. І. Пулюя, 2017. 300 с. [Електронний ресурс] – Режим доступу: <https://shorturl.at/a8N44>.
6. Вестерман Д., Брайєн М. Мови західної Африки. Л., 1970. 120 с.
7. Голощук, С. Л. “Реалізація невербальних засобів спілкування у спонукальному дискурсі.” Вісник СумДУ. Серія Філологія, вип. 1, 2012, с. 19-23.
8. Дворжецька, М. П., Т. В. Макухіна, Л. М. Велікова, Є. О. Снегірєва. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації: посібник для студентів ВНЗ. Нова Книга, 2005. 208 с.
9. Єфімов, Л. П., О. А. Ясінецька. Стилiстика англійської мови і дискурсивний аналіз: навчальний посібник. НОВА КНИГА, 2004. 124 с.
10. Заболотна, Т. “Невербальні та вербальні компоненти спілкування як засоби вираження емоцій.” Актуальні питання гуманітарних наук, вип. 61, т. 1, 2023, с. 176-181. [Електронний ресурс] – Режим доступу: https://www.aphn-journal.in.ua/archive/61_2023/part_1/29.pdf.
11. Заболотна, Т. “Роль вербальних і невербальних засобів вираження емоцій у художньому тексті.” Теоретична і дидактична філологія, вип. 36,

2023, с. 154-163. [Електронний ресурс] – Режим доступу: https://www.researchgate.net/publication/376062086_ROL_VERBALNIH_I_NEVERBALNIH_ZASOBIV_VIRAZENNA_EMOCIJ_U_HUDOZNOMU_TEKSTI.

12. Ковалинська, І. В. Невербальна комунікація. Вид-во “Освіта України,” 2014. 289 с.

13. Красовська, І. В. “Роль емоцій в усному мовленні (лінгвокогнітивний аспект).” Наукові записки [Національного університету “Острозька академія”], серія: Філологічна, вип. 16, 2010, с. 144-147. [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/Nznuoaf_2010_16_26.

14. Кузенко, Г. М. “Мовні засоби вираження емотивності.” Наукові записки НаУКМА. Т. 18: Філологічні науки, 2000, с. 76-83.

15. Кухаренко, В. А. Практикум зі стилістики англійської мови: підручник. Нова Книга, 2003. 160 с.

16. Ніколаєнко, Л. І. “Категоризація і мовне вираження емоцій співчуття та злорадства (на матеріалі української, російської і польської мов).” Мовознавство, вип. 1, 2005, с. 58-71.

17. Осіпова, Т. Ф. Невербальна комунікація та своєрідність її омовлення в українському дискурсі: феномен вербалізації невербаліки. Харків, 2019, 388 с.

18. Остапчук, Н. “Використання невербальних засобів комунікації у особистісному спілкуванні педагога з учнями.” Психологічно-педагогічні проблеми сільської школи, вип. 37, 2011, с. 221-228.

19. Приходько, Г. І. “Невербальні засоби вираження емоцій.” Науковий вісник ДДПУ імені І. Франка, серія “Філологічні науки,” вип. 4, 2015.

20. Разуванова Ю.Г Мовні засоби вираження емоційного стану радості (на матеріалі твору Сомерсета Моєма «Театр»). [Електронний ресурс] – Режим доступу: <https://core.ac.uk/download/pdf/324251417.pdf>

21. Романченко А. Синтаксична репрезентація мовної особистості вченого-лінгвіста / А. Романченко // Мова: класичне - модерне - постмодерне.

– 2017. – Вип. 3. – С. 111-121. [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/Langcmp_2017_3_15.

22. Харченко Л. П. Особливості застосування невербальних засобів ділового спілкування методологія й методи соціальної роботи / Л. П. Харченко // Соціальна педагогіка: теорія та практика. – 2013. – № 4. – С. 58-65. – [Електронний ресурс] – Режим доступу: http://nbuv.gov.ua/UJRN/spttp_2013_4_10.

23. Altarriba, Jeanette, and Lisa M. Bauer. “The Distinctiveness of Emotion Concepts: A Comparison between Emotion, Abstract, and Concrete Words.” *The American Journal of Psychology*, vol. 117, no. 3, 2004, pp. 389-410. JSTOR, [Electronic resource]. – Mode of access: <https://shorturl.at/WJU3L>.

24. Andersen, Peter A., and Laura K. Guerrero. “Principles of Communication and Emotion in Social Interaction.” *The Handbook of Communication and Emotion: Research, Theory, Application, and Contexts*, edited by Peter A. Andersen and Laura K. Guerrero, Academic Press, 1998, pp. 49-96.

25. Bailey, Nicholas A. “The Expression of Emotion in Language and in Translation: Failures and Successes in English Translation.” 2018.

26. Bally, Charles. “Stylistique et Linguistique Générale.” *Archiv für das Studium der neueren Sprachen*, vol. 128, 1912, pp. 87–126.

27. Buck, Ross. “Emotional Development and Emotional Education.” *Emotion in Early Development*, edited by R. Plutchik and H. Kellerman, Academic Press, 1983, pp. 259-292.

28. Buller, David. “Communicating Emotions.” *Nonverbal Communication*, 2nd ed., The McGraw-Hill Companies, 1996, pp. 271-296.

29. Burgoon, Judee K., and Aaron E. Bacue. “Nonverbal Communication Skills.” *The Handbook of Communication and Social Interaction Skills*, edited by J. O. Greene and B. R. Burlison, Lawrence Erlbaum Associates, 2003, pp. 244-270.

30. Davis, Wayne A. “Expression of Emotion.” *American Philosophical Quarterly*, vol. 25, no. 4, 1988, pp. 279–91. JSTOR, [Electronic resource]. – Mode of access: <http://www.jstor.org/stable/20014251>.

31. Ekman, Paul, Wallace V. Friesen, and Silvan S. Tomkins. "Facial Affect Scoring Technique (FAST): A First Validity Study." *Semiotica*, vol. 3, 1971, pp. 37-58.
32. Ekman, Paul. *Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life*. Owl Books, 2007, [Electronic resource]. Mode of access: <https://zscalarts.wordpress.com/wp-content/uploads/2014/01/emotions-revealed-by-paul-ekman1.pdf>.
33. Encyclopaedia Britannica, [Electronic resource]. – Mode of access: <https://www.britannica.com/>.
34. Fraser, Bruce. "Pragmatic Markers." *Pragmatics*, vol. 6, no. 2, 1996, pp. 167-190. [Electronic resource]. – Mode of access: <https://people.bu.edu/bfraser/Pragmatically%20Oriented/Fraser%20-%201996%20-%20Pragmatic%20Markers.doc>.
35. Harutyunyan, Kristine, and Hayk Danielyan. "The Use of Emotionally Colored Words in English E-Headlines." *Armenian Folia Anglistika*, vol. 16, 2020, pp. 82-89. [Electronic resource]. – Mode of access: https://www.researchgate.net/publication/343904013_The_Use_of_Emotionally_Colored_Words_in_English_E-Headlines.
36. Izard, Carroll E. "Basic Emotions, Natural Kinds, Emotion Schemas, and a New Paradigm." *Perspectives on Psychological Science*, vol. 2, no. 3, 2007, pp. 260-280.
37. Izard, Carroll E. *The Psychology of Emotions*. Plenum Press, 1991.
38. Jakobson, Roman. "Closing Statements: Linguistics and Poetics." *Style in Language*, edited by Thomas Albert Sebeok, M.I.T. Press, 1960, p. 470.
39. Kövecses, Zoltán. *Metaphor and Emotion*. 2002. [Electronic resource]. – Mode of access: https://www.kspu.edu/FileDownload.ashx/kovecses_zoltan_metaphor_and_emotion_language_culture_and_bo.pdf?id=b49dfe7e-1c9e-4389-aaa9-cd66b1894d8e.
40. Lakoff, George, and Mark Johnson. "The Metaphorical Structure of the Human Conceptual System." *Cognitive Science*, vol. 4, no. 2, 1980, pp. 195-208.

[Electronic resource]. – Mode of access: https://doi.org/10.1207/s15516709cog0402_4.

41. Lange, Milan van. “Emotions.” *Emotional Imprints of War: A Computer-Assisted Analysis of Emotions in Dutch Parliamentary Debates, 1945-1989*, transcript Verlag, 2023, pp. 45–64. [Electronic resource]. Mode of access: <http://www.jstor.org/stable/jj.1866813.4>.

42. Lindquist, Kristen A., Ajay B. Satpute, and Maria Gendron. “Does Language Do More Than Communicate Emotion?” *Current Directions in Psychological Science*, vol. 24, no. 2, 2015, pp. 99-108. [Electronic resource]. – Mode of access: <https://www.jstor.org/stable/44318837>.

43. Lindquist, Kristen A., et al. “Does Language Do More Than Communicate Emotion?”. *Current Directions in Psychological Science*, vol. 24, no. 2, 2015, pp. 99–108. JSTOR, [Electronic resource]. – Mode of access: <http://www.jstor.org/stable/44318837>.

44. Lyytikäinen, Pirjo. “How to Study Emotion Effects in Literature: Written Emotions in Edgar Allan Poe’s ‘The Fall of the House of Usher.’” *Writing Emotions: Theoretical Concepts and Selected Case Studies in Literature*, edited by Ingeborg Jandl et al., transcript Verlag, 2017, pp. 247-264. [Electronic resource]. – Mode of access: <https://doi.org/10.2307/j.ctv1wxt3t.16>.

45. Mayer, John D. “What is emotional intelligence: In P. Salovey & D. Sluyter.” *Emotional development and emotional intelligence: Implications for educators*, 1997: pp. 3-31.

46. Mehrabian, Albert. *Silent Messages*. Wadsworth, 1981.

47. Mykhalchuk, Natalia, and Svitozara Bihunova. “The Verbalization of the Concept of ‘Fear’ in English and Ukrainian Phraseological Units.” *Cognitive Studies. Études cognitives*, 2019, [Electronic resource]. – Mode of access: <https://doi.org/10.11649/cs.2043>.

48. Nushikyan, E. A. *Typology of Intonation of Emotional Speech*. Kyiv-Odesa: Vyshcha Shkola, 1986.

49. Riggio, Ronald E., and Robert S. Feldman, editors. *Applications of Nonverbal Communication*. Lawrence Erlbaum Associates Publishers, 2005.

50. Rosenthal, Robert, Judith A. Hall, M. Robin DiMatteo, P. L. Rogers, and Deborah Archer. *Sensitivity in Nonverbal Communication: The PONS Test*. Johns Hopkins University Press, 1979.

51. Ryskulova, Gulzhamal, Gulmira Satybaldieva, and Nurjan Sartbekova. "The Semantics of Morphological Means of Expressing Human Emotions." *Studies in Media and Communication*, vol. 10, no. 3, 2022, p. 34, [Electronic resource]. – Mode of access: <https://doi.org/10.11114/smc.v10i3.5831>.

52. Slipetska, Vira D. "Grammar of Emotions: English Affixal Morphemes, Adverbs of Frequency, Word-Order, Auxiliary Verbs as a Means of Verbalization of Emotions." *Current Issues of Humanitarian Sciences: coll. of scient. papers of Drohobych Ivan Franko State Pedagogical University, Series "Philology,"* vol. 48, no. 2, 2022, [Electronic resource]. – Mode of access: https://www.researchgate.net/publication/360393142_Grammar_of_emotions_English_affixal_morphemes_adverbs_of_frequency_word-order_auxiliaryverbs_as_a_means_of_verbalization_of_emotions.

53. Slipetska, Vira, et al. "Structure and Semantics of Verbal Means of Expressing States of Emotional Tension in English Publicistic Texts." *Amazonia Investiga*, vol. 12, no. 67, 2023, pp. 212-222. [Electronic resource]. – Mode of access: <https://doi.org/10.34069/AI/2023.67.07.19>.

54. Slipetska, Vira. "Phonetics of Emotions: Means of Verbalization of Emotions in the English Language." *Humanities Science Current Issues*, vol. 2, 2023, pp. 173-176. [Electronic resource]. – Mode of access: <https://doi.org/10.24919/2308-4863/63-2-28>.

55. Strongman, Kenneth T. *The Psychology of Emotion: From Everyday Life to Theory*. 5th ed., Lawrence Erlbaum Associates, 2003. [Electronic resource]. – Mode of access: https://www.academia.edu/23028227/The_Psychology_of_Emotions.

56. The Merriam-Webster Dictionary. [Electronic resource]. – Mode of access: <https://www.merriam-webster.com/>.

57. Wierzbicka, Anna. “Talking About Emotions: Semantics, Culture, and Cognition.” *Cognition and Emotion*, vol. 6, no. 3-4, 1992, pp. 285-319. [Electronic resource]. – Mode of access: <https://doi.org/10.1080/02699939208411073>.

58. Xu, Yi. “Phonetics of Emotion.” University College London, 23 Aug. 2023, [Electronic resource]. – Mode of access: <https://doi.org/10.1093/acrefore/9780199384655.013.743>.

ILLUSTRATIVE MATERIAL

59. MasterChef US (2023) S1359: Regional Auditions – The Northeast [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=P3y3TedjpLU&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzvwHw20>

60. MasterChef US (2023) S1360: Regional Auditions – The Midwest [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=ieMkHoRY1Pk&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzvwHw20&index=2>

61. MasterChef US (2023) S1361: State Fair Food [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=QaVXBueRzgI&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzvwHw20&index=5>

62. MasterChef US (2023) S1362: Apple Mystery Box [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=QJbR6tNWLSg&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzvwHw20&index=6>

63. MasterChef US (2023) S1363: Trial By Fire: Field Challenge [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=4mksRZbBzWc&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzvwHw20&index=7>

64. MasterChef US (2023) S1364: Birds of a Feather Mystery Box [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=u6l9TMxS4Qo&t=2090s>

65. MasterChef US (2023) S1365: United Cakes of America [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=V2kNdZuwDSo&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzwwHw20&index=8>

66. MasterChef US (2023) S1366: Dodgers Stadium Field Challenge [Electronic resource]. – Mode of access: <https://www.youtube.com/watch?v=Dco mcE8bKCA&list=PL4PE9dt5OoI-TcZrG1yVWg4PvwzwwHw20&index=9>

SUMMARY

Дослідження присвячене вивченню різноманітних способів прояву емоцій у популярному жанрі телевізійних кулінарних змагань.

Актуальність дослідження зумовлена тим, що воно розглядає кулінарні шоу як жанр, який характеризується емоційною експресією як основним фактором, що впливає на наратив і залучення глядачів. Конкурентні шоу, такі як «МайстерШеф США», слугують емоційними аренами, де особисті перемоги та поразки є настільки ж важливими, як і кулінарні навички, що виражається через різноманітні засоби, як вербальні, так і невербальні. Розуміння цієї емоційної динаміки є важливим для розуміння того, як цей жанр залучає аудиторію, що робить цю роботу значним внеском у лінгвістичні та медійні дослідження.

Основною метою дослідження є аналіз вербальних і невербальних засобів артикуляції емоційних станів у гастрономічному дискурсі, що передбачає подвійний підхід: теоретичне визначення емоцій у лінгвістиці та емпіричне вивчення їхнього багатогранного вираження через поглиблений аналіз обраного прикладу «МастерШеф-США» (13-й сезон).

Для досягнення своїх аналітичних цілей дослідження визначає об'єктом емоції, зображені в кулінарних шоу, а предметом – вербальні та невербальні засоби передачі цих емоцій. Ці методи охоплюють весь спектр емоційної комунікації, включаючи як прямі вербальні вирази, так і більш тонкі паралінгвістичні та невербальні сигнали. Цей детальний фокус на тому, які емоції присутні і як вони виражаються, є основою дослідження гастрономічного дискурсу в цій дипломній роботі.

Розділ 1 заклав міцний теоретичний фундамент, підкресливши, що емоції не лише відображають внутрішні психологічні стани, але й слугують потужними складними соціальними та комунікативними конструктами. У лінгвістичних дослідженнях емоції розуміють як залежні від контексту, що

охоплюють широкий спектр психічних і фізичних реакцій, які кодуються і передаються як вербальними, так і невербальними сигналами.

Вербальне вираження емоцій охоплює всі мовні рівні, включаючи фонетичний, морфологічний, синтаксичний і лексичний. Слова можуть називати, описувати чи виражати емоції прямо чи опосередковано, а емоційні конотації часто передаються через вигуки, оціночні, стилістичні прийоми та емоційно заряджені ідіоми. Хоча мова пропонує різні засоби для вираження емоцій, невербальні сигнали, такі як жести, міміка і тон, іноді можуть передати глибину людських почуттів більш ефективно, ніж самі слова. Екстралінгвістичні сигнали, такі як сміх, зітхання і плач, додають ще один рівень експресії, часто надаючи глибше розуміння психічного стану учасника.

Спираючись на цю теоретичну базу, у Розділі 2 представлено поглиблений емпіричний аналіз шоу MasterChef USA, в якому досліджено широке використання вербальної та невербальної комунікації конкурсантами та суддями. Результати дослідження підтвердили, що вербальна мова відіграє вирішальну роль у вираженні емоцій у конкурентному середовищі на кшталт MasterChef USA: учасники використовують прямі емоційні висловлювання, коментарі, що підтримують або критикують, а також багату образну мову, щоб передати свої почуття. На фонологічному рівні виразності сприяють проривні звуки (позиви), сиблянти та довжина голосних. Це доповнюється морфологічним рівнем, де вибір слів, таких як оціночні прикметники, емоційно забарвлені іменники та специфічні дієслова вводять додаткові шари сенсу та емоційної значущості. Конкурсанти виражають емоції на лексичному рівні, використовуючи різноманітну лексику, яка охоплює як позитивні стани, такі як радість, гордість та ентузіазм, так і негативні почуття, такі як розчарування, розчарування та невпевненість. Використання чуттєвих образів, ідіом та подекуди грубої лексики посилює достовірність, яскравість, та непередбачуваний характер змагань. Синтаксичний рівень охоплює вигуки, риторичні запитання, фрагментовані речення та стилістичні інверсії, а також граматичні форми, такі як модальні дієслова, умовний спосіб та імперативи.

Стилістичні засоби, такі як метафори, іронія та гіпербола, персоналізують емоційні повідомлення, підкреслюючи індивідуальну точку зору.

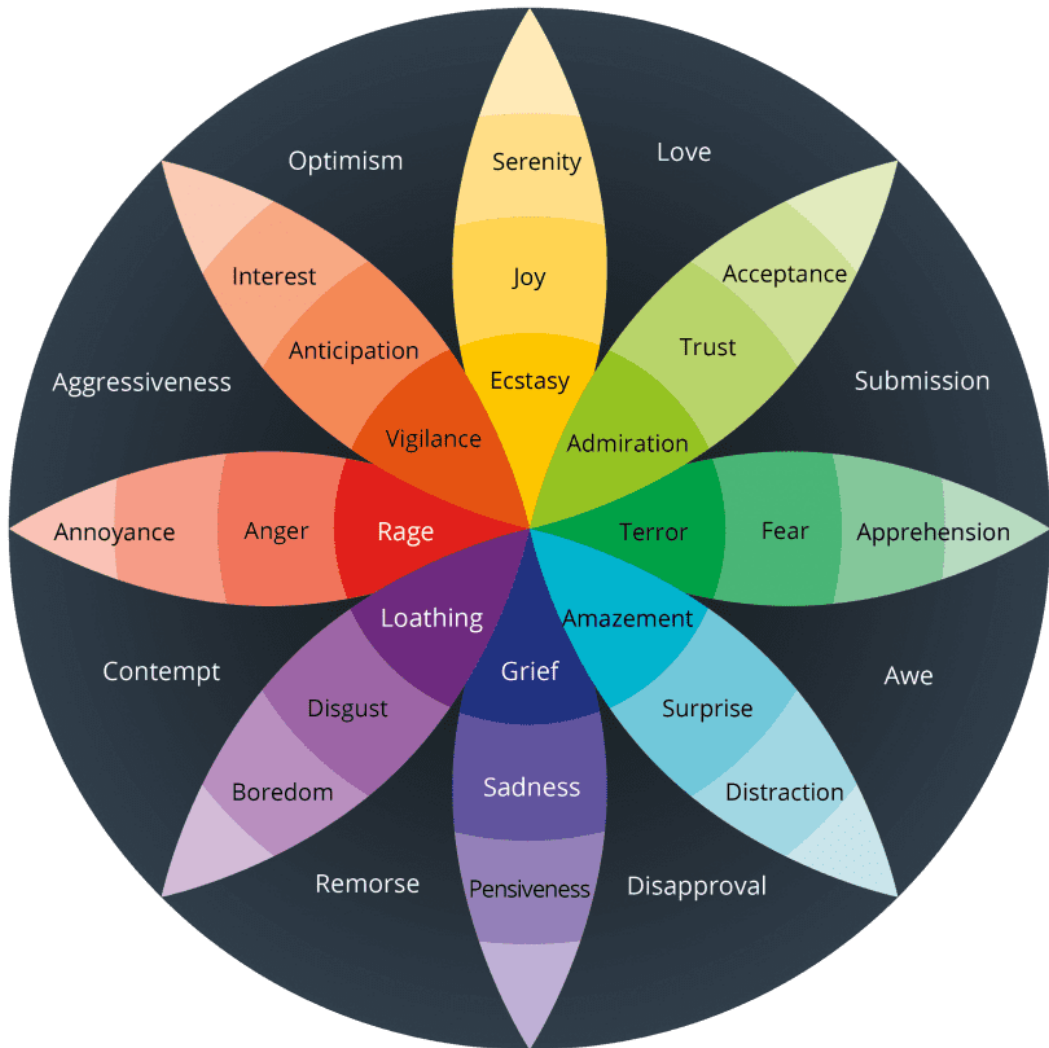
Однак невербальні сигнали виявилися не менш, якщо не більш, важливими. Вони підсилюють, доповнюють або навіть замінюють вимовлені слова, часто розкриваючи глибшу емоційну правду за допомогою тонких сигналів, таких як напружені плечі, стиснуті щелепи або швидкі рухи. Фізичні жести, такі як обійми, поплескування по спині чи рукостискання, відіграють важливу роль у вираженні підтримки, заохочення чи розради. Паралінгвістичні елементи, такі як зітхання, паузи і сміх, також збагачують цей емоційний ландшафт, посилюючи автентичність і драматичний вплив шоу. Крім того, міміка, зокрема посмішки, насупленість, підняті брови, розширені очі і навіть сльози, часто використовуються для яскравої передачі таких емоцій, як щастя, здивування чи розчарування.

Дослідження успішно вирішило початкові цілі та завдання і продемонструвало, що емоційна експресія в MasterChef USA – це культурний і медіа феномен, де вербальні та невербальні елементи працюють разом для передачі складних афективних станів, що створює потужний, емоційно заряджений наратив, який дозволяє глядачам глибоко відчувати особистий шлях конкурсантів і напружену драму змагання.

Ця робота пропонує цінний і глибокий аналіз вираження емоцій у контексті шоу MasterChef USA. Дослідження підкреслює культурну релевантність вивчення емоцій у таких медіа. Зрештою, ми доходимо висновку, що багатогранна репрезентація емоцій є фундаментальною для драматичного впливу та залучення аудиторії, характерного для конкурентних кулінарних шоу. Ця робота робить значний внесок у галузі лінгвістики, медіадосліджень та міжкультурної комунікації, надаючи детальну кодифікацію та аналіз емоційної динаміки у все більш впливовій сфері гастрономічного телебачення.

APPENDIX A

Plutchik's Wheel of Emotions



APPENDIX B

Facial/mimic codes of emotional states

Parts and Elements of the Face	Anger	Contempt	Suffering	Fear	Surprise	Happiness
Mouth Position	Mouth open	Mouth closed		Mouth open		Mouth usually closed
Lips	Corners of the mouth down			Corners of the mouth up		
Eye Shape	Eyes wide open or narrowed	Eyes narrowed		Eyes wide open		Eyes squinting or open
Eye Brightness	Eyes shining	Eyes dull		No visible shine		Eyes shining
Eyebrow Position	Eyebrows drawn together at the bridge of the nose			Eyebrows raised		
Corners of Eyebrows	Outer corners raised			Inner corners raised		
Forehead	Vertical wrinkles on the forehead and bridge of the nose			Horizontal wrinkles on the forehead		
Face and Its Parts Movement	Face dynamic			Face frozen		Face dynamic