THE COGNITIVE CATEGORY OF EMOTIVENESS WITHIN THE STRUCTURE OF THE COMMUNICATIVE ACT (A CASE STUDY OF FOLK MUSIC TV SHOW)

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Abstract. The power of influence of a journalist feature is directly dependent (alongside with other factors) on the producer’s and the recipient’s command of emotive-evaluative language means. The special means (imagery, emotive and evaluative means) used in the process of communication may convey the tenor of a journalist text. The use of systemic expressive means and devices enhances the overall expressive tone of the message, the emotional influence on the addressee. Thus, it is analyzed in the study which communicative units of the journalist text can be considered emotive, their types are described and specific examples from Folk Music TV show are given. It is also proven in the article that the emotive fabric of the text depends on the emotively loaded words, phrases, sentences etc. woven in the text fabric and highlight the nature of the author’s emotional intentions, model the addressee’s possible emotional reaction to the text reality directly or indirectly.

Keywords: influence, emotions, expressive elements, recipient, consciousness, audience, communicative act, TV show, language codes, message.

Introduction
The strong mutual influence of journalism and society is already beyond doubt at the current stage of the society’s development. Thus, a modern journalist, who needs to be able to predict the audience’s behavior in detail, will be really skilful only when they are able to clearly understand the essence of the deep sociocultural processes going on in the society.

In order to turn the society’s attention to a certain problem, create the desired atmosphere around it, prepare the audience to the perception of information, to pique the interest of the recipients, to present the message correctly and make the audience impress it in their consciousness, stimulate and actualize the addressee’s thought, a journalist has to use expressive elements expertly in journalist features. Expressiveness is understood by me as the property of communicative act units that ensures their ability to convey the communicator’s subjective attitude to the content of the message or to the recipient. Expressiveness is based on the psychological patterns having to do with the expression of emotions and feelings on the one hand and with perception on the other hand. The linguistic mechanism of perception of reality is mostly represented by deviation from stereotypes in the use of language units of various levels. Expressiveness is associated with a number of linguistic categories. A strong interrelation of expressiveness with emotionality, emphasis, evaluativity, figurativeness and pictoralism is clearly traceable in journalist features.

The purpose of the article is to describe the key elements of an emotive communication act and to establish the criteria of its transformation into an emotiogenic one, which, in its turn, has resulted in the following objectives being set and fulfilled:

– to single out and classify emotive elements in the structure of the communicative act;
– to analyze the peculiarities of the functioning of these elements in the journalist features of Folk Music TV show in 2014;
– to carry out a content analysis of the category for the denomination of pleasure (happiness, joy, emotions) included in 7 Folk Music shows in 2014.

The overall objective of expressiveness is to express or stimulate a subjective attitude to what has been said. On the author’s part, this includes enhancing, highlighting, emphasizing the utterance, deviating from speech standards, expressing feelings, emotions and moods, rendering an emotional coloring to the utterance,
evaluating, achieving figurativeness and producing an aesthetic effect. On the recipient’s part, this includes holding and intensifying attention, raising reflection, the rise of emotions and feelings. The carriers of expressiveness can include both elements of the message and paralinguistic means: mimics and pantomimicry, the loudness and pitch of voice in oral speech and iconic means in texts.

The key functions of emotive elements in the communicative act can include: the descriptive-characterological one (the creation of a psychological image); the interpretative and emotional-evaluative one (the emotional interpretation of the world, its evaluation); the intentional one (detecting the internal emotional world of the author’s image); the emotional-regulatory one (exerting influence on the recipient).

Discussions concerning the study of emotions in the communicative act have been held for a long time. Some scholars, e.g. K. Bühler, E. Sepir and G. Guillaume, believed that the cognitive function (the preparation to oral utterances and the formation of a written text, creative activities) is the dominant of language, thus excluding the study of the emotional language component. According to E. Sepir, “the formation of an idea is of greater significance to language than a manifestation of will and emotion.” (Sapir, 1994, pp. 56-61). Others (Ch. Bally, van Ginneken, M. Bréal), on the contrary, believed the expression of emotions to be the central function of communication. In their opinion, the language was actually created to help people describe, speculate, express their wishes, so it is impossible to go without emotions in it. Ch. Bally is the first to raise the question “Where did emotion originate from?” and announce the priority of the affective in language. Does it proceed from words and phrases or it goes from the person who pronounces the phrases, does emotion exist in the language itself or in the speaker’s consciousness, does it depend on the circumstances where the speech is being uttered, on the situation? According to Ch. Bally, emotional components exist on all these language levels (Shakhovskyj, 2002).

The scholar’s ideas were adopted and improved by V. Shakhovskyi, who introduced the term emotiology (the linguistics of emotions) into scientific use. As a rule, the term emotiology is understood as the total of scholarly studies in the various knowledge areas having something to do with the study of human emotions (Sljusareva, 1999). It is emotiology that studies the representations of emotions in the structure of a message, the specifics of their presentation in various genres and various types of communicative units. Emotives, in their turn, are understood as the units meant for expression of emotions by addressers and emotional influence on addressees.

There is no consensus in the interpretation of the concept of emotivity: some scholars, while analyzing the representations of emotions in language, give preference to the analysis of certain classes of words or certain lexemes, calling them emotions, while some scholars associate emotiveness with evaluativeness and often confine emotive units to lexemes expressing emotions. V. Shakhovskyi gives his own interpretation to such differences: the vocabulary denoting emotions is not emotive, it is indicative, logical and objective, since “there is no infectious component in the name of an emotion itself. An emotion cannot cause a certain feeling immediately; it only expresses a logical thought and will cause a certain psychological state later on.” (Shakhovskyj, 2003).

The studies of the emotive elements of communication are within the sphere of interest of many sciences: psychology, literary studies, knowledge engineering, pragmatics etc. As for journalism scholars, they have started to take interest in emotiology relatively recently, although the importance of emotional influence on the reader for constructing a successful communicative act is undeniable. O. Babushkin, Ch. Bally, E. Bedford, A. Wierzbicka, O. Volf, Y. Galkina-Fedoruk, K. Draeger, O. Evert, V. Zvyegintsev, M. Krasavskyi, O. Leontiev, O. Luk, N. Lukyanova, V. Melikyan, V. Kharchenko, I. Khudyakov, V. Chabanenko, V. Shakhovskyi, Y. Scherbinina studied the expression of emotions in the text. The studies of Ukrainian scholars N. Boiko and L. Stavytska can be considered to be the newest achievements in the study of the ways of expressing emotions in language. All scholars mostly point out the dual nature of the emotive message: on the one hand, it is what is put by the author in the intention; on the other hand, it is what means they use to express it. The previous subjectivity of the author’s expression of emotions results in the recipient evaluating the event subjectively. Thus, emotiologists emphasize the need to study all manifestations of emotions in the process of communication: the emotional object of expression, the emotional expression itself and the method of emotional expression. Furthermore, to understand the text sufficiently, the recipient has to have a command of the system of the cultural codes with which the message is encoded in one way or other. It is not only conscious coding that is meant here, but also the recipient’s command of a number of codes sufficient to perceive some message or other successfully, e.g. within the structure of a certain culture or epoch (Lotman,
Thus, Polish scholar A. Wierzbicka believes that cultural linguistics, which asserts the universal and integrating nature of emotions, the expression of their national and cultural peculiarities with language means, has become one of the important spheres of influence reconquered by emotiology (Vezhbitskaja, 2001, p. 45).

**Method**

Today, emotiology covers the study of the emotional linguistic world image, the national and cultural peculiarities of denoting, describing and manifesting emotions, the emotive semantic space of the individual, the pragmatics of description and expression of instant and past emotional experience. As a rule, the nature of emotions depends on the cultural heritage of the people, the producer’s and the recipient’s common sociocultural model. Let us consider some of the fragments of the journalist texts of *Folk Music* musical show aired in 2014 and dedicated to the celebration of St. Andrew’s Day. Thus, the presenter’s congratulatory lead-in is as follows: “At the vechnytsi on St. Andrew’s Day Mr. Kalytynskyi would ask young unmarried men to bite the kalyta so as to taste some sun, peace, harmony and calm, and we ask you to enjoy the riches of the Ukrainian folk song”\(^1\); the presenter’s farewell is: “Let us know, Andrew, what fate we should expect,” girls used to say overnight into December 13, and we don’t need to go to any fortune-teller, as we’re sure to meet in a week. So see you!”\(^2\) Ukrainians celebrate St. Andrew’s Day, which is accompanied with certain images and rites: vechnytsi, kalyta, the fortune-telling on that night, so a text where analogies are drawn appeals to the audience, encourages them to learn what is next. However, if the show is demonstrated, for instance, to a Spaniard or African, who does not know any Ukrainian traditions, then vechnytsi, Mr. Kalytynskyi and kalyta will serve as the language codes that the audience are unable to decode, so such information can, on the contrary, subdue their attention and make them bored.

The classical pattern of mass communication is the well-known triad: the communicator – the message – the addressee. Scholar O. Filimonova also singles out a similar pattern in the expression of emotions. “Structurally, all the situations containing an explicit reference to the subject of an emotion within their surface structure can be depicted through the following model: \(S – Sn – (O)\), where \(S\) is the subject of an emotion, \(Sn\) is the subject or subjects the emotion is directed to, and \(O\) stands for the emotions desirable for the author, although their understanding is complicated or ambiguous (Filimonova, 2007, p. 305).

The word in the journalist text, just like in the literary one, possesses an expressive meaning if it emphasizes or enhances with its imagery or in some other way what is put in it or other words connected with it syntactically. To express the category of subjective attitude to realia, diminutive-emotional suffixes and suffixes of enlargedness that, upon joining the word-building stem, render shades of diminutiveness and form various expressive-evaluative meanings of the derivatives are used in Ukrainian language. So, all the words having an integral sense of diminutiveness expressed by diminutive-hypocoristic suffixes (diminutives) also can influence the addressee emotionally and create the emotional-evaluative coloring of the journalist text. *Augmentatives* are viewed in modern linguistics as “words expressing the meaning of enlarging and often have shades of negative evaluation, contempt, roughness and colloquial connotation” (Selivanova, 2006, p. 47).

V. Shakhovskyi calls the *language game* one of the forms of expressing emotions. “To build the structure of the language game in one of its many variants, inborn creativity, a fine knowledge of language and stylistics and, doubtless, the ability to decode the emotive discourse where the game with emotive meanings is taking place are required.” (Shakhovskyj, 2003)

Studying the representations of emotions becomes impossible within the boundaries of the traditional compositional division, as detecting special emotive fragments of the communicative act is more helpful. Doubtless, the study of the functioning of certain emotive units implementing some concept or other in the text is heuristically valuable. Words with affixes of emotive-subjective evaluation, synonymic rows (especially their emotively colored variants) and antonymic rows occupy an important place among the paradigms of emotiveness. Scholar I. Galperin once singled out three groups of emotionally colored lexemes:

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1 «На андріївських вечорницях пан Калитинський просив парубків калиту кусати, аби скуштуватиму соня, мир, злагоди спокою, а ми пропонуємо насолодитися багатством української народної пісні».

2 «Дай, Андрію, знати, яку долю ждати – казали дівчата у ніч на 13 грудня, а нам з вами до ворожки не ходити, адже ми точно зустрінемося за тиждень. Тож до зустрічі!»
1. The words whose expressive-emotional coloring results from the presence of the evaluation element in the semantics of the lexeme. This function is purely nominative and complicated with informative-conceptual information, i.e. the author’s evaluation, their attitude to the phenomenon being described.

2. Polysemantic words which are stylistically neutral in their direct meaning, yet acquire a vivid emotional shade in their figurative meaning, e.g. ганчірка (“doormat” – as a reference to a man), болото (“quagmire” – as a reference to a social group).

3. The words where emotionality is achieved through affixation, mostly with suffixes: матуся (“mommy”), грязнулька (“piggy-wiggy”), бабуля (“granny”). However, this phenomenon is associated not only with vocabulary, but also with word-building (Galperin, 1981).

Scholar A. Wierzbicka defines emotional concepts with words which would be self-explanatory (non-technical terms) yet would not be names of emotional states themselves. The scholar classifies emotions as follows:

1. The emotions associated with “bad things” (sadness, stress, misery, shame).
2. The emotions associated with “good things” (pleasure, excitement, happiness).
3. The emotions associated with people who did bad things and provoke a negative reaction (criminals, tyrants, aggressors).
4. The emotions associated with thinking of oneself, self-esteem (guilt, shame, shyness, pride).
5. The emotions associated with the attitude to other people (love, contempt, respect, pity, anger) (Vezhbitskaja, 2001, p. 241).

Let us stop at the second item of A. Wierzbicka’s classification and estimate the occurrence frequency of the categories of happiness, joy and emotions (which will also be emotive lexemes of journalist features) in 7 shows of Folk Music which aired in 2014 using content analysis.

Results

Using the method of content analysis, I found out that the concept of happiness was mentioned 32 times, joy – 28 times and emotions – 35 times in the 7 shows; in total these categories appeared 95 times (14 times per show on average). Each show of Folk Music lasts 60 minutes, so the occurrence frequency of one of the categories selected is 4 times per minute. To carry out the content analysis, we chose the paradigms denoting pleasure, so we can obviously state that such a frequency of these influences the enhancement of the positive emotional state of the recipients.

The use of emotives in the text lets the author repeat the necessary information, make up for the lack of informative value of the message at their expense, convey their attitude to the subject of description and thus influence the reader. While understanding reality in an emotional-figurative way, the author can express their emotions, convey their feelings, state, express their attitude to the facts depicted and thus render the whole range of human feelings to the artistic images. For instance, the New Year’s issue of Folk Music features the following dialog while the winners are being awarded their diploma: “Let us award you this diploma... Well, no, this is a giant of a diploma! – Let me award you with a giant of a kiss for this giant of a diploma!” In this case, augmentatives also become elements of hyperbolization; their use creates a positive mood among the viewers, as they are, on the one hand, loaded with irony, while on the other hand, there is an emphasis on victory. Examples of diminutives creating a benevolent background for the things said can be found in the May 16 issue of the show: “Thank you, dear good women, for the song! Now, it will be rendered by a girl as tender as a little angel – Marianna Gavrysh.”

Altered quotations, aphorisms and fixed phrases, which are used in journalist texts quite often, can be included in the language game mentioned above. The expressive value of such phrases saturates, intensifies the message and increases the influence of the information. The expressiveness of the language game in the text conveys the content of the message with a greater emphasis, copies the internal state of the author and is emotionally or logically loaded. Such expressive means help the author convey their attitude to the message.

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1 « Дозвольте вручити Вам цей диплом, хоча ні; це цілий дипломище! – Дозвольте Вам за цей дипломище вручити цілий поцілуїще.»

2 «Дякую, дорогі жіночки, за пісню! А переспівуватиме її молода і ніжна, як той ангелок, дівчина – Маріанна Гавриш.»
The expressiveness of the utterance is mostly used as a means of influencing the reader, when the author selects language means being elements of the language game on purpose. Examples of such phrases include: “How many songs you know is how many times you are human” (an alteration of a well-known phrase: how many languages you know is how many times you are human); “St. Augustine said: he who sings prays twice”; “O. Dovzhenko used to say about the Ukrainian song that it is the bottomless soul of the Ukrainian people”; “according to a folk saying, you cannot pour water out of the sea, and you cannot throw a word out of a song”; “Those who sing oust sadness! So let us sing together and see you on the First National Channel!” The examples given above bring the communicative act to a new level of trust between the author and the recipient, creating the corresponding background for the show and triggering positive emotions in the communicators.

While studying the emotiveness and expressiveness of messages, their strong positions, i.e. the psychologically conspicuous places where it is easy to draw the special attention of the audience, should be pointed out. Effective means of focusing attention on important aspects and the expansion of the content of the message include, according to scholar I. Arnold, the beginning or the end of the text or its formally marked sections. The scholar includes the following to the so-called beginnings of the text: its name, the optional epigraph and prologue and its first lines or first paragraphs. If elements of the journalist text in a TV show are added to this list, it will include the presenter’s greetings and farewells, lead-ins to and diversions from the syncs.

However, one can only say these elements are used successfully after analyzing the communicative units selected by the author. Due to this fact, the study of the issues associated with the category of expressiveness has gained particular topicality in recent years, as the use of emotive elements in the journalist product regulates the readers’ behavior and gives a certain emotive background to the whole program.

A distinctive armory of means and methods of emotional regulation can be detected in any journalist product. For instance, literary texts influence the reader using a complex system of images, whereas mass communication texts form behavioral models through the correction of the reader’s value orientations. Even a small article about an insignificant event may serve as a reference for the behavior of a certain recipient in similar situations in the future (Sljusareva, 1999, p. 14).

Conclusions

While studying the emotiology of the journalist feature, one has to differentiate between the notions of emotiveness and emotiogenicity (the total of the language units that triggered the relevant emotions in the recipient). Any content of a text is potentially emotiogenic, as there will always be a recipient for whom this content will be of personal significance. In this sense, an emotiogenic effect may also arise independent of the peculiarities of the language means the content is conveyed with, as in this case, it only depends on the content and the recipient’s personality (Kubrjakova, 1991, p. 185).

Thus, any message is potentially emotiogenic, while not always being emotive. Emotiogenic knowledge is understood as the knowledge triggering a certain range of the addressee’s emotions which result from the activation of the addressee’s emotional reactions to certain elements of the message, the formation of their emotional attitude to reality in each specific case. Emotiveness is usually understood as one of the basic properties of the communicative act that correlates with the emotiogenic elements implemented in it and is actualized through the emotively loaded components that embody the author’s emotional intentions and model the addressee’s possible emotions associated with the perception and interpretation of reality. Emotiveness is actualized using an aggregate of components – indicators of emotiveness characterized by their ability to indicate deviations from the language and speech norm and thus stimulate the recipient’s emotional reactions (Myhajlenko, 2013, p. 116).

5 «Скільки пісень ти знаєш, стільки разів ти людина».
6 «Святий Августин сказав: той, хто співає, то молиться двічі».
7 «О.Довженко про українську пісню казав, що вона – це бездонна душа українського народу».
8 «як каже народне прислів’я: з моря води не вилити, а з пісні слова не викинути»
9 «Хто співає, той журбу проганяє! Тож співаймо разом і до зустрічі на Першому Національному!»
Emotiveness is actualized in the text through an aggregate of text components – indicators of emotiveness, i.e. the emotively loaded words, phrases, sentences etc. woven in the text fabric and indicating the nature of the author’s emotional intentions explicitly or implicitly outlined in the text directly or indirectly, model the possible emotional reaction of the addressee to the text reality, objectify the emotogenic fragments of knowledge about the world.

The basic emotive units of the text are emotive microtexts and emotive inclusions. Emotive microtexts are the fragments of the text that can be singled out on a thematic basis and convey a certain emotional state of the subject. Emotive inclusions are the subject’s brief comment on their own or someone else’s feelings and impressions within the structure of the non-emotive fragments of the text (Shakhovskyj, 2002). Speaking of sentences and phrases, it can be added that they can become emotive owing to literary devices, e.g. litotes, zeugma, inversion, figures of speech, sense-bearing repetitions etc. The author’s preference for a certain expressive construction, in its turn, forms the basis for our conclusion as to what they wanted to draw special attention to – whether to the elaboration of the description or to the sense or intonation actualization or to the down-toned judgment etc.

So, today the linguistics of emotions is one of the most topical lines of research in journalism studies. At the modern, communicative-pragmatic stage of development of science, the study of the emotional aspect of communication aimed at singling out and describing the peculiarities of the interrelation of human emotional experience with human thinking and communicative behavior comes to the fore. The communicative act serves as a form of recording emotions, as well as a source for studying them. Emotions are not only one of the forms of reflecting reality; they also serve as an object of this reflection themselves. Thus, a text including an aggregate of emotional components can be considered emotive, and emotionality will merely be an attribute of it.

The journalist text is distinct from other texts, as it is a special act of communication; it is a product of the socially-oriented activities of a journalist and the process of the interaction of the author of the text with the audience. A journalist text can be called emotive if it contains the relevant text components. The communication of emotions in journalist TV texts can be classified through the national and cultural peculiarities of their expression, emotionally colored lexemes and language game.

An emotive journalist text will trigger more emotions in the recipients if it includes vivid visualization (when the text is amplified with a distinctive video sequence); emotive lexemes, i.e. the words that already carry certain emotions, or expressively colored vocabulary (words whose meanings contain components of evaluation, that express feelings, a positive or negative perception of reality) are used frequently. The content analysis of Folk Music programs has shown a high frequency of the categories of happiness, joy, emotions, which influences the growth of the recipients’ positive emotional mood and creates a positive emotional background for the whole program.

The emotive coloring of a journalist feature is determined by the selection of the language means used to convey emotional content. Such a journalist product is not only a carrier of information; it triggers the relevant mental phenomena in the form of images, concepts and emotional experience; and studying the means of expressing evaluation and expressiveness in mass media is extremely important, as expressiveness emphasizes the emotional influence on the addressee and is involved in the formation of the public opinion.

References