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PSYCHOLINGUISTIC MEANS OF EXPRESSING EMOTIONS

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INTRODUCTION

In the era of rapid development of information technologies, globalization of the linguistic sphere and the spread of connections between representatives of different cultures, the problem of integrating the knowledge acquired by mankind in order to create a complete picture of the world becomes urgent. People always sought to know the harmony of the surrounding world. However, knowledge about the world would be incomplete if people did not study the very means of their transmission to each other.

Speech activity of a person is closely related to all spheres of human consciousness. The history of human existence has proven that speech itself is an important factor in the mental development of an individual and the improvement of social relations. Under the influence of speech, consciousness, thought operations, volitional and emotional spheres develop, and a person's intellectual capabilities are enriched [14, p. 5].

Theoretical principles of emotions were studied in the works of S. Kuranova, L. Daineka, L. Zaciekina, T. Leleka, N. Ratner, J. Cleason, O. Vynoslavskaya, I. Verakis, R. Plutchik and many others. Special attention should also be paid to the analysis of the language expression of emotions that was studied in the works of K. Bykova, A. Mikhova, P. Zachar, H. Kuzenko, R. Buck, C. Smith, Yu. Razuvanova, V. Shynkaruk, O. Borysov, A. Kalyta, I. Volkova, O. Aleksieieva, Ye. Moshtah, L. Polishchuk, I. Mats, I. Kost, Yu. Yanchenko and many others.

The relevance of the research topic is due to the general tendencies of linguistics to study the language expression of emotions, its use in the English language films. The relevance of this study is the need to give a holistic interpretation of the basic concepts of psycholinguistics and to identify the main types of emotions.

The aim of the work is to substantiate the main features of psycholinguistic mechanisms, to find out the verbal and non-verbal means of the television sitcom "Friends" and to analyze the psycholinguistic means of expressing emotions in the television sitcom.

Achieving this goal involves the implementation of the following **tasks**:

- 1) to outline the basic concepts of psycholinguistics;
- 2) to analyze the classification of emotions;
- 3) to make the analysis of the language expression of emotions;
- 4) to outline the main methods of research;
- 5) to study the main features of the emotionality of the characters;
- 6) to make the structural analysis of the lexical and stylistic means of the television series;
- 7) to study the representation of non-verbal means;
- 8) to analyze the intonational features of speech;
- 9) to study the functioning of emotionally colored lexical units;
- 10) to make the structural analysis of the exclamations as an expression of emotionality;
- 11) to analyze the metaphorical features of characters' speech.

The object of our research is the television sitcom "Friends".

The subject of our work is the psycholinguistic means of expressing emotions in the television sitcom "Friends".

Research methods. To achieve the goal and set the main scientific objectives, we highlight the following research methods:

- 1) descriptive method – for the classification and interpretation of structural and functional properties of emotions;
- 2) deductive-inductive method – for analysis and synthesis of scientific theories and concepts;
- 3) the method of continuous sampling, which was used to collect the actual material of the study;
- 4) analysis of dictionary definitions – to identify the environment of words and their definitions in dictionaries.

Theoretical and practical value of the research lies in the possibility of their use in the further study of the psycholinguistic means of expressing emotions. The results of our research can be used in writing scientific papers and serve as a basis for creating manuals.

The purpose and objectives of the study determined the structure of our work, which consists of an introduction, three chapters, conclusions and a list of sources. The total amount of work is 87 pages, of which 74 pages – the main text.

CHAPTER I

THEORETICAL BASIS OF PSYCHOLINGUISTIC MECHANISMS

1.1 Basic concepts of psycholinguistics

Psycholinguistics studies the specifics of language and intelligence, the connection between language and thinking, the influence on consciousness with the help of language, the general laws of speech development in ontogenesis, the formation of linguistic consciousness, the functioning of the linguistic personality, etc. It arose as a science relatively recently, but has already taken its rightful place among other sciences due to its own interdisciplinary nature, the latest approaches and the effectiveness of research [13, p. 7].

Scientific thought of the 20th and early 21st centuries was mostly focused on anthropocentric studies. Now behavioral, linguistic, motivational, mental, psychological and other features of a person are the main subjects of humanities studies. In the 20th century fundamental studies of physiology and functions were carried out human brain, psyche and psychology. This period was also marked by the development of philosophical thought, in particular existentialism, postmodernism, the emergence of art “stream of consciousness” under the influence of Eastern students, Freudian and neo-Freudian ideas. Scientists began to study homosapiens first of all as a person, still has a complex inner world. This is largely due to the appearance and the flourishing of such scientific fields as communicative and cognitive linguistics, cognitive psychology, ethnopsycholinguistics, as well as studies of language patterns world, linguistic consciousness, conceptosphere. Psycholinguistics occupies a special place among them, which is interdisciplinary in nature.

Linguistics traditionally deals with the scientific description of structure and forms and meanings of sounds, words, phrases and sentences. Psychology investigates ways of mastering these systems and their functioning in real communication when people pronounce and understand sentences. Psycholinguistics studies in-depth knowledge and abilities, that are necessary for a person in order to master the language in childhood and throughout life to use it [13, p. 8].

In general, psycholinguistics is a marginal branch of linguistics, aimed at researching the development and application of speech ability as a mental phenomenon, its implementation in the mechanisms of generation and perception of speech in the projection of human mental activity in its socio-cultural interaction [19, p. 1].

Psycholinguistics is the science of speech activity of people in psychological and linguistic aspects, in particular experimental research of the subject's mental activity in learning and using language as an organized and autonomous system. After all, the meaning of any sign lies, first of all, in the activation of an individual's cognitive processes [8, p. 8].

Psycholinguistics is the science of the relationship between language and thinking, the influence of language on the mental development of a person, and the psychological conditioning of language phenomena. It also studies the formation of linguistic consciousness, the activity of a person as a linguistic individual, rooted in the mental national specificity of speech behavior and social symbolism [14, p. 3].

Psycholinguistics is the discipline that investigates and describes the psychological processes that make it possible for humans to master and use language. Psycholinguists conduct research on speech development and language development and how individuals of all ages comprehend and produce language [31].

Since psycholinguistics is the synthetic science, representatives of its scientific schools approach differently interpretation of its subject. Theoretical ideas of each of the psycholinguistic school are formed from psychological ones ideas about the processes of speech communication, production and perception of speech expressions, language acquisition by a child, as well as from linguistic ideas about the structure of language and the structure of speech statement. Conceptual apparatus of each of them contains psychological and linguistic components.

The peculiarity of each psycholinguistic school is the originality of the psychological theory taken as a basis research of psychological features and linguistic data used in the analysis of the language component. This is due to differences in definition subject of psycholinguistics by representatives of different directions of this

science. In particular, the American researcher Ch. Osgood considered the process of encoding and decoding messages to be the subject of psycholinguistics (for such approach is based on the model of the communication process K. Shannon) [13, p. 8]. Ch. Osgood's psycholinguistics was based on behavioral psychology of language and communication theory and aimed to study the relationship between the structure of a message and the qualities of individuals who produce and receive messages [8, p. 15].

The first version of psycholinguistics, created primarily by behaviorist psychologists, bore the traces of the former psychology of language with all its advantages and disadvantages:

- the object of analysis is mainly an isolated word;
- the subject of analysis is cause-and-effect relationships between words, primarily in a person's verbal memory;
- scheme of analysis-stimulus-reaction with an associative connection between them;
- the experimental technique is mainly an associative experiment.

Despite this, psycholinguistics can be considered a qualitatively new stage in the study of language activity, and the prerequisite for the formation of a new quality is connected primarily not with new ideas that appeared in psychology, but with new methodological schemes for the analysis of human communication (communication) [14, p. 10].

In contrast to Ch. Osgood, who proceeded from a complex complex of psycholinguistic problems, from associationism, from a mental mechanism and tried to include elements from various approaches into a single concept, which made it difficult for linguists to master his concept, J. Miller's concept was, in fact, a projection of the linguistic model into the psyche. A new approach to an already known problem, very close and understandable to linguists, has been found here. It is not by chance that the concept of "checking the psychological reality of a linguistic model" appears in Miller's direction.

The most important difference between Miller's direction in American psycholinguistics and Osgood's is that the atomism of the latter was overcome. This is

especially clear again on the example of the interpretation of language acquisition: according to Chomsky's school, it is not the mastering of individual linguistic elements, but the assimilation of the system of rules for the formation of a meaningful statement. However, the other two shortcomings of Osgood's psycholinguistics remained insurmountable. The idea of the degree of complexity of language reactions has changed, but the very idea of reactivity has remained intact [14, p. 13].

As a rule, the focus of psycholinguistics is the individual in communication. One of the main provisions of psycholinguistics as a cognitive discipline is the cognitive processing of information coming from the senses, which takes place on the basis of mental representations formed in the individual. The main tasks of psycholinguistics as a cognitive science are the study of:

- speech planning processes;
- mechanisms and processes of perception, interpretation, understanding and generation of speech;
- structures and systems of representing an individual's knowledge and strategies for using them for cognitive processing of discourse;
- problems of bilingualism, translation and mechanisms of mastering a foreign language [8, p. 8].

Psycholinguistics deals not only with normal, but also with pathological mental states, because anomalies dismember those entities that are unattainable for normal observation.

Psycholinguistics as a science appeared on time in the scientific paradigm in order to solve those problems, that caused significant difficulties in separate linguistic and psychological concepts.

Psycholinguistics was formed for a long time. Consideration of psycholinguistics as a separate science is expedient to start with the American psycholinguistics of the 1950s. However, it should be noted, that the psychological approach to language was already formed in the studies of linguists of the second half of the 19th century, in the so-called psychological linguistics (H. Shteintap, G. Paul, etc.) [8, p. 14].

In psycholinguistics, three channels of communication operating in oral communication are considered:

- 1) vocal-auditory (one communication participant speaks, the other listens);
- 2) gestural-visual (one communication participant makes gestures, the other perceives them);
- 3) manipulative-situational (the choice of means when constructing an expression depends on the specifics of the situation, in which communication takes place).

The study of all three channels in a complex, their interaction shows how real communication processes are more complex than traditional linguistic ideas about them. Another important question, that psycholinguistics illuminates, is the question of the levels of language generation. Four main levels are defined: motivational; semantic; ranking; integrating.

1. At the motivational level, general decisions are made:

- to speak or not to speak;
- to use an active or passive construction;
- to choose intonation models, etc.

The considered phenomena are very diverse from the point of view of general linguistic concepts. But the main thing is, that the fundamental features of the future message (or its fragment) are chosen, and its general strategic plan is built.

2. At the semantic level, possible meanings are distinguished. Moreover, it is not about specific words, but about functional semantic classes. So, the idea of a young man with a backpack on his shoulders is one unit from the point of view of the semantic level. It can be divided, it can be filled with different words, but it is one unit of the functional class.

3. Words appear at the ranking level. They embody the realization of the idea that was formed at the previous levels. A chain of morphemes unfolds inside a word.

4. At the last, integrative, level, the sound design of the completed statement takes place. According to the psycholinguists of Osgood's school, it is a syllable when encoding, and a phoneme when decoding. Thus, the specified aspects of

psycholinguistics attracted the attention of scientists and served as an impetus for the development of psycholinguistic research. The attempt to “connect” psychology and linguistics could not fail to interest linguists, who were looking for new ways of developing the science of language. The interpretation of language as a “shell”, a symbolic structure for the transmission of thought and image is still a current trend in communication theory. In addition, the study of various types of communicative noise and its positive/negative impact on the process of the communicative act is in the focus of interest of both foreign and domestic scientists [8, p. 17].

The modern period of the development of psycholinguistics coincided with the development of cognitive sciences. Psycholinguistics has become the main part of the disciplines that attempt to answer questions about the nature of knowledge, the structure of mental representations, and how they are used in such fundamental mental processes as logic and decision-making [14, p. 14].

Today psycholinguistics has three system areas:

- 1) language production;
- 2) language perception;
- 3) language formation.

Today the neurology of language functioning is of current interest to psycholinguists, particularly to those studying sex differences, aphasia, language after congenital or acquired injury to the immature brain, and developmental disorders of language (dysphasia). Some psycholinguists have also extended their interests to experiments in nonhuman language learning (e.g., gorillas and chimpanzees) to discover if language as we know it is a uniquely human phenomenon [31].

Psycholinguistics naturally combines scientific and social approaches. It is in close contact with neurolinguistics, cognitive psychology, cognitology, computer science, theory and practice of artificial intelligence, social psychology, sociolinguistics, pragmalinguistics, discourse analysis. Today new disciplines of a contact nature are emerging, in particular the following:

- ethnopsycholinguistics;
- sociopsycholinguistics;

- text psycholinguistics, etc. [14, p. 10].

In general, as a component of linguistics, psycholinguistics interacts with sections of traditional linguistics (phonetics, grammar, lexicology, stylistics) and its modern directions (cognitive, communicative linguistics, pragmalinguistics, sociolinguistics, linguistic text analysis), as well as with psychology, cultural studies, ethnology, communication theory, medicine, etc. The connection between psycholinguistics and phonetics, a science that studies the sound structure of language, is due to the fact that both sciences study speech, but their research subjects are different. The phonetics data are important for psycholinguistic studies of the process of speech production and perception. Grammar data is a branch of linguistics, that studies the system of morphological categories and forms.

Syntactic categories and constructions, methods of word formation, are used in psycholinguistic research based on the ideas of generative linguistics – one of the branches of the formal direction in linguistics, which is based on the description of language in the form of formal models of a certain type.

Lexicology helps to study word associations, different types and aphasia. Important for both lexicology and psycholinguistics is the study of the lexicon in specific languages in their relationship with reality, in words, their meanings are directly fixed the life experience of society in a certain era, in this connection such problems as the relationship between vocabulary and culture, linguistic relativity (the influence of vocabulary on the “perception of the world”), the relationship of linguistic and extralinguistic components are common to lexicology and psycholinguistics [13, p. 10].

Psycholinguistics is closely related to stylistics, the main subject of which is style in all linguistic meanings of this term (individual manner of performance of speech acts, functional speech style, speech style, etc.), genres of communication, the relationship of text with extratextual subsystems of language, use of language in various situations, prerequisites for the successful implementation of speech acts. These problems are also interesting to psycholinguistics. Psycholinguistics uses information on theoretical stylistics regarding the problems of the speech act and the

text as its result (knowledge about the author's choice of speech means, the embodiment of the author's idea in the text, etc.), materials on the stylistics of the address and on the interpretation of the intention of the author of the speech. Problems of the relationship between language and thinking, the concept of a linguistic "picture of the world" are common to both fields of knowledge. The connection of psycholinguistics with the linguistics of the text, the subject of which is the rules of building a coherent text and its semantic categories realized according to these rules, due to the fact that both sciences reveal common fund of knowledge (presuppositions) for the addresser and the addressee [13, p. 11].

Thus, for the study of thought processes, as it is as the basis of language acquisition and its use, psycholinguistics uses theoretical techniques psychology and linguistics. It is a subject of research closer to linguistics, and in terms of methods to psychology. Psycholinguistics is a multidisciplinary field of study, that examines the intricate relationship between language and human cognition. Psycholinguistics has evolved over time, integrating insights from linguistics, psychology, and cognitive science for better understanding how individuals acquire, process, and use language. Psycholinguistics also plays a crucial role in addressing pathological states of language, offering insights into conditions, like aphasia and developmental language disorders. It thrives on collaboration with other disciplines, including neurolinguistics, cognitive psychology, and artificial intelligence.

1.2 Classification of emotions

The study of emotions and their role in human life has always interested scientists and researchers working in the field of a number of sciences, such as philosophy, physiology, psychology, linguistics. At this stage of the development of the linguistics of emotions, there are a number of problems, that determine several main areas of research, including the communication of emotions, the categorization of emotions, and the emotional semantic space of language. An important feature of emotions is their communicative ability. Emotions permeate all communicative

activity of a person, all spheres of life and are reflected at all levels of speech. Speech is the most important form of expression of human emotions.

Emotional experience is much broader, than the experience of individual experiences. Emotions are not a reflection of direct objective reality, but express an emotional attitude towards it. With the help of both elementary and more complex forms of emotions, an individual acquires a kind of experience. Focusing on emotions, the person performs the necessary actions (for example, avoiding danger, procreation), the expediency of which remains hidden. Emotions are important for the acquisition of individual experience. Performing the function of positive or negative reinforcement, emotions contribute to the assimilation of useful forms of behavior and the elimination of those, that have not justified themselves [20, p. 1].

Emotions and feelings are a person's experiences, that accompany the behavior, characterize the attitude to everything, that surrounds the human, to the personality. The source of emotions is the environment, people's behavior, objective reality. Feelings are human generalized experiences, attitudes towards human needs, the satisfaction or dissatisfaction of which causes positive or negative emotions.

Emotions are a stimulus to action, prompting us to make a decision. Emotions play an extremely important role in life and personality formation. Thanks to emotions and feelings, we are fully human beings. People's emotions reflect the needs and interests, reveal the will and character. The person not only learns about the world in the processes of perception, imagination and thinking, but at the same time relates to certain facts of life in one way or another [16, p. 1].

Various reactions of the psyche to an object or situation are associated with the emergence of emotions. In psychology, emotions are defined as a person's current experience of the relationship to any situation, to other people. In addition, in a broader concept, "emotion" is considered as a holistic reaction of an individual, which includes not only a mental component, but also specific changes in the body that accompany this experience [16, p. 2].

Emotions are a direct, temporary experience of some more permanent feelings. An emotion is not the feeling of love for music itself as a permanent feature of a person,

but the state of pleasure, admiration that it experiences while listening to music in a good performance at a concert.

Most psychologists are inclined to think, that emotions can be grouped, based on the fact that every positive emotion of one quality always corresponds to a negative one of the opposite quality. Emotions have a positive or negative direction, and hence different effects on the personality. Positive emotions (joy, happiness, satisfaction) encourage a person to activity, activity, creativity. Negative (dissatisfaction, suffering, grief, fear, anger, hatred) sharply reduce the vitality of the human body, its strength, cause depression, aggressiveness [16, p. 2].

In general, every person is in one or another emotional state. Mood is a relatively weak and long-lasting state, uniform in its manifestations. Mood covers a person and for a certain time affects his behavior, activity, well-being, and thinking.

Scientists pay the main attention, first of all, to the study of basic emotions. Thus, P. Ekman singled out nine signs of basic emotions:

- 1) the universality of their causes (the same causes cause the same emotions in representatives of different cultures);
- 2) external expression through special means of mimicry and pantomime;
- 3) the presence of a specific physiology (nervous the substrate of emotions);
- 4) the presence of these emotions in animals (primates);
- 5) clarity, the obviousness of the meaning of emotions for the subject;
- 6) the rapid onset of the process of experiencing;
- 7) a relatively short duration;
- 8) automatic assessment of the expression of basic emotions by communication partners;
- 9) involuntariness, or at least limited voluntary control over them [10].

Today there are disagreements about the nature and number of basic emotions, because each scientist takes into account their different features and characteristics. It is necessary to take a closer look at what basic emotions are distinguished by different scientists:

Scientist	Basic emotions
V. James	Fear, grief, love, rage
V. McDougall	Anger, disgust, elation, fear, depression, emotion of tenderness, surprise
J. Watson	Fear, love, fury
O. H. Morer	Pain, pleasure
K. Izard	Anger, contempt, disgust, suffering, fear, guilt, interest, joy, shame, surprise
J. Panxep	Expectation, fear, rage, panic
P. Ekman	Anger, disgust, fear, joy, sadness, wonder
J. Gray	Anger, horror, anxiety, joy
S.S. Tomkins	Anger, interest, contempt, disgust, fear, joy, shame, wonder
B. Weiner	Happiness, sadness
K. Ottley, P. Johnson-Laird	Anger, disgust, fear, happiness, sadness

Fig. 1.1 Basic emotions

Today, emotions can also be considered from the point of view of whether they cause an active or passive state, increase or decrease a person's vital activity. Emotions that encourage actions, statements, and increase the tension of forces are called sthenic (Greek "stenos" – strength). Asthenic emotions reduce a person's activity and energy, suppress vital activity (Greek "asthenos" – weakness, impotence).

Some emotions can be attributed to both asthenic and sthenic ones (for example, grief, fear). Everything depends on the individual characteristics of a person, in particular the type of nervous system. For example, violent joy is a sthenic emotion, because it causes an influx of strength in a person. Quiet joy is a sthenic emotion because it relaxes.

Emotions are classified depending on the field of phenomena, that determine their appearance. One of the most complete classifications was proposed by B. Dodonov. The scientist presents such types of emotions:

1. Altruistic emotions – experiences, that arise on the basis of the need for help and support to other people: - the desire to bring joy to people;

- a feeling of concern for the fate of another person, care for him.

2. Communicative emotions arise on the basis of the need for communication:

- the desire to communicate;

- share thoughts and experiences.

3. Glorious emotions (from the Latin “glory”) are associated with the need for self-respect and glory:

- the desire to gain recognition;

- a sense of pride, a sense of superiority, a sense of satisfaction with oneself, one’s successes.

4. Practical emotions – such emotions are caused by:

- activity, changes in the course of work, success and failure, difficulties of implementation and completion;

- desire to succeed at work;

- feeling of tension;

- passion for work;

- pleasant satisfaction from the fact, that the work is done.

5. Fighting emotions (from the Latin “struggle”), that are determined by:

- the need to overcome danger, interest in fighting;

- craving for strong feelings;

- sense of risk;

- a sense of sports excitement;

- determination.

6. Romantic emotions – the desire for everything unusual, the expectation of something bright, good; the feeling of ominous, mysterious, mystical.

7. Gnostic emotions (from the Greek “knowledge”) are associated with the need for cognitive harmony, the desire to understand what is happening, to penetrate the essence of the phenomenon.

8. Aesthetic emotions are connected with lyrical experiences, the desire for beauty and harmony, the feeling of beauty.

9. Hedonistic emotions are associated with the satisfaction of needs for physical and mental comfort: enjoyment of pleasant physical sensations – from delicious food, the sun; a sense of carelessness; sense of fun.

10. Acquisitive emotions (from the French “possession”) are generated by interest, a desire to accumulate, collect, possess [7, p. 3-4].

The so-called fundamental emotions are also distinguished. The emotion is considered fundamental if it has its own mechanism of occurrence and is expressed by special mime and pantomime means. It is believed that such emotions are innate.

Fundamental emotions include (according to K. Izard):

- interest-excitement – a positive emotion, that motivates learning, development of skills and abilities, activates cognitive processes, stimulates curiosity;
- joy – a positive emotional excitement, that occurs when the possibility of full satisfaction of an actual need appears. In subjective terms, this is the most desirable emotion. Joy can arise as a result of weakening the effect of a negative factor;
- grief-suffering – an emotion, that is caused by a complex of reasons related to life losses. It is often experienced as a feeling of loneliness, self-pity, feeling of uselessness, misunderstanding by the environment;
- anger – occurs, when another person’s behavior clearly deviates from the norms of ethics and morality;
- disgust – often occurs together with anger. Disgust is a desire to get rid of someone or something;
- contempt – an emotion, that reflects the depersonalization of another person or a whole group, the loss of their significance for the individual, the experience of superiority compared to them;

- fear – an experience, that is caused by received direct or indirect information about real or imagined danger, expectation of failure. Fear is the strongest negative emotion;

- surprise – a sharp increase in nervous stimulation, that occurs after some unexpected event;

- shame – arises as an experience of inconsistency between the norm of behavior and actual behavior, forecasting a judgmental or sharply negative assessment of others towards one's address;

- guilt – an emotion similar to shame, as it also arises as a result of a mismatch between expected and actual behavior. Guilt arises in the case of violations of a moral or ethical nature, and in situations where a person feels personal responsibility [7, p. 5].

Since one of the ways to establish paradigmatic relations in the vocabulary is to describe the semantics of a word through its synonyms, K. Bykova presents the following classification of the main emotional concepts and means of their expression in the English language:

1) the emotion of surprise, expressed by the following nouns: *surprise, amazement, bewilderment, amazement, wonder* (and adjectives derived from them); verbs, exclamatory constructions: *Interestingly Enough!, Horrors!, Strangely!, Fancy!, Imagine!*, as well as a number of exclamations: *wow, gee, gosh, Oh my word, Jesus Christ, etc.*;

2) the emotion of joy, which has an extremely wide paradigm, for example: *joy, happiness, exaltation, euphoria, happy, fantastic, great, wonderful, What a miracle!, pleasure, delight, felicity, awesome, brilliant, cool, fabulous, terrific, lovely, glad, marvelous* and all derivatives of these words;

3) emotions of dissatisfaction and anger, represented in the English language by the following lexemes and their derivatives, such as: *displeasure, indignation, outrage, resentment, exasperation, anger, wrath, fierce, bate, irritation, rage*. This category is also represented by a number of verbs, for example, *to groan, to hate, to dislike*; and the phrases: *to give a nasty laugh, with the puff, give the evil eye*;

4) contempt, which in English is expressed by units of different parts of speech: the nouns *contempt, scorn, disdain, defiance, disregard for/ of, contemptal, bastard, cheat, failure, fool, idiot, liar*, adjectives and adverbs *conniving, faithless, filthy, greedy, lying, selfish, self-righteous, spineless, spoiled, stupid, two-faced, untrustworthy*;

5) the emotion of disgust, represented by the lexeme *disgust*, its synonyms, derivatives, free and phraseological combinations created on their basis. For example, *disrelish, distaste, loathing, nausea, abhorrence, abomination, antipathy, aversion, detestation, dislike, repugnance, repulsion, revulsion, sicken, abominate, detest, displease, offend, repel, repulse, revolt*, etc.;

6) emotions caused by the feeling of love, which are verbalized by the units *love, infatuation, agape, eros, philia, storge, praxis, care, compassion, sympathy, concern, respect, attraction, reverence, esteem* and phraseological units, such as: *out of sight, out of mind, no love like first love*, etc [1, p. 1-2].

Affects are one of the types of emotions. Affect is a mental state, that quickly arises and gives rise to negative violent emotions. Such a state is short-lived, strong and instantly affects a person, affecting the mind and behavior. Under the influence of affective emotions, a person can harm others. Affect is caused by unexpected acute life situations. The person, having developed the ability to control own feelings, can also control affective reactions [16, p. 2].

A strong, deep and long-lasting feeling, which seems to absorb the personality, is called passion. Passions are positive and negative in their direction, they control a person's intellect, actions and behavior, stimulate the activity.

The subject of special attention in psychology is the psychological state of people under stress. Stress (from the English *stress* – pressure, tension) is an emotional state, that arises in response to various extreme actions. Stress is a special form of experiencing sensations, close in terms of psychological characteristics to affect, but in terms of the duration of the course, they are closer to mood. Stress triggers are stressors – unexpected, unfavorable actions: danger, pain, fear, cold, threat, humiliation, as well as difficult situations: the need to quickly make a responsible

decision, a sudden change in the strategy of behavior, an unexpected choice, etc. [4, p. 29].

Stress is a complex process, that takes into account physiological and psychological components. Nowadays, depending on the stress factor, different types of stress are distinguished: physiological and psychological, which, in turn, are divided into informational and emotional.

Emotions as a stimulus for decision-making, a model of response to certain factors, events important for the needs of an individual or his goals, are unique. Each emotion has its own characteristics:

- expressiveness;
- dynamism;
- polarity;
- intensity;
- meaningfulness [3, p. 29].

People, who are able to control their feelings, understand well what others feel, have an advantage in the ability to act according to the so-called unwritten laws, that lead to success in personal and social life. After all, people with a well-developed emotional sphere can better establish relationships with others, find a way out of a difficult situation faster, and are able to manage their emotions more purposefully. This is called having a high EQ (a term coined by D. Goleman). This concept includes such factors as the ability to understand and manage one's emotions, purposefulness, the ability to empathize, and the ability to help people establish relationships [3, p. 118].

Thus, emotions are essential aspects of human experience, shaping the behavior, attitudes and responses to the world. Emotions are transient responses to external stimuli, while feelings represent more enduring, generalized experiences related to human needs and satisfaction. Emotions, as subjective experiences, represent one of the most significant phenomena of a person's inner life, therefore the education of emotional culture is an important component of the formation of a developed, spiritually rich personality.

1.3 Language expression of emotions

In recent years, scientists have achieved significant results in the study of the mechanisms of linguistic expression of emotions of a speaking person and linguistic nomination, the interpretation of emotions as the objective essence of the speaker and listener. The penetration of emotionality into the nominative-communicative activity of a person is explained by the fact that, objectively reflecting reality, consciousness combines the reflected images with a subjective-emotional attitude towards them. One of the modern directions of linguistic research is the study of emotional states, which form the global linguistic picture of the world [20, p. 1].

The linguistics of emotions as a science was formed in the 20th century based on psychology and traditional linguistics. However, until the middle-70s, the problem of expressing emotions was not the main one in linguistics, and works on this topic appeared quite rarely, if at all, they were not of great interest. At this stage of the development of the linguistics of emotions, there are a number of problems, that determine several main areas of research, in particular, the communication of emotions, the categorization of emotions, and the emotional semantic space of language.

Comparing the vocabulary, it can be found, that in many languages there are more emotives with negative evaluative semantics in quantitative terms than emotives with positive evaluative semantics in quantitative terms [9, p. 24].

With the development of the humanistic linguistic paradigm, the main principles of which are based on the concentration of attention on the speaker and the user of the language and their psychology, the problem of the emotionality of the language becomes one of the leading ones. Different concepts are put forward. The question of “linguistic verbalization and conceptualization” and “categorization of emotions” arises, the emergence of emotion, “whether it comes from words and phrases, or comes from the person who utters the phrases”, whether it is a linguistic or cognitive concept [5, p. 111].

As a rule, emotions are the subjective reactions of humans and animals to the influence of internal and external stimuli, a person’s experience of the attitude to reality, to personal and environmental life, which are manifested in the form of

satisfaction or dissatisfaction, joy, fear, etc. Emotions are integral a component of human psychology. They appear to a certain extent in all spheres of human's activity, in all spheres of the spiritual life. They reflect the meaning of phenomena and situations, states of the body and serve as one of the main mechanisms of internal regulation of mental activity and behavior.

In the vocabulary of each language, there are not only words with a pronounced stylistic color or with a structural component, that makes it possible to express emotions, but also words whose emotional qualities are in potential, and the use of which in a certain context gives the word an emotional color, which gives them ability to influence the recipient of this context.

There are two ways of expressing emotions:

- verbal (using language);
- non-verbal (mimicry, pantomime, gestures, etc.) [2, p. 57].

In the speech and thought activity of representatives of different linguistic cultures, joy is expressed in structured sentences (verbalized mental analogues of the situation of experiencing an emotion).

There are at least two semiotic systems of emotions, that are not yet sufficiently studied. It was established, that the verbal way of expressing emotions prevails over non-verbal in a number of characteristics, including "reliability, speed, directness, degree of openness and quality of decoding by the recipient". The latter objectify the axiological components of national consciousness, because their starting point is cognitive interpretations superimposed on external reality, rather than reality itself [23, p. 29].

The growing interest in the expression of emotional meaning on the part of domestic and foreign scientists and the relatively rapid accumulation of specific knowledge in this area make it necessary to study linguistic means of expressing emotional meaning in language.

Despite the fact, that in the literature there is a point of view, that completely ignores emotions in the study of language functioning, most scientists tend to consider emotionality as part of the common task of describing the language system, since

expressive means mutually condition each other and due to their relationship they form a system [20, p. 3].

In general, language as the main tool of human communication not only ensures the information exchange of speakers, but also reflects their emotional state in the act of communication [1, p. 1]. The penetration of emotionality into the communicative activity of a person is explained by the fact that, objectively reflecting reality, consciousness combines the reflected images with a subjective-emotional attitude towards them.

Groups of words denoting emotions are displayed in interpretive, synonymous, thesaurus dictionaries, where the semantics of the word is described with the help of other, close in meaning units, or the word is presented in the form of certain groups united by a common term. In addition, emotionality can be transmitted in speech by other means [1, p. 3].

It is important, that the non-verbal method prevails over the verbal, since emotion is a short-lived feeling and we often experience difficulties trying to find the most appropriate language means of its expression. The essence of the mechanism of mediating emotions in speech is explained as follows: a person is able to reflect in speech not just the surrounding world, but only what is necessary at the moment, which seems significant. This process is regulated by emotions, which act as a mediator between the world and its reflection in language. Emotions as a mental phenomenon reproduce in people's minds their emotional attitude to reality. Emotional evaluations of reality are reflected in the semantics of linguistic means used for verbalization. They are coded in the form of components, that form the emotionality of a word – the ability to reproduce in the corresponding typified conditions the experience of verbal expression of certain emotional attitudes of subjects to what this word-image carries [15, p. 2].

Emotionality exist on all language levels: phonetic, morphological, lexical and syntactic. Each of them has its own system of means of expression.

Emotions at the morphological level are expressed in words, the emotional attitude of which to an object or phenomenon is determined by grammatical methods

and special affixes. It is known, that a morpheme is a unit of language, that contains not only form, but also its own meaning. Compared to the phoneme, this unit makes an even more significant contribution to the creation of content. Being the main component of the word formation, the morpheme interacts with the contact units of its level.

Considering the problem of emotionality caused by word-forming means, O. Espersen notes, that the suffix *-ish* contributes to the emergence of a negative evaluation, which is strengthened if this suffix is attached to the noun base: *childish*, *oldish*, *goatish*, *dullish*, *old ladyish*, as well as to the base of proper names: *Leonardoish*, *Dickensish*, *Twainish* [12, p. 77].

The most important noun suffixes of negative evaluation are *-ard*, *-eer*, *-ster/-aster* and the semi-affix *-monger*: *drunkard*, *coward*, *hipster*, *profiteer*, *black marketeer*, *scare-monger*, *war-monger*. In modern teenage slang, the use of the suffix *-o* reflects a contemptuous attitude towards a person: *kiddo*, *oldo*.

The use of the suffixes *-ge (oldie)*, *-y (daddy)*, *-let (chiklet)*, *-kin (lambkin)*, *-esque (Turneresque)* have the opposite effect, creating positive connotations [27].

In addition, “one-off” words, which are also called individual neologisms or occasionalisms (nonce-words), appear in the speech of individual people with varying degrees of frequency. They are formed by the combination of known morphemes according to word-formation patterns and usually attract the attention of the reader or listener and strengthen their influence. Such words not only mean a complex concept, but also convey the author’s attitude towards it.

The word has not only an objective and logical meaning, but also an emotional and expressive meaning, with which a person expresses the emotions, excitement and feelings.

A person’s ability to control the verbal expression of emotions, pass them through situational, social and other filters of consciousness, depending on which the same emotions can find different lexical-semantic expressions, indicates the intellectuality of communicative emotionality [29].

The semantic purpose of emotional vocabulary consists not only in the nomination of the denotation, but also in the expression of the speaker's emotional attitude to it, to the subject of speech, to the communication situation. This is what distinguishes emotive vocabulary from nominative vocabulary, the semantic purpose of which is subject-logical, that is, simple, uncomplicated by connotation, nomination.

Among emotional vocabulary, there are often words, that belong to the so-called reduced stylistic tone: colloquialisms, dialectisms, slangisms, jargonisms, vulgarisms. The use of such words in speech is caused by certain pragmatic goals and creates liveliness and visibility of live speech. Such words are clearly opposed to the literary norm, and this is precisely the essence of the novelty of their use. They always have synonyms in the literary vocabulary and, thus, act as secondary, more expressive than ordinary names of objects, that evoke an emotional attitude towards oneself. Their expressiveness is based on imagery, wit, unexpectedness, sometimes on funny distortion. Of course, there are enough words with a negative-emotional evaluation among the words of a lowered tone. Coarse, vulgar and obscene language is used in appropriate speech situations. But observations show, that the decline does not necessarily indicate only a reprehensible connotation. The word may be stylistically reduced, but functionally express emotional approval. Such reduced vocabulary in the context of emotional expression often expresses admiration, approval, affection.

On the other hand, lofty and flattering vocabulary in emotional contexts does not necessarily have to express a positive assessment, it can also express disapproval: sarcasm, irony, contempt [29].

The analysis of other stylistic layers of the vocabulary reveals the following: commonly used vocabulary in the dictionary state is non-connotative, and in the situational state it can connote the emotionality of two evaluation signs and be expressive. This is true both for full-valued words and for affixes and service words: prepositions, conjunctions, etc. (for example, prefixes with a negative connotation: *anti-*; *non-*; *un-*; *antihero*, *antisocial*, *nonductile*, *non-believer*). The prefix *ex-* in the words *ex-boy*, *exhusband*, *exwife* has an ironic character, and in the words *exchampion*,

expresidant it is neutral. It follows, that emotionality in some words lies in their lexical meaning, while in others it is conveyed through the use of appropriate suffixes.

Words, especially terms, book, nomenclature, official words, professionalisms as lexical units of the stylistic subsystem are also emotionally neutral in relation to each other, that is, within this system. However, their unexpected use in poetic texts or live speech, i.e., an unreal situation for their norm, their unexpected inclusion in stylistic techniques, creates a strong expressive effect, and such words become expressive. It follows from this, that words that do not have clear emotes in the dictionary state can have them in the situational state and act as expressives.

Expressives are not necessarily emotional. They can be purely logical and enter into the denotation of the word. In the text under the influence of structural, situational, stylistic means, and in oral speech also due to prosody, expressiveness acquires an emotional color, which is connotative [33].

At the phonetic level, researchers hypothesize the existence of a connection between the inclusion of a certain sound in a word and the meaning of that word. According to them, sound can evoke a certain meaning in the minds of speakers, i.e. replace an object or action, becoming their symbol. And since the phenomena of the real world are evaluated by the perceiver, the evaluations are also transferred to the sounds accompanying these phenomena. This is how the symbolic meanings of sounds in general arise, which extend to the sounds of speech [9, p. 25]. At the same time, certain sounds can cause a corresponding circle of associations. The phenomenon of sound symbolism attracts the attention of many domestic and foreign linguists.

Sounds have the certain content and the certain meaning. At the current stage, it can be argued, that phonemes carry mainly sensory-emotional information. For example, the sound combination [sl] conveys unpleasant associations: *slime*, *slither*, *slug*, *sloppy*, etc. Negative feelings are also caused by sound combination [kr]: *crash*, *crack*, *crunch*, etc. [15, p. 2].

G. Kuzenko, considering the system of emotional elements and emotional means at the phonetic level, notes that this is additional information that is expressed by intonation, tempo, melody, timbre, emphasis, phoneme combinations, various types

of pauses, joints, rhythms, as well as doubling or rhyming combinations of the type: *razzle-dazzle, fuzzy-wuzzy, helter-skelter, fuddy-duddy, chit chat, hanky-panky, teeny-weeny, hickety-pickety, hoity-toity, namby-pamby, rift-raft, toil and moil, moan and groan, hum and haw*, most of which have a humorous tone. The expressiveness of such words is based on some distortion of the usual phonetic form of the word, which, despite this, does not cause misunderstanding [12, p. 1].

The use and fixing in the speech of the characters of any graphon, incorrect use of emphasis also indicate the mood, emotional state of the speakers at the time of speech, age, educational and social status. It is known, that a person sometimes deliberately distorts sounds, creates a so-called accent, which is a deviation from the linguistic norm, and this also contributes to the emotional impact on the addressee or observer.

Considering the phonetic means of expressing emotionality, the scientist notes, that emotionality manifests itself both at the segmental and suprasegmental levels. For example, at the segmental level, under the influence of emotions, stressed vowels are lengthened, sound quality changes, etc. In turn, at the suprasegmental level, a universal way of conveying an emotional state and reactions is the emotive-prosodic design of utterances. At the same time, emotional utterances are always intonation marked by tempo, decrease or increase in volume, the appearance of pauses, emphasis, and tone modulation. Interacting with the lexical-grammatical composition of the statement, they introduce additional semantic nuances into its meaning [12, p. 2].

At the syntactic level, exclamatory, interrogative, elliptical, inverted sentences, interjectional elements can be used to express emotions. The higher the degree of emotional tension, the higher the degree of disorganization of the syntactic structure. Discontinuity, repetitions, incompleteness of syntactic constructions are characteristic of a high concentration of emotions.

Although, it is impossible to single out a set of syntactic structures used to express a certain emotion, some patterns can still be traced. For example, the expression of surprise is characterized by interrogative, interrogative-negative

structures, repetitions, interrupted and unfinished sentences. Exclamatory sentences and disorganized structures are often used to convey negative feelings [24, p. 76].

Emotionality has been studied most fully at the lexical level. There are different approaches to the selection and description of the emotional lexical fund of the language, which is caused by different understandings of the concept of “emotionality” and its place in the semantic structure of the word.

Vocabulary, that names emotions is not emotional. The words *fright*, *anger*, *surprise* contain only the concepts of certain emotions, while the semantics of emotions express the inner emotional state of a person, the consciousness and psyche.

The next type of language expression of emotions is description. In contrast to their spontaneous breakthrough into speech, description is a conscious expression of an emotional state through linguistic means. As a rule, it is not the emotion as a whole, that is subject to description, but its external expression: facial expressions, eyes, lips, pantomime, tone of voice, intonation, etc. The lexical description of emotional kinem and prosody reproduces the atmosphere of emotional experiences, evoking feelings in the recipient, that are adequate to the author’s intention. This is due to the versatility of the expressive component and the possibility of its decoding [11, p. 279].

In some cases, the same expressive component can convey different emotional states. So, for example, a smile as one of the main psychophysical reactions of a person, although in most cases it conveys pleasure – joy, can sometimes act as a signal of contempt, disgust and even sadness.

The vocabulary of naming and describing emotions is semantically neutral. The lexical fund of emotional means of speech is formed by emotives – special lexical units, which express emotions. In their semantic structure, they necessarily contain an emotional component. Depending on the type of emotional semantics, all emotives are divided into affectives, in which emotive semantics make up the only meaning of the semantics of the word (for example, *Ah! Gee! Why!*), and connotatives, in which emotive sevens accompany the main logical-object meaning: (for example, *rascal*, *rogue*, *scamp*) [15, p. 3].

Thus, emotions are a multifaceted phenomenon. They are characterized by subjectivity and fluidity, which complicates the process of their mediation in speech. The analysis of emotional language means and the mechanisms of their influence on a person is of great interest for further research in this area.

1.4 Methods of research

In the process of our work, there were used such research methods, as the descriptive method – to classify and interpret the structural and functional properties of the linguistic expression of emotions; deductive-inductive method – for analysis and synthesis of scientific theories and concepts; continuous sampling method, which was used to collect the actual research material; analysis of dictionary definitions – to identify the context of words and their definitions in dictionaries; mathematical calculations – to establish the percentage ratio of examples and determine the most used means of expressing emotions on the example of an English-language series.

In general, the concept of method characterizes the way of learning social life and natural phenomena. A technique or a set of techniques used in a certain field of activity is also called a method.

At the first stage of our research, the main theoretical aspects of the phenomenon of psycholinguistics and emotions are defined. The concept of psycholinguistics and emotions is determined by analyzing dictionary definitions.

After analyzing various literary sources and using the method of analysis of dictionary definitions, there were investigated the phenomenon of emotion and variants of its typology, using the descriptive method for classification and interpretation of the structural and functional properties of the studied concept. There was used the deductive-inductive method for the analysis and synthesis of scientific theories and concepts regarding the linguistic expression of emotions.

It should be noted that at the first stage of our work, a deductive-inductive research method was used, which was used to search and analyze the scientific theoretical literature and concepts of various scientists who made a certain contribution to the topic we are studying.

During our research, it was found that emotions can have both verbal and non-verbal expression. Thus, at the second stage of our work, an analysis of the emotionality of the characters of the TV series “Friends” is carried out, using descriptive and deductive-inductive methods to organize the actual research material. It was found that the verbal expression of emotions is characterized by certain lexical and stylistic features.

In our work, we also consider non-verbal features of the expression of emotions, because they play an important role in the speech of the characters of the television series.

At the third stage of our research, we determine the psycholinguistic features of the expression of emotions in the speech of the characters of the television series “Friends”. First of all, we determine the intonation features of the characters’ speech, and only then we examine the functioning of emotionally colored vocabulary, exclamations, and morphological features of speech.

In the second and third stages, the method of mathematical calculations was used, which allowed us to establish the percentage ratio of verbal and non-verbal means of expressing emotions in the speech of the characters of the television series, which is shown in Fig. 3.1-5.

At each of the stages of our research, the method of continuous sampling of material was used, in particular in the second and third chapters of the work, because the basis was verbal and non-verbal means of expressing emotions. Using this method, the material for analysis was selected, which allowed us to consider not only verbal means of expressing emotions in the speech of the characters of the series, but also non-verbal ones, which include gestures, facial expressions, intonation, etc.

CHAPTER II

VERBAL AND NON-VERBAL MEANS OF THE TELEVISION SITCOM “FRIENDS”

2.1 Emotionality of the characters

The series “Friends” has become a cult phenomenon in the world of television and leaves an invisible mark in modern pop culture. One of the key reasons for its popularity is the vivid and colorful characters that successfully embody the brightest aspects of human emotionality.

“Friends” is a popular American sitcom about a group of six friends living in New York. The series was shown with great success in various countries of the world and during its ten seasons on television received a huge number of awards (“Emmy” and “Golden Globe”) [26].

The selection of the TV series “Friends” for the study of language means of expressing emotions has several reasons, the main ones of which are the following:

- the extreme popularity of the series, because “Friends” is one of the most famous and most beloved English-language series in the whole world;

- diversity of characters, as the series has different characters with their own unique personalities, emotions and ways of expressing them. This provides an opportunity to explore the variety of language means of expressing emotions;

- comedic essence and the ability to cause laughter and emotion in the audience. The study of language devices that create comic and touching moments is quite an interesting aspect in the research process;

- reflection of the American cultural context and linguistic specificity. The study of language means in the context of a popular television show reveals the peculiarities of the expression of emotions in the English language from the point of view of modern American culture;

- the role of emotions in the plot of the series. They influence events and decisive moments, which makes the analysis of language means of expressing emotions interesting for understanding the plot aspects of the series.

That is why we consider the TV series “Friends” to be an excellent choice for researching language means of expressing emotions in modern English. To determine the features of emotionality of the characters of the series, first of all, it is necessary to get acquainted with their personalities and determine the level of their emotionality. The emotionality of speech should be analyzed according to six main characters:

1. Rachel Karen Green (Jennifer Aniston) is the daughter of wealthy parents, never worked and lived on her father’s money. She has two sisters: Emmy and Jill. Rachel had a fiance, but she dumped him and ran away from the wedding, then moved in with Monica. They were best friends in high school. Then Rachel had a huge nose, which soon had to be shortened. Life in a big city seemed quite difficult to her at first, especially since she had to look for a job, which she had never done before. Rachel first worked as a waitress, but soon began a career in fashion. The first such job was unsuccessful – she again served coffee for the boss. Later, she got a job at Bloomingdales. Rachel is madly in love with Ross, but at first she ignored him. Rachel has many suitors (much to Ross’ dismay). But in the end, Rachel and Ros understand that they are made for each other. Later, their relationship is strained by Rachel’s overwork and Ross’s jealousy. However, they continue to love each other, although sometimes they do not want to admit it. In the eighth season, she gives birth to a child from him – Emma.

Rachel Green is known for her emotionality and bright character. Her speech and expressions often reflect her emotional state and experiences. Here are some fragments from Rachel’s speech, which will prove her great emotionality:

“It's like all my life everyone always told me, 'You're a shoe! You're a shoe! You're a shoe!' Well, what if I don't want to be a shoe? What if I want to be a purse, you know, or a hat!” [28] – Rachel expresses her first doubts about her status and expresses her displeasure. This quote reflects her desire to change her life.

“No, you weren't supposed to put beef in the trifle. It did not taste good. It was...it was like eating savory and sweet at the same time. It was like...eating a big, jammy meatball” [28]. – Rachel expresses her surprise and displeasure at the failed

culinary experiment. Her emotionality in this situation is characterized by negative feelings.

“No, no, no, no, no, no, no. I said I’m fine! Okay? You heard me say I’m fine, so just drop it!” [28] – Rachel expresses her annoyance and confusion when her friends try to find out what's really bothering her.

2. Monica E. Geller (Courtney Cox) is Rosa’s sister and Rachel’s high school friend. This beautiful, slim and attractive woman was very fat in her teenage years. As a child, she was even sent to a “camp for fat people”. Monica works as a cook and is simply “obsessed” with cleanliness and order, which is the subject of many jokes directed at her. Monica has a highly developed competitive spirit and strives to be the first and best in everything. Despite her attractiveness, Monica can’t find her love for a long time and is very worried about it, since she dreams of marriage and children since childhood. She has been in a serious relationship for quite some time with Richard, an ophthalmologist, her father’s friend and a very interesting person. He was 21 years her senior, but she decides to divorce him when she learns that Richard does not want to have any more children, as he already has children from his first marriage. She also had an unsuccessful affair with multimillionaire Pete Becker. But he stopped, because he wanted to become a participant in fights without rules. Unexpectedly, Monica finds her happiness with her friend Chandler. They hide their relationship from their friends for six months, but everything secret becomes clear. Monica and Chandler decide to live together and, as a result, she marries him.

Monica Heller is also distinguished by strong emotions and her speech includes different expressions. Here are some examples from Monica’s speech, which will prove her great emotionality:

“I know!” [28] – This short phrase is usually pronounced by Monica with great emotion and enthusiasm. She uses it when she is excited or has strong feelings.

“I know, I know, I know!” [28] – Repeating this phrase increases her emotionality and emphasizes her reaction to something important or exciting.

“Seven! Seven! Seven!” [28] – In this quote, Monica clearly expresses her nervousness and restlessness, trying to maintain her control over the situation.

“I know it's small! It's lumpy, it's misshapen, but that's just 'cause there's no room!” [28] – Monica expresses her dissatisfaction and indignation, expressing her opinion about the defects of the product.

“This is so exciting, I want to die!” [28] – This phrase reflects her strong positive emotions and delight.

3. Phoebe Buffet (Lisa Kudrow), who spends most of her time flying between the clouds. Phoebe started an independent life early after her mother took her own life. She had to live on the street for a while, which undoubtedly affected her behavior. Phoebe works as a masseuse and sings in coffeehouse songs of her own authorship. Phoebe is a vegetarian. She has a peculiar way of thinking and behavior. She believes that she can sometimes read people's minds or feel the presence of deceased friends or relatives. Throughout almost the entire series, she lives with her grandmother. She has a twin sister, Ursula Pamela Boufe, but they hardly communicate. Phoebe also becomes a surrogate mother for the children of her brother Frank and his wife Alice. Most of the stories about Phoebe are devoted to her complex family relationships. In some series there are clear hints about Phoebe's bisexuality.

Phoebe Buffet is another unpredictable and unique character in the series “Friends”, and her speech is also distinguished by expressive emotions and unusual expressions. Here are some quotes from Phoebe Buffet's speech:

“Smelly Cat, Smelly Cat, what are they feeding you? Smelly Cat, Smelly Cat, it's not your fault” [28]. – Phoebe sings her famous song “Smelly Cat” with funny and unusual lyrics. It clearly expresses her unique style and sense of humor.

“Oh, no. I remember this. This is the night you and I made love” [28]. – Phoebe makes a tongue-in-cheek comment in a sexual situation that adds humor and levity to the scene.

“Sometimes I wish I were a fancy prostitute” [28]. – This phrase reflects the unusual and eccentric nature of Phoebe, who often expresses her thoughts without filters.

“I love you, guys. Except I don't love you, Ross” [28]. – Phoebe expresses conflicted feelings about Ross, emphasizing her frankness and openness in expressing her emotions.

“You know what? I'm gonna be just like Mother Teresa” [28]. – Phoebe expresses her ambition and sense of humor in the quote, expressing her unique world view.

4. Joey Tribiani (Matt LeBlanc) is a man-child. Despite the fact that he seems like a fully grown, attractive man, he is very naive at heart. Joey grew up in a family of Italian immigrants. He has seven sisters and he takes care of them very zealously. Joey lives with his friend Chandler, a former classmate of Ross. Their apartment is located directly opposite the apartment of Monica – Ross's sister. This geographical position contributes to the fact that Joey, always willing to intercept something, spends a lot of time in Monica's kitchen. Joey never shares food. Although Joey is not very smart and educated, he wins with his kindness and naivety. Joey is an aspiring actor who dreams of a career in cinema. His idol is Al Pacino. So far, Joey gets quite strange roles, for example, Pinocchio in a children's film or Sigmund Freud in a musical. Once he had to duplicate one of the body parts of Al Pacino himself, however, he failed this “role”. Joey eventually landed a small role as Dr. Drake Ramore on the soap opera *Days of Our Lives*, but was soon “killed off” by the script. Joey is not distinguished by great intelligence, he considers himself charming and very sexy. He is not inclined to long-term relationships with women, he changes girlfriends quite often. His catchphrase is “How's life?” And Joey fell in love with Rachel when she was pregnant with Ross. Matt LeBlanc came up with this plot twist himself to liven up the series in its final seasons.

Here are some fragments from Joey's speech that demonstrates emotionality:

“How you doin'?” [28] – This phrase is his signature expression and it reflects his attempts to attract the opposite sex.

“Joey doesn't share food!” [28] – This phrase expresses Joe's inability to share food and his emotional response to this question.

“It's not that common, it doesn't happen to every guy, and it's a big deal!” [28] – Joey expresses his surprise and pride at certain events in his life, which makes this phrase emotionally charged.

“How you doin'?... Again!” [28] – The repeated use of his famous expression emphasizes his emotional interest in the opposite sex.

“Could I BE any more...?” [28] – Joey often uses this style of expression to emphasize his humor and emotionality.

5. Chandler Bing (Matthew Perry) is Joey's roommate, friend and former classmate of Ross. Chandler does not have relationships with girls. He doesn't like Thanksgiving because it was the day he found out as a 9-year-old boy that his parents were getting divorced. And it wouldn't be a problem, but the father cheated on the mother with the butler and as a result transformed into a woman and became a soloist in a gay show in Las Vegas. Chandler jokes all the time, and especially when he gets nervous, it's something like a defensive reaction. Chandler met a very unusual person – Janice, whose peculiarity is a nasty voice and constant repetition of the phrase *“Oh – God – my!”* [28] Chandler is very afraid of a serious relationship, because he was quite traumatized by the history of his own parents. Chandler is quite successfully moving up the career ladder, although his friends cannot remember where he works and what he does. At the end of the fourth season, at Ross's second wedding, Chandler began an affair with Monica. They have a very touching and serious relationship and they dare to get married with Monica. At the end of the series, Chandler and Monica adopt two children and move out of town to raise them there.

Chandler Bing's speech is also famous for expressive emotion and sharp humor. Here are some quotes from Chandler's speech:

“Could I BE any more...?” [28] – Chandler often uses this style of expression to emphasize his irony and humor. He adds the word “to be” to ordinary phrases to make a joke about himself.

“I'm not so good with the advice... Can I interest you in a sarcastic comment?” [28] – Chandler uses sarcasm as a way to express his emotions and willingness to help with ironic comments.

“My wallet's too small for my fifties, and my diamond shoes are too tight!” [28]

– This phrase reflects Chandler's penchant for self-criticism and sharp humor in relation to money and status.

“Could I BE more in love with you?” [28] – This phrase demonstrates Chandler's feelings for his beloved Monica and emphasizes his expressive emotionality.

“I'm not great at the advice. Can I interest you in a sarcastic comment?” [28]

– Again, Chandler brings out his sarcastic and humorous side as he dispenses serious advice.

6. Ross Geller (David Schwimmer) is Monica's brother and Chandler's friend and former classmate. Ros is a paleontologist with a doctor's degree and works in a museum. His love for dinosaurs is the cause of many ridicules. Ros is not very talkative and is also shy. He is the first of his friends to get married, but suddenly finds out that his wife Carol is a lesbian. They break up, but soon his ex-wife announces that she is expecting a child from him. Carol and her friend believe that Ros should take part in raising their son, despite the fact that he and Carol's new “wife” – Susan, cannot stand each other. All this becomes a serious test for him, but Rachel appears in his life – a friend of his sister Monica, with whom he has been in love since the 9th grade. Rachel didn't reciprocate. Eventually, Ross and Rachel did start dating. But soon they broke up and became just friends. Throughout the series, Ross and Rachel can't completely forget about each other. During a trip to Las Vegas, they even get married, but the next day, after sobering up, they realize what they have done and break up. During Monica and Chandler's wedding, it is revealed that Rachel is pregnant by Ross, and they subsequently have a daughter, Emma, whom they decide to raise together, but not renew their relationship. In the last series of the sitcom, Ross and Rachel still realize again that they love each other and stay together.

Here are some quotes from Ross and an analysis of their emotionality:

“We were on a break!” [28] – This phrase is iconic for Ross and reflects his emotional state in his relationship with Rachel. He took the position that they were on a “break” and this caused a lot of conflict.

“My sandwich? My sandwich!” [28] – This phrase reflects Ross's emotional reaction to someone eating his sandwich without permission. She expresses his indignation and anger.

“I, Ross, take thee, Rachel...” [28] – Ross utters these words during his wedding to Emily, but gets the name wrong, saying “Rachel” instead of “Emily”. This causes him emotional confusion and makes the situation humorous.

“My best friend and my sister... I cannot believe this!” [28] – Ross expresses his outrage and surprise when he learns about his sister Monica and his best friend Chandler's relationship.

“We were on a break, okay? And, and for the record, it took two people to break up this relationship!” [28] – Ross uses this phrase during an argument with Rachel, emphasizing that they both had a share of responsibility for the breakup of the relationship.

Thus, the speech of the main characters of the series “Friends” is extremely emotional and diverse. Each of them expresses their emotions in a unique way, according to their character and style. Rachel Green often expresses her emotions, including joy, anger, surprise, and laughter. She has a knack for comic expressions and sometimes uses sarcasm to express her feelings. Monica Heller shows emotionality in her speech through indignation, fun and demandingness. She also uses sharp humor to express her feelings. Phoebe Buffet is noted for the most unusual and eccentric speech among the characters. She expresses her emotions through metaphors, fantasy stories and songs. Joey Tribbiani has a simple and direct speech in which he expresses his joy, admiration and fun. He often uses comical expressions and jokes. Chandler Bing is noted for sharp sarcasm and irony in his speech. He often expresses his emotions through comical comments and sharp jokes.

2.2 Lexical and stylistic means of the television series

The TV series “Friends” has become an iconic phenomenon in the world of television and entertainment culture. However, in addition to exciting plots and

unparalleled acting, “Friends” is famous for its rich lexical and stylistic arsenal, which adds depth and color to the characters and plot.

It is worth paying attention to the fact that lexical and stylistic means are not only means of expression in the TV series “Friends”, they are important elements of character characterization. Each hero has own unique speech style, own vocabulary and special stylistic techniques that reflect the character and individuality.

In the television series “Friends”, a significant amount of stylistically colored vocabulary was found, which forms the basis of the emotional coloring of the characters’ speech.

In the process of research, a selection of sentences from the TV series was compiled. In each sentence from our sample, the functioning of stylistically colored words is revealed.

The stylistically colored vocabulary was divided into the following groups (classification by E. Riesel and M. Brandes):

- 1) standard-literary, commonly used stratum;
- 2) colloquial (household vocabulary);
- 3) colloquial (vulgarisms and familiar vocabulary).

It is necessary to analyze each selected layer of stylistically colored vocabulary.

1. Normative-literary, commonly used layer:

- 1) household items:

*Rachel : Well, I was thinking maybe a um, **a romantic dinner** with um, **candles and wine** and then uh, maybe going back to my place for um, **dessert** [28].*

In this sentence Rachel expresses her plans for a romantic date using such household lexical units and phrases, as *romantic dinner, candles and wine, dessert*. This vocabulary conveys her desire to create a romantic atmosphere.

*Chandler : Could you **get us a couple of beers**? [28]*

Chandler uses the colloquial expression *get us a couple of beers* to ask for a beer. This phrase is a colloquial way of asking for alcohol.

*Ross : Oh look, I can’t believe this. Look, homo-habilus hasn’t even learned how to use tools yet and they’ve got him here wi, with **clay pots**. Why don’t, why don’t*

they just give him **a microwave**? I'm sorry, I'm sorry this is taking so long, ya know, I, I, it's just it's longer than I expected, we will have dinner [28].

Ross uses a colloquial style of speech to express his surprise and displeasure with the exhibition. He uses phrases such as *I can't believe this, it's just it's longer than I expected, we will have dinner* to convey their feelings and thoughts.

Chandler : God that is good TV [28].

In this statement *good TV* is used to describe what Chandler considers an interesting and excellent performance on television. He uses the lexical unit *God* as an emotional expression of admiration. This is a typical way of expressing emotions and impressions in colloquial speech, where everyday vocabulary is used to emphasize a subjective assessment.

*Monica : Um, I straightened out your **shower curtain** so you won't get mildew. What? To me that's nice* [28].

Monica uses the phrase *straightened out your shower curtain* to explain that she did something nice for another person. She uses the word *nice* to express her appreciation of her actions.

So, the provided sentences demonstrate the use of household-related lexical units and expressions in everyday conversation among the characters of the TV series "Friends". These lexical elements convey various emotions, intentions, and attitudes. Overall, the text fragments illustrate how everyday language, including household-related lexical units and colloquial expressions, plays a vital role in conveying emotions, intentions, and interpersonal dynamics in casual conversations.

2) processes of various types of activity:

Joey : Alright, no peeking. No peeking, no peeking, no peeking [28].

Using the phrase *no peeking* Joey invites Chandler to participate in a game or activity where it is important not to peek or look beforehand.

*Chandler : Alright, alright, but you better **be wearing clothes** when I open my eyes* [28].

The phrase *be wearing clothes* demonstrates that Chandler indicates the activity of dressing, that is, the act of putting on clothes.

Joey : *No, I don't. It's like, ya know, you work your whole life for somethin' and you think that when you get it it's never gonna be as good as you thought it would be. But this so was. Ya know, it changed everything. Like the other day, I got this credit card application, and I was pre- approved. Huh? I've never been pre-approved for anything in my life* [28].

The phrase *work your whole life for somethin* indicates the process of work and perseverance that precedes the achievement of something desired. The expression *changed everything* shows the effect of an event or action on the whole life situation or experience of the speaker. The phrase *credit card application* refers to the process of applying for a credit card, which is a financial activity. The term *pre-approved* refers to the process for obtaining a credit card, which is an action from the banking sector.

So, this examples illustrate how vocabulary is used to describe different types of activities and processes in everyday speech and in the context of different spheres of life.

3) natural phenomena:

Chandler : *Ok, good night. (walks towards his room) You big **freak of nature*** [28].

In this fragment of the text, the phrase *freak of nature* is used to express an explanation of a certain natural phenomenon, but in this case it is used in an ironic or hyperbolic context. This expression is used metaphorically and ironically to emphasize the unusualness or strangeness of someone. There are phenomena in nature that are surprising, extraordinary or unexpected, and here the phrase is used to express indignation or surprise at the behavior or character of another person.

4) names of animals, people, birds, fish:

- names of animals:

Phoebe : *I can't believe two **cows** made the ultimate sacrifice so you guys could watch TV with your feet up* [28].

Chandler : *Well they were **chair-shaped cows**. They never would have survived in the wild* [28].

- names of people:

Monica : Tonight you're supposed to **waitress** for me, my catering thing, any of those words trigger anything for you? [28]

Monica : Thank you. This is **my friend Phoebe**. She's gonna be helping me tonight [28].

Dr. Burke : Only because my parents wanted me to be, I wanted to be a **sherrif** [28].

Monica : Phoebe, he's **a friend of my parents**. He's like 20 years older than me [28].

Ross : Who's **Richard Burke? Doc, Doctor Burke?** You have a date with **Doctor Burke?** Why, why, why should that bother me? I, I love that **man**, he's like a **uh, brother to dad** [28].

Dr. Burke : Ya know, she's having another **baby** [28].

Dr. Remorey : There's something I never told you Amber. I'm actually your **half- brother** [28].

Joey : Well, I get the medical award for separating **the siamese twins**. Then Amber and I go to Venezuela to meet our other **half-brother**, Ramone. And that's where I find the world's biggest emerald. It's really big but it's cursed [28].

- names of birds:

Ross : Oh you know, pretty much the usual, uh, sun shining, **birds** chirping [28].

- names of fish:

Chandler : So, we gettin' **a fish?** [28]

Chandler : Well that's not an, even a real **fish**. No, that's **a goldfish cracker** [28].

Thus, the names of animals, people, birds and fish are used to create different scenarios and express different aspects of the plot and the lives of the characters.

- Animals: *cows*.
- People: *Phoebe, Chandler, Ross, Monica, Joey, Dr. Burke, Dr. Remorey, Ramone (Joey's brother)*.
- Fish: *goldfish cracker*.

So, the vocabulary associated with the names of animals, plants, people and birds adds to the text of the story and characters, and also creates humorous situations and conversations between the characters.

5) names of weight, size:

*Ross : This screen is amazing, I mean Dick Van Dyke is practically **life-size** [28].*

The phrase *life-size* indicates that the screen has dimensions similar to the dimensions of a real person or object. Ross uses this expression to express the size of the screen, trying to emphasize its enormity.

*Monica : Rose Marie really belongs on a **smaller** screen, doesn't she? [28]*

Here the phrase *smaller screen* refers to a smaller screen size, and Monica uses it to express her opinion that Rose Marie is better suited to a smaller screen because of her size or playing style.

The lexical items *life-size* and *smaller screen* are used to express size and compare the sizes of objects and are used to create a sense of scale and importance of object size in a conversational context.

6) numbers, quantity:

*Phoebe : I can be a waitress. OK watch this. Um, gimme **two number ones, 86 the bacon, one Adam and Eve on a raft and rick'em, la-la-la-la-la, la-la-la-la-la** [28].*

Here Phoebe orders two sets that are marked as *number ones*. She uses it to indicate the number of these sets.

*Chandler : Uh, **two larges**, extra cheese on both. But listen, don't ring the buzzer for **19**, ring **20**, Geller-Green, they'll let you in, OK. If you buzz our door, there's no tip for you. OK, thanks. Pizza's on the way. I told you we wouldn't have to get up [28].*

Chandler orders *two larges* pizzas, specifying the number and size.

*Joey : **Page 42, page 42, page 42** [28].*

Joey points to a specific page in something, and that number serves as a guide.

*Monica : **Two? Two?** How is that possible? I mean, have you seen you?*

*Richard : Well, I mean what can I say? I, I was married to Barbara for **30 years**. She was my high school sweetheart, now you, that's **two** [28].*

Monica reacts to the mention of Richard's number of marriages (*two*). She uses this number to express her surprise and comment.

In these sentences, the vocabulary related to numbers and quantity is used to make orders, describe situations, and express emotional reactions to certain circumstances. These phrases add detail and precision to the communication between the characters.

7) names of buildings and premises:

*Monica : Stop sending food to our **apartment** [28].*

The word *apartment* indicates the room or housing, where Monica and other characters live. In this context, the lexical unit *apartment* is a specific place of residence that can be the address for food delivery. So, vocabulary related to the names of buildings and premises is used to determine the place of action or the location of events and objects in the text.

2. Colloquial layer (household vocabulary):

1) words that do not go beyond the limits of literary language and add ease to communication:

*Dr. Burke : OK. You better. Oh God, **here we go**. Hey wanna see 'em go nuts? Watch this [28].*

The expression *here we go* is used to express a certain reaction or preparation for an event, and it adds expressiveness to the speech.

*Phoebe : Oh, you are so much **the smitten kitten**. You should ask him out [28].*

The phrase *smitten kitten* is a humorous expression that indicates a strong admiration or attachment to someone.

*Monica : Not a lot, **Phoebe's kidding, Phoebe's crazy**. Rachel : **Phoebe's dead** [28].*

The lexical unit *kidding* indicates a joke or irony, and in this context Monica uses it to show that the conversation is not serious.

*Rachel : Oh honey, are you **jealous** of Paolo? Oh, **c'mon**, I'm so much happier with you than I ever was with him [28].*

The word *jealous* indicates a feeling of jealousy, but in this context it is used with ease and humor.

*Ross : Oh, hey, if I make you laugh, here's an idea, why don't you invite Paolo over and have a little **romp in the sack** and I'll just stand in the corner and tell **knock-knock jokes** [28].*

The humorous expression *romp in the sack* describes an intimate relationship. Using jokes in the form of *knock-knock jokes* indicates an attempt to make the context of the conversation funny.

So, these lexical units and expressions bring a lightness to the conversation between the characters of the TV series "Friends", helping to create a lively and humorous tone in the text.

2) words that have signs of rudeness, familiarity:

*Dr. Burke : But they're **so dull**, they're all ophthalmologists [28].*

The phrase *so dull* indicates a lack of interest or attractiveness, and is used to express a negative evaluation.

*Monica : **Really Phoebs?** Because, you know, you'd have to be an actual waitress. **This can't be like your 'I can be a bear cub' thing** [28].*

The use of the name *Phoebs* in the phrase *Really Phoebus?* indicates a certain degree of familiarity or impoliteness in discussing ideas or expressing doubts. The expression *This can't be like your 'I can be a bear cub' thing* can indicate dissatisfaction or irony in relation to Phoebe and her ideas.

*Dr. Burke : Yeah. **Are we nuts here?** [28]*

The question *Are we nuts here?* contains an element of doubt or criticism about the decision.

*Monica : Wow, this really **sucks** [28].*

The word *sucks* is a rude expression that indicates a negative evaluation or disappointment, and it can be considered a rude word in some contexts.

These lexical units and expressions can have signs of rudeness, impoliteness or insufficiently polite communication style, depending on the context and tone of the statement.

Thus, in the process of work, the stylistically colored vocabulary from our sample, which is based on the material of the television series “Friends”, was divided into the following groups: 1) normative-literary, commonly used stratum; 2) colloquial (household vocabulary); 3) colloquial (vulgarisms and familiar vocabulary). The characters in the TV series “Friends” use different words and expressions depending on the context and their state of mind, and this helps to reveal their personalities and creates depth in their communication. They often make the conversation more natural and alive; are used to create humorous situations and emphasize irony in conversation; can be used to express negative evaluations or disappointment. The use of such expressions adds depth and personality to the characters, and helps to characterize their relationships within the context of a comedy series.

2.3 Representation of non-verbal means

The TV series “Friends” is known for its excellent acting and fiery scenes. However, in addition to verbal communication, the series also impresses with the non-verbal means of communication of its characters. Expressive gestures, facial expressions, bodies and postures that accompany speech play an important role in revealing the characters and expressing the emotions of the characters of “Friends”.

In the series “Friends”, non-verbal means are important for understanding the inner world of the characters, as well as for creating comic situations and humor. They provide an opportunity for the audience to better understand the emotional state of the characters, their reactions to various events and their communication with each other.

In the speech of the characters of the series “Friends”, non-verbal means are so diverse that they add depth and vitality to their images. In the process of work, the following non-verbal means of speech of the heroes were discovered:

1. Gestures that the characters use to emphasize their words or to express emotions:

Dr. Burke : Hi Phoebe, nice to meet you. (Phoebe just giggles when they shake) So, how ya been? [28]

In the expression *Hi Phoebe, nice to meet you*, after what Phoebe just giggles when they shake, Dr. Burke demonstrates his joy to meet Phoebe through his smile, and Phoebe responds by laughing, using hygiene to express her joy.

Monica : (her and Phoebe tilt their heads) Oh, that's too bad. Dr. Burke : (bobbing his head) I'll survive [28].

In the phrase *Oh, that's too bad. Dr. Burke : I'll survive* both characters use head movements to express sympathy and optimism. Dr. Burke nods his head to indicate his determination, while Monica bows her head in sympathy.

Dr. Burke : Oh, OK, yeah. I'll see ya later. Monica : Thanks again. (He kisses her on the cheek, she returns the kiss, then they embrace in a full on kiss) [28]

In these scene characters use kisses and hugs to express passion and emotion. These are non-verbal means that emphasize the intimate nature of their relationship.

*Rachel : Ya know, Dr. Burke **kissed** me once. Dr. Burke : Yeah, it sure does. (they hug and it turns into a passionate kiss) [28]*

In the scene Dr. Burke and Rachel use kisses and hugs to express passion in their relationship.

So, these non-verbal means help to emphasize the emotional aspects of communication between the characters and create a more intense and lively atmosphere in the series. They also add depth and intimacy to the interactions between the characters.

2. Facial expressions, because it is very important for conveying feelings of the characters:

(Rachel starts laughing) Ross : And that's, that's funny why? [28]

Rachel's laughter indicates her reaction to something funny or comical, but Ross asks *And that's, that's funny why?* The lack of laughter on Ross's face and the question indicate his lack of understanding or doubt about the humor Rachel is using.

*Joey : She **laughed at** you? [28]*

This $\alpha\kappa\phi\iota\gamma$ indicates that Joey is surprised and disturbed by the fact that Rachel made fun of Ross.

*Ross : **You're not laughing.** Rachel : This time it's not so funny [28].*

Rachel's expression indicates her altered emotional response. She begins to understand that the situation can be less funny, and it is shown on her face.

*Chandler : Listen Eddie, um, I've been thinking about our current living situation and uh, why are you **smiling**? [28]*

Eddie has a smile on his face when Chandler talks to him about their current situation. This smile means his pleasure or some reaction to Chandler's words.

So, these facial expressions are important in conveying the emotions and reactions of the characters to the events and dialogues in the series. They help the audience to understand better the feelings and relationships between the characters.

3. Intonation and speech volume that emphasizes the emotions of the characters:

Chandler and Joey : Woah, hey, yo. (Rachel and Ross move) [28]

In this example the intonation and volume of the voice enhance the surprise and emotion of the characters. They say these words louder and with more intonation expression to get Rachel and Ross's attention.

Monica : Dr. Burke? I don't think so. I mean, like, he's a grown up [28].

Monica says the phrase *I don't think so* with a certain intonation that indicates her doubts and insecurities. Monica's voice is slightly lowered in volume to convey this mood.

Phoebe : So. You two are totally into each other [28].

In this phrase Phoebe's intonation indicates a certain degree of curiosity and reflection. Her placement of the stop after the word *So* with a special pause indicate that she pronounces it with an expression of curiosity and interest. She is accentuating her question to emphasize her curiosity about Rachel and Ross' relationship.

Joey : What're you doin' here? Aren't you supposed to be out with Rachel?

Ross : That was 14 hours ago [28].

In this example the intonation and volume of the voice indicate the characters' surprise and questioning. Joey and Ross' voices are a little louder to emphasize their surprise.

Chandler : Listen can you guys uh, speak up, it's harder for us to hear you when you lower your voice [28].

In this fragment Chandler uses special intonation to express his request. He raises his voice more to persuade others to speak louder.

So, these intonation and vocal devices are used to emphasize emotions and important points in the characters' dialogues, helping to convey their feelings and moods.

4. Poses and movements, because the features of how the characters sit, stand or move can also reflect their feelings and character:

*Chandler : (sits down) Ohh yes. Joey : (sits down) Ohh yeah, that's the stuff.
Chandler : (reaches for the footrest lever) Do we dare? [28]*

When Chandler and Joey are seated, their poses indicate relaxation and contentment. They use the phrases *Ohh yes* and *Ohh yeah, that's the stuff*, indicating their comfort and satisfaction.

Monica : I've been great, just great. How have you been? (tilting her head) Dr. Burke : Oh, well obviously you know Barbara and I split up, otherwise you wouldn't have done the head tilt. Monica : The head tilt? Dr. Burke : Yeah, since the divorce, when anybody asks me how I am, it's always with a sympathetic head tilt. (demonstrating) 'How ya doin'? You OK?' [28]

In the phrase where Monica tilts her head, this pose indicate her sympathy and curiosity about Dr. Burke's divorce. Dr. Burke's response with a demonstration of head tilt also indicates his perception of this movement. Dr. Burke uses head movements to illustrate his words and emotions. He uses *a sympathetic tilt of the head* and *a nod of the head*, which indicate his experience of separation and communication with other people.

Dr. Burke : No no, it, it's fine, believe me. I do it too. I always answer with the 'I'm OK' head bob. (demonstrates) 'I'm OK.' (tilts head) 'You sure?' (bobs head)

'Yeah, I'm fine.' Hey listen, I've got to set up the music. I got a new CD changer, of course the divorce only left me with 4 CD's to change [28].

Dr. Burke begins by demonstrating a *head bob* while talking about how he answers the question *How are you?* after the divorce. This gesture shows his emotions and experience of divorce. Dr. Burke also demonstrates how he does a *head tilt* when communicating with others after a divorce. He indicates that it has become a familiar way for him to express his sympathy. Thus, these head movements and body movements help to express Dr. Burke's emotions and reactions to his divorce and the way he communicates with other characters. They help convey his experience and attitude to events in his life.

*Rachel : Alright, just **put your hands out** and I'll back up into them. Ross : That's romantic* [28].

In the fragment, where Rachel offers support to Ross, body movements mean their intimacy and romance. Body movements are the part of their interaction and expression of feelings.

So, posture and body movements are important non-verbal means of conveying interactions, emotions and relationships between characters in the TV series "Friends". They help to create a more vivid and realistic image of the characters and enhance their emotions and feelings.

5. Features of handling things, which also reflects their emotions:

Rachel : We won't? Ross : (grabs a fur pelt) C'mon. Rachel : Ok, that's dead right? [28]

Ross takes an animal skin and shows it to Rachel. This action indicate his willingness to entertain Rachel or play a joke. The question *Ok, that's dead right?* demonstrates her interest in whether it is really an animal hide and not just a decoration.

6. Extraneous sounds that affect the speech and actions of characters:

Ross : (beeper goes off) Yeah, yeah, yeah. I got to get to the museum. So um, I'll see you tonight [28].

In this example the phrase *beeper goes off* is a sound effect that affects the character's action. The sound of a beeper going off prompts Ross to react as he realizes

he needs to leave for the museum immediately. This sound becomes a part of the scenario and affects the course of events, as well as the actions and speech of the character, as he rushes after hearing the sound.

These non-verbal means have been found to add depth and vitality to the characters of the TV series “Friends” and help to understand better their feelings and personalities.

Thus, in the series “Friends” non-verbal means of communication play an important role in expressing the characters’ emotions. Expressive gestures, facial expressions, postures and body movements help to understand better the inner world of the characters and express their emotions. They allow the audience to understand the emotional state of the characters, their reactions to various events and communication with each other. All these non-verbal means help to reveal the emotions of the characters, understand their relationships and create a more alive and realistic world of the series.

CHAPTER III

PSYCHOLINGUISTIC MEANS OF EXPRESSING EMOTIONS IN THE TELEVISION SITCOM “FRIENDS”

3.1 Intonational features of speech

The TV sitcom “Friends” did not only gain the world fame with its sharp humor and unforgettable characters, but also became a good material for exploring the multifaceted world of human feelings. In this popular series the characters use a variety of psycholinguistic means to express their emotions, creating moments of laughter, empathy and connection with the audience. Psycholinguistics encompasses a variety of linguistic and communicative tools that explore the complex interplay between language and emotion.

Our aim is to take a closer look at the psycholinguistic aspects of how characters express their feelings through language and communication. With the help of verbal and non-verbal expressions it is possible to consider the subtleties that make the expressiveness of the characters’ emotions so easy to perceive and exciting for the audience.

In the process of work, the main attention is paid to such psycholinguistic tools, as intonation, emotionally colored vocabulary, exclamations and metaphors. On the basis of the TV series “Friends” a selection of fragments was chosen, which include the indicated means. The sample is 130 units.

The quantitative analysis of the belonging of examples from our sample to one or another psycholinguistic feature is presented in Fig. 3.1.

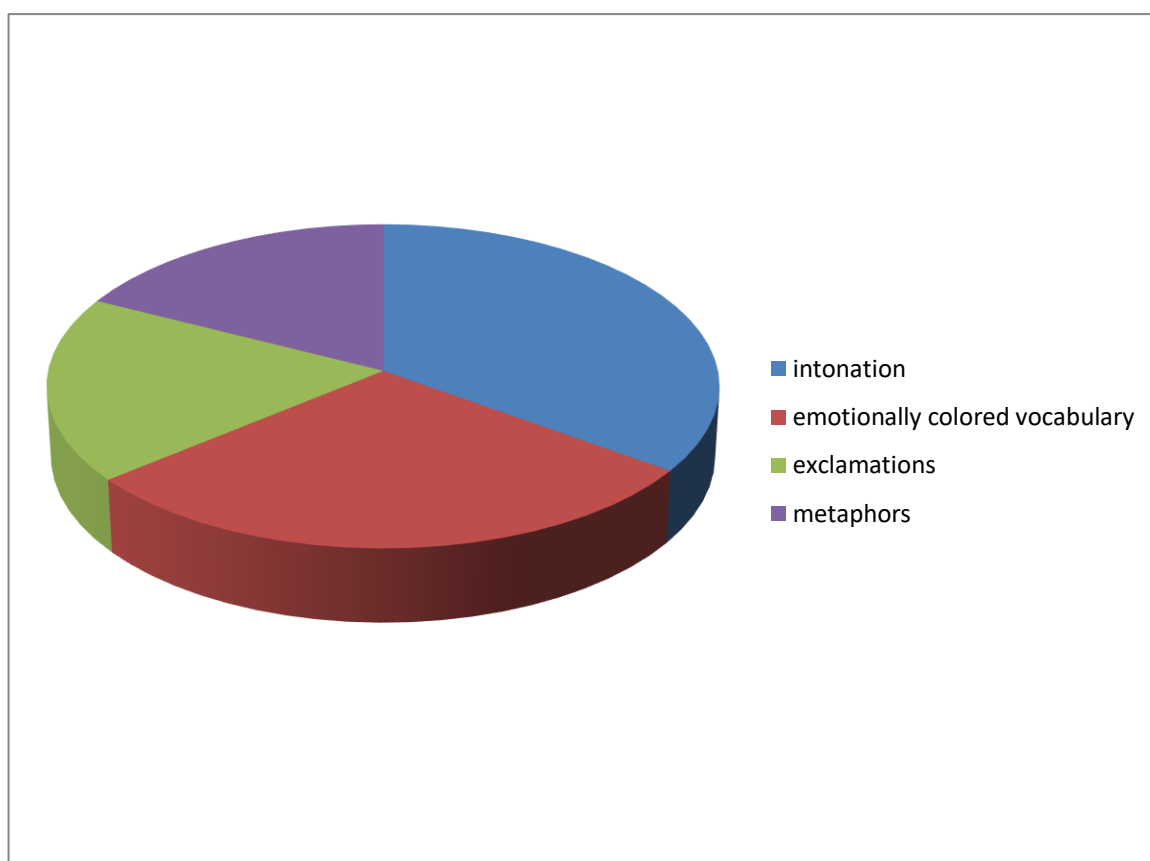


Fig. 3.1 Psycholinguistic features in the TV series “Friends”

From the total number of examples (130 units), 46 examples (35%) are intonation features, 38 examples (29%) – emotionally colored vocabulary, 24 examples (18,5%) – exclamations, 22 examples (17,5%) – metaphors.

As the results of the quantitative analysis show, most often in the speech of the characters of the series intonation features are used.

First of all it is necessary to analyze the specifics of using the intonational features of characters’ speech. Intonational features of speech play an important role in the perception and understanding of people’s emotions and feelings. They add expressiveness, emotional charge and informativeness to their speech. Our main task is to consider the aspects of the intonation design of the characters’ speech and the peculiarities of their use in different situations.

The speech of the characters of the series “Friends” is characterized by many intonation features that help to convey their feelings and emotions. It was found that the main possible intonation features of the characters’ speech include:

1) emotional intonation, with which the characters indicate their feelings:

- raised intonation and rapid pronunciation of words that indicate joy, delight or excitement:

*Monica: How many **perfectly fine** women are you gonna reject over the most superficial insignificant things?* [28]

In this sentence Monica uses the phrase *perfectly fine* with a raised intonation and quickly, indicating her indignation and irritation at Joey's demands on women.

*Joey: You guys are **messing with me**, right?* [28]

Joey uses the phrase *messing with me* with a raised intonation, expressing his surprise and uncertainty about the actions of the other characters.

*Ross: I got it. Uh, Joey, **women don't have Adam's apples*** [28].

Ross uses a raised intonation on the lexical unit *got it*, conveying his excitement and discovery. In the phrase *women don't have Adam's apples* he also pronounces the words *women* and *Adam's apples* with using a raised intonation, emphasizing his stubbornness in the form of a joyful discovery.

- lowered intonation and slowed speech that express sadness, thought or irritation:

Rachel: Come on, they were not that huge [28].

Rachel uses here the lowered intonation and slow tempo, indicating her displeasure when the other person tries to resolve the dispute.

Rachel: You don't have birds [28].

In this fragment Rachel uses the phrase with a lowered intonation and slowness to express her sadness or depression before it is revealed that her roommate does not have birds.

Mr. Treeger: There she is. And over there, that's the other one. This is Mr. Buddy Boyle, Mr. Heckles' attorney. He'd like to talk to you [28].

Using the lowered intonation and slow tempo in this example shows, that he is in a serious mood. It also express his sadness or concern.

2) sarcastic and ironic tone, which are used to emphasize the peculiarities of the statement:

Chandler: I'm tellin' you, she leaned back; I could see her brain[28].

Here Chandler uses a sarcastic tone when describing a situation, in which he claims to have seen the brain of a woman with her head thrown back. He tries to make a joke about how vulnerable a woman can be.

Rachel: You still think of it as your apartment, don't you? [28]

Rachel uses an ironic tone when she asks Chandler if he still sees the apartment as his own. She suggests that he still feels like he owns it, even if that's not the case.

*Chandler: Wow, Heckles was voted **class clown**, and so was I. He was right. Would you listen to that?* [28]

Chandler uses a sarcastic tone when he compares himself to his dead neighbor and points out that they were both cast as *class clowns*. He tries to emphasize the absurdity of the situation and his unnaturalness in the role of *class clown*.

3) dramatic pauses that give sentences more emotional power:

Mr. Treeger: He musta been sweeping. They found a broom in his hand. Monica: That's terrible [28].

In this sentence Mr. Trigger uses a dramatic pause before recounting the terrifying event that occurred when they found a man with a broom in his hand. This pause makes the story more emotionally coloured.

Phoebe: I don't know, it's just, you know...monkeys, Darwin, you know, it's a, it's a nice story, I just think it's a little too easy [28].

Phoebe uses a dramatic pause after the phrase *you know* to express doubt and reflection on the evolution story. This pause intensifies her internal conflict and confusion.

Ross: Too easy? Too...The process of every living thing on this planet evolving over millions of years from single-celled organisms, is-is too easy? [28]

Using the dramatic pause after the question *Too easy?* emphasizes his surprise and displeasure at Phoebe's doubts about the theory of evolution. This pause gives the sentence more emotional power and importance.

4) intonation features of expressing questions, which usually includes raising the voice at the end of the sentence, which makes it more decisive and distinguishes it as a question:

Ross: Don't tell me, because of the big nostril thing? [28]

Rachel: How did this happen? [28]

Joey: Such as? Phoebe: Like crop circles, or the Bermuda triangle, or evolution? [28]

Ross: You don't believe in evolution? [28]

Ross: You uh, you don't believe in gravity? [28]

Monica: What can we do for you? [28]

Monica: Well, what about his family? [28]

Ross: Pheeb, I have studied evolution my entire adult life. Ok, I can tell you, we have collected fossils from all over the world that actually show the evolution of different species, ok? You can literally see them evolving through time [28].

Phoebe: Really? You can actually see it? [28]

Phoebe: Huh. So now, the real question is, who put those fossils there, and why? [28]

Raising the intonation at the end of these interrogative sentences helps to distinguish the statement from others and give it more importance. In the given examples, interest, surprise, doubt, etc. are expressed.

In our opinion, all these intonation features add depth and realism to the speech of the characters in the TV series "Friends". They help to understand better the feelings and states of the characters, and also enhance the humor and drama of the scenes in the series.

The quantitative analysis of using analyzed intonation features of the characters' speech is presented in Fig. 3.2.

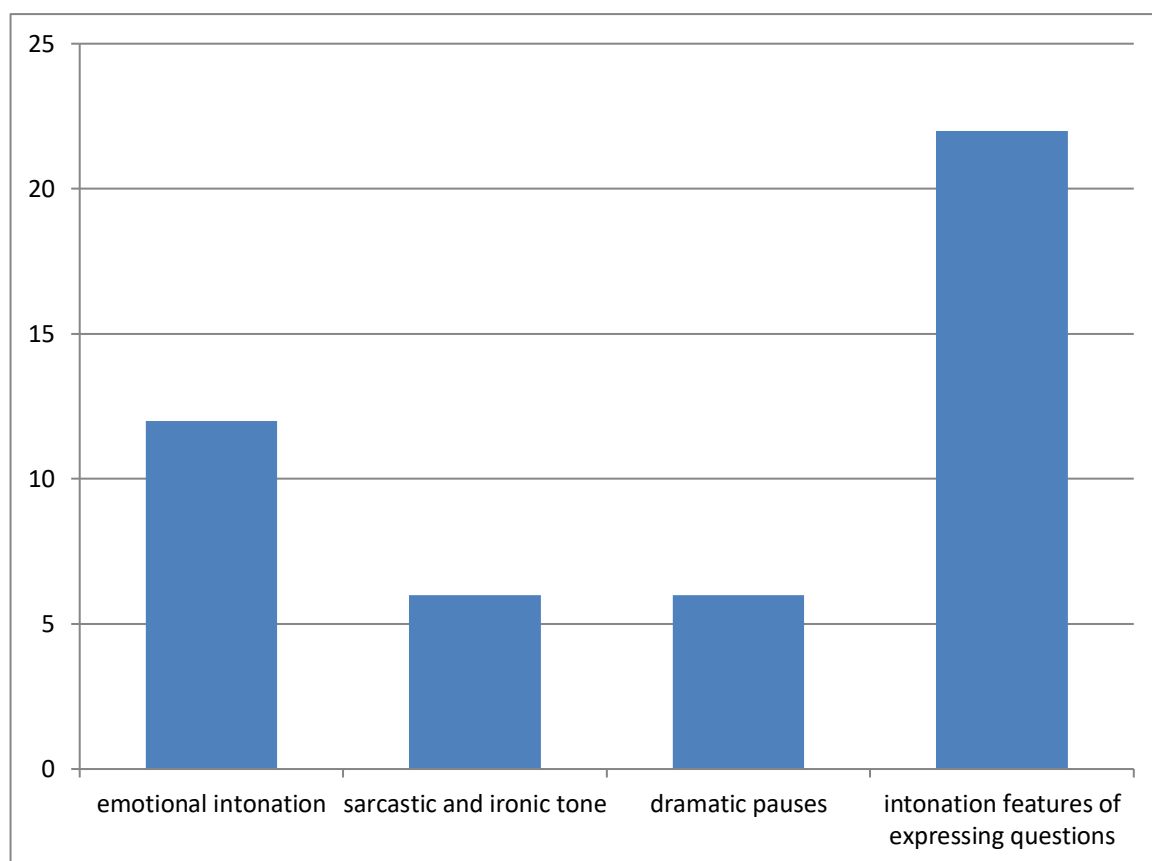


Fig. 3.2 Intonation features in the TV series “Friends”

From the total number of examples of intonation features (46 units), 12 examples are emotional intonation, 6 examples – sarcastic and ironic tone, 6 examples – dramatic pauses, 22 examples – intonation features of expressing questions.

Thus, analyzing the speech of the characters’ speech in the series “Friends”, it was determined that they actively use various intonation features to express their feelings and emotions. In particular, the following intonation features were found: 1) emotional intonation with rapid pronunciation of words that indicate joy, delight or fun; 2) accentuation and rapid pronunciation of words; 3) sarcastic and ironic tone, used to emphasize the peculiarities of the statement; 4) dramatic pauses that give sentences more emotional power. In general, these intonation features enhance the humor and drama of the scenes in the series.

3.2 Functioning of emotionally colored lexical units

The functioning of emotionally colored lexical units of the speech in the series “Friends” gives it not only informativeness, but also expresses the feelings of the characters. The important task is the analysis of how exactly these lexical units are perceived by the recipients and affect the general context of the action.

Following V. Chabanenko, the emotionally colored lexemes were divided into two main groups:

- 1) those, that name (signify) certain emotions and experiences;
- 2) words in the meaning of which there is an emotional and evaluative component [32, p. 148].

The analysis of the characters’ speech showed that the main microfields of the emotional state, which are included in the first group and which are actualized as a result of the interpretation of the text material, are:

- 1) positive emotions:

Chandler: Well that’s excellent [28].

This fragment shows using a positive emotion, which is expressed in Chandler’s phrase *Well that’s excellent*. He expresses satisfaction and a positive attitude to the information that all the inherited property will be left to them. The word *excellent* reinforces the character’s positive reaction and emotional position.

- 2) negative emotions:

- hate:

*Ross: “’Cause she doesn’t **hate** Yanni,” is not a real reason* [28].

*Monica: I can’t believe that this whole time we thought he **hated** us. I mean, isn’t it amazing how much you can touch someone’s life, without even knowing it?* [28]

*Monica: Would you look at this dump? He **hated** us. This is his final revenge!* [28]

In these fragments the characters express negative emotions, in particular they use the word *hate* to describe their feelings. Ross notes that the reason *Because she doesn’t hate Yanni* is not a real, and it shows his negative attitude towards the situation. Monica expresses her surprise and reflection on how much they have affected the life

of a neighbor they perceived as an enemy. In the second fragment, Monica uses the word *hated* and the phrase *final revenge* to express her negative feelings about her neighbor, and she is convinced that this is their final act of revenge.

- dissatisfaction, anger:

*Monica: (opening the door) Hello, Mr. Heckles. Mr. Heckles: **You're doing it again.** Monica: We're not doing anything. Mr. Heckles: **You're stomping. It's disturbing my birds** [28].*

In response to Monica's instruction *Hello, Mr. Heckles*, the hero Mr. Heckles expresses his displeasure and anger, claiming that they are already doing something that bothers him again. Monica, on the contrary, refutes his statement and expresses her dissatisfaction with unjustified accusations.

*Monica: **Stop with the broom**, we're not making noise [28].*

In this fragment Monica expresses her displeasure and possibly a slight indignation. She asks the neighbor to stop using the broom, pointing out that they are not causing noise or disturbance. She is annoyed or indignant, because their actions are unreasonably perceived as a nuisance to the neighbor.

Phoebe: What is this obsessive need you have to make everyone agree with you? No, what's that all about? I think, I think maybe it's time you put Ross under the microscope [28].

Phoebe's phrase also indicates negative emotions, in particular, indignation and dissatisfaction.

*Mr. Boyle: All right, kids. Here's the deal. According to my client's will, he wants to leave all his earthly possessions to "**The noisy girls in the apartment above mine.**" [28]*

In the response to the inheritance inquiry, Mr. Boyle uses the word *noisy* and the phrase *The noisy girls in the apartment above mine* in order to express his negative attitude towards the heroines and to indicate their tendency to disturb him.

- oppression:

*Phoebe: Well, it's not so much that you know, like I don't believe in it, you know, it's just...I don't know, lately I get the feeling that I'm not so much being **pulled down** as I am being pushed [28].*

In this fragment Phoebe expresses her negative emotion, which can be described as a feeling of oppression or insecurity. She talks about the sense of pressure she feels and indicates that she is insecure about her position. This can be caused by internal or external factors that affect her emotional state.

- annoyance:

*Joey: Heckles, you **crack me up** in science class [28].*

In this fragment Joey expresses annoyance. He talks about how Mr. Heckles makes him laugh in science class.

It should be noted, that some emotional states can be considered components of one basic emotion, differing only in the strength and intensity of the experience.

The second group of emotional and expressive vocabulary, according to the classification of V. Chabanenko, includes the emotional and evaluative component, which in the speech of the characters of the series "Friends" can function as:

1) a lexical unit with a positive emotional and evaluative connotation:

*Ross: Please tell me **you're joking** [28].*

This example has a positive emotional connotation. Ross uses a word *please* to express his desire for the other person to tell him that she is joking.

*Chandler: **Funniest?** Heckles? [28]*

The word *funniest* is a lexical item with a positive emotional and evaluative connotation. In this context Chandler rates Mr. Huckles as the funniest, indicating a positive impression of his humor.

2) a lexical unit with a negative emotional and evaluative connotation:

Phoebe: I miss Janice though. (Imitating Janice) "Hello, Chandler Bing." [28]

In this sentence the word *though* have a negative connotation. The phrase indicates that Phoebe feels bad because of Janis's absence, and she imitates Janis, which can be perceived as intrusive or unpleasant.

Phoebe: I'm sorry, but sometimes they need help. That's fine. Go ahead and scoff. You know there're a lot of things that I don't believe in, but that doesn't mean they're not true [28].

This fragment contains the word *scoff*, which has a negative connotation. The phrase indicates that Phoebe perceives the irony or laughter of someone who might question her beliefs. This causes her a negative reaction.

Phoebe: Yeah, I just don't buy it [28].

In this fragment the word *buy* has a negative connotation. Phoebe is expressing doubt or disbelief about something she has been told, and may indicate her negative attitude towards it.

Rachel: Have you ever seen so much crap? [28]

The word *crap* has a negative connotation and is used to express a negative attitude towards what Rachel sees. She points to the negative nature of what surrounds her.

Chandler: Actually, I think this apartment sullies the good name of crap [28].

The lexical unit *sullies* has a negative connotation. The fragment indicates that Chandler expresses a negative attitude towards the condition of the apartment and uses the expression *sullies the good name of crap* to reinforce his negative assessment.

Chandler: (holding a book) Hey, look at this. "My Big Book of Grievances"[28]

In this example the word *Grievances* has a negative connotation and indicates that Chandler keeps a list of negative complaints or grievances, which may indicate his negative attitude towards many things.

Joey: So, you were both dorks [28].

The lexical unit *dorks* has a negative connotation and is used to judge Ross and Monica as clumsy or unintelligent. It causes a negative reaction in them, since the word has a distinctly negative connotation.

The quantitative analysis of using analyzed emotionally colored lexical units of the characters' speech is presented in Fig. 3.3.

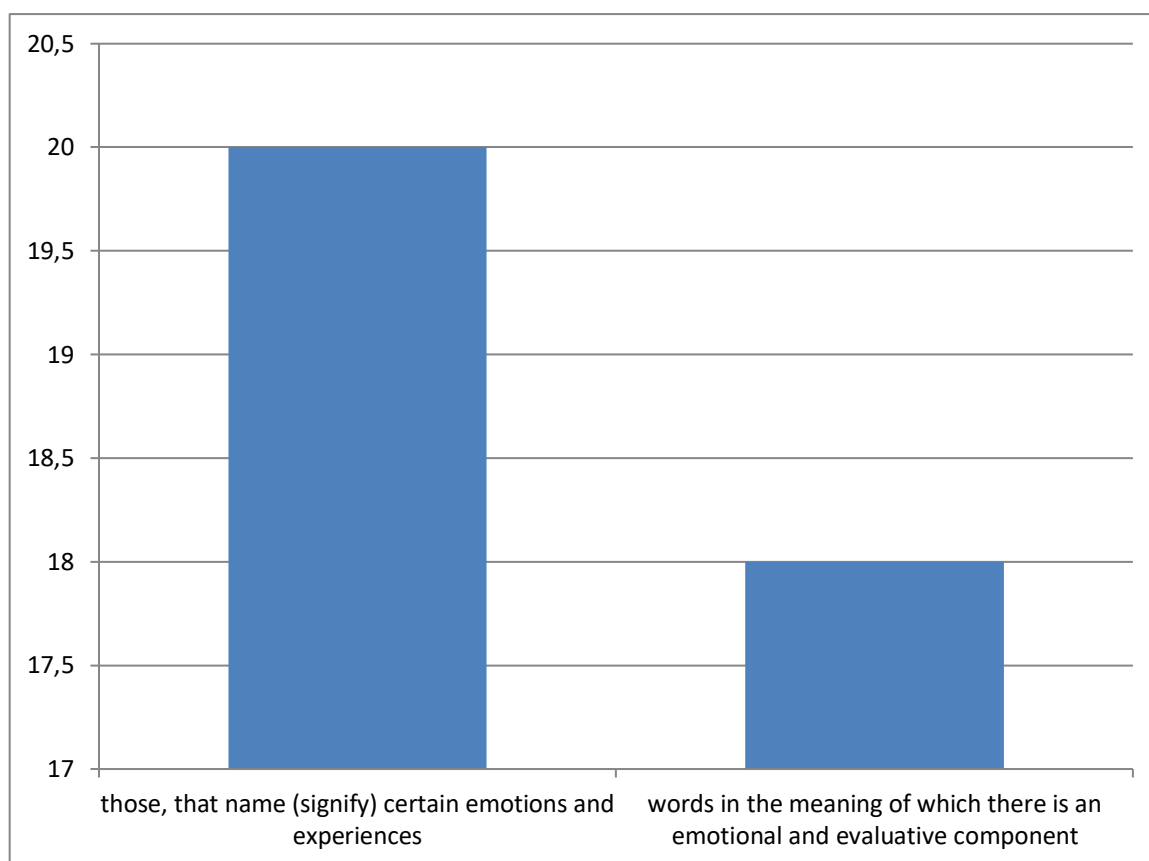


Fig. 3.3 Emotionally colored lexical units in the TV series “Friends”

From the total number of examples of emotionally colored lexical units (38 units), 20 examples are those, that name (signify) certain emotions and experiences, 18 examples – words in the meaning of which there is an emotional and evaluative component.

Thus, as a result of the speech analysis of the characters in the series “Friends”, it is clear that they use various linguistic means to express their feelings and emotions. The main microfields of the emotional state include the following: 1) positive emotions; 2) negative emotions: hate, dissatisfaction, anger, depression, irritation. Characters use words and expressions with positive or negative evaluation.

3.3 Exclamations as an expression of emotionality

Exclamations, as a form of language expression, play a key role in conveying emotions and emphasizing the intensity of feelings in human communication. The

characters of the series “Friends” use exclamations to express a wide range of emotions, from surprise and admiration to annoyance and horror.

According to the syntactic characteristics, exclamations form two groups:

1) one-word exclamations, that is, exclamations consisting of one word, and multi-word exclamations (represented in the form of phrases and sentences);

2) secondary or derived exclamations [33, p. 111].

One-word exclamations are divided into:

1) primitive, non-derived exclamations:

Phoebe : Uh oh, ooh, are we not getting along with the new boy? [28]

Phoebe uses the exclamations to express surprise, uncertainty and curiosity about their attitude toward the new boyfriend. These exclamations indicate a sudden understanding or change in the situation.

Joey: That was a good one. For a second there, I was like, “whoa!” [28]

Joey exclaims *whoa* to express admiration and surprise. This type of exclamation indicates that he was momentarily struck by something amazing or impressive.

Ross: Whoa, whoa, whoa! What, you don't, uh, you don't believe in evolution? [28]

Ross repeats the exclamation *whoa* to emphasize his shock and disbelief at someone's statement of disbelief in the theory of evolution. This exclamation indicates his strong emotional response to the subject.

Chandler: Uh-Oh! It's Isaac Newton, and he's pissed [28].

Chandler uses the exclamation *Oops* to express a feeling of anxiety or worry. This indicates that an unexpected or potentially problematic situation is occurring.

Chandler: I just think it's weird, you know? Bah! (He throws the broom down.) [28]

This example demonstrate using the exclamation *Bah* after expressing his opinion about something as strange. This exclamation reflects his displeasure and is reinforced by throwing the broom.

These exclamations perform a variety of emotional and communicative tasks, such as expressing surprise, disbelief, anxiety, or irritation, depending on the context.

2) derived, secondary exclamations. This group includes exclamations that originate from full-fledged parts of speech that have lost their inherent syntactic function, transformed into another grammatical unit, lost the ability to form and turned into immutable formulas. For example:

Rachel: Oh, my, god! [28]

Rachel's phrase expresses the great surprise or delight. This exclamation is derivative, because it includes the name of God and is used as an emotional expression to reinforce strong feelings.

The derived exclamations include:

1) one-word exclamations borrowed into English from other languages:

Phoebe : You guys are so pathetic, I, oh, Oh, xanadu! Oh [28].

In this example the exclamation *Oh* is used to express surprise, delight or approval. Later Phoebe adds the word *xanadu*, which is taken from another language and possibly associated with something unusual or magical. The combination of these exclamations looks like an attempt to express admiration or approval at something very unexpected.

2) exclamations, which include two or more words:

Rachel: We won. We won! [28]

In this example Rachel uses the phrase *We won* to express joy and emotionally enhance the moment of victory. Repeating this phrase with a pause between them reinforces the joyful mood of the character.

Phoebe: Ok, it's very faint, but I can still sense him in the building. (Screaming) Go into the light, Mr. Heckles! [28]

Phoebe expresses her thoughts about feeling the presence of the spirit of Mr. Heckles in the building. The phrase *Go into the light* is associated with the idea of going to the afterlife, and this association can be comical.

Phoebe: Just don't. Look at this funky shirt! [28]

Phoebe uses the phrase *Just don't* in the form of a request or advice. Later she exclaims *Look at this funky shirt!* with an expression of admiration. Combining these phrases indicate her amazing impression of the shirt.

Joey: *Hey, there's me! April 17th. Excessive noise. Italian guy comes homes with a date. Hey Chandler, look, you're in here too* [28].

In this fragment Joey shouts *Hey* in a happy mood as he discovers a photo of himself in a magazine and talks about a situation involving him and the other characters. This exclamation expresses his impression and joy at discovering the photograph and the story.

The quantitative analysis of using analyzed exclamations in the characters' speech is presented in Fig. 3.4.

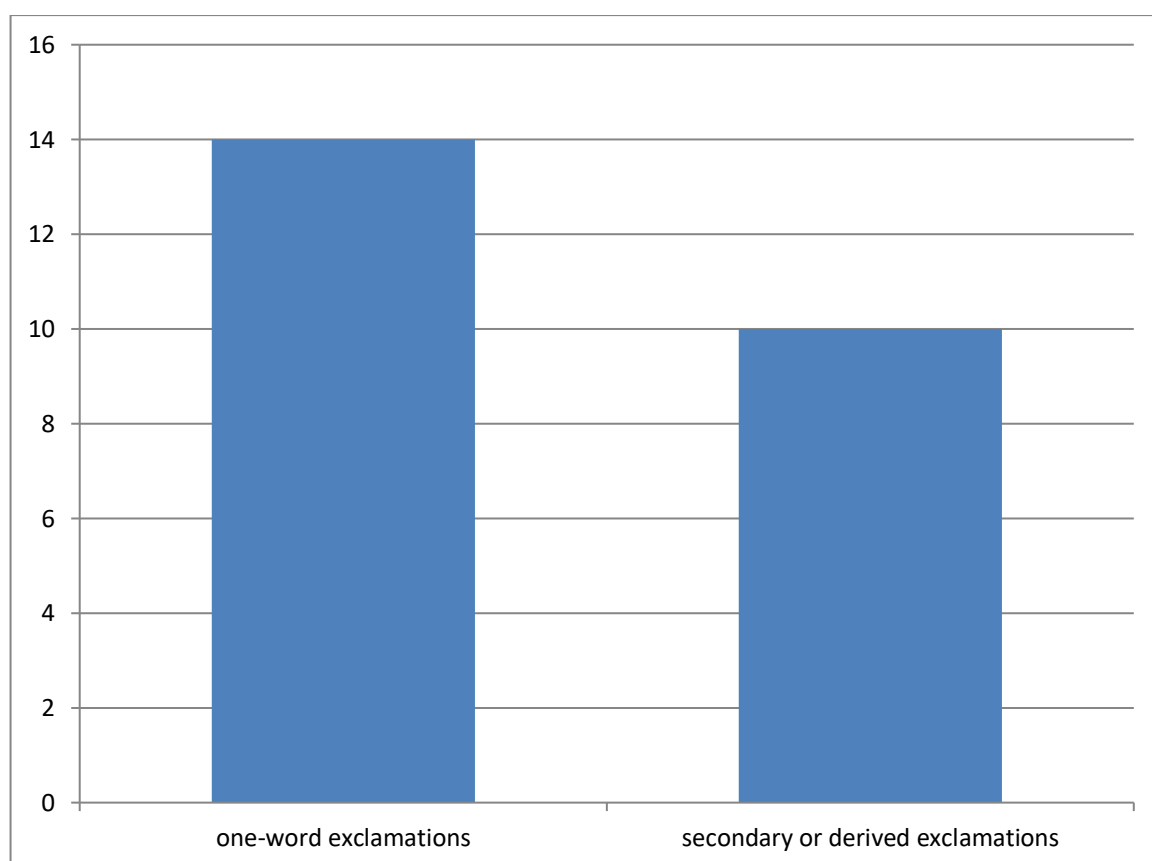


Fig. 3.4 Exclamations as an expression of emotionality
in the TV series “Friends”

From the total number of examples of exclamations (24 units), 14 examples are one-word exclamations, 10 examples – secondary or derived exclamations.

Thus, in the series “Friends” exclamations play an important role in expressing emotions and enhancing the intensity of feelings in human communication. Characters use exclamations to express a wide range of emotions, from surprise and delight to annoyance and horror. Among the syntactic features of exclamations, two groups were distinguished: 1) exclamations consisting of one word and multi-word exclamations (presented in the form of phrases and sentences); 2) secondary or derivative exclamations. In the speech of characters exclamations perform various emotional and communicative tasks, such as expressing surprise, disbelief, anxiety or irritation, etc.

3.4 Metaphorical features of characters’ speech

In the world of the comedy television series “Friends”, the characters’ images are distinguished by bright, individual speech styles that help them to create funny scenes and memorable moments. One of the key aspects of these styles is the characters’ use of metaphors and figurative expressions in speech. Our task is to study how the characters of the TV series use different metaphors to express their thoughts, emotions and feelings. It is worth considering how these figurative devices are used by the characters to create humorous situations, as well as to convey their character and individuality.

It is necessary to consider the following types of metaphors:

1) substantive metaphors:

*Ross: Is there **blood coming out of my ears**? [28]*

Ross uses this phrase to express great surprise or indignation. He compares his feeling to the presence of blood coming out of his ears.

*Rachel: "It's like all my life, everyone always told me, '**You're a shoe!** You're a shoe!' Well, what if I don't want to be a shoe?" [28]*

Rachel uses the metaphor *You're a shoe* to express the feeling of pressure and limitations in choosing her life path. She compares herself to a shoe that is always destined for one role, but she wants to be free in her decisions.

*Rachel: It's like all **my relationships are a glass of water**, and then there's you, and you're a glass of wine [28].*

Rachel uses the metaphor *a glass of water* to refer to a routine and uninteresting relationship, but when she talks about a special person, she compares it to *a glass of wine*, which symbolizes value and satisfaction.

*Rachel: It's like **she's a Barbie**, and **I'm a Raggedy Ann** [28].*

In this example Rachel uses the metaphor to refer to the difference in appearance or attractiveness between herself and another woman. She compares herself to *Raggedy Ann*, which symbolizes unattractiveness or inferiority compared to *Barbie*.

2) adjective metaphors:

*Chandler: Welcome to **the real world**. It sucks. You're gonna love it [28].*

The phrase *the real world* expresses Chandler's negative attitude towards real life, but he adds *You're gonna love it* to show that the real world has its bright moments.

*Chandler: I've been down this road before, and I know it's **a dead end** [28].*

This example includes the adjective metaphor *dead end* to compare the path or situation the speaker is experiencing to a dead end road. This means that he already knew that this situation would lead to a fruitless end.

*Our friendship is like **a fine wine**. It gets better with age [28].*

This sentence includes the adjective metaphor *a fine wine* to compare friendship with wine. It expresses the idea that friendship becomes more valuable and better with time, similar to how wine improves with age.

3) verbal metaphors:

*Eddie : Not Sean Penn. Alright, I, I've got a funny one, alright. My last girlfriend Tilly. Ok, we're eating breakfast, right, and I made all these pancakes, there was like 50 pancakes right. And all of the sudden she turns to me, alright, and she says, 'Eddie.' I say, 'yeah,' she says, 'Eddie, I don't want to see you anymore.' And it was literally like she had **reached into my chest, ripped out my heart**, and smeared it all over my life, ya know. And now there's like this incredible abyss, ya know, and I'm falling and I keep falling and I don't think I'm ever gonna stop. That uh, wasn't such a funny story, was it? [28]*

This fragment includes the verbal metaphors *reached into my chest* and *ripped out my heart*, in which the Eddie describes how he felt after breaking up with his ex-girlfriend. The metaphor is that he was so hurt by the breakup, it was as if his heart had been removed and smeared over his life.

*Chandler : Oh yeah, your uh, name came up in a uh, conversation that **terrified me to my very soul** [28].*

Chandler uses the metaphor of deep-rooted fear to emphasize how much this conversation affected him.

*Chandler: They were huge. When she sneezed, **bats flew out of them** [28].*

Joey uses a metaphor *bats flew out of them* to describe the size of a woman's upper parts. This is clearly an exaggerated use of metaphor for humorous effect, but it does indicate that the hero was uncomfortable with an unexpected aspect of the girl's appearance.

*Joey: Hold it, hold it. I gotta side with Chandler on this one. When I first moved to the city, I went out a couple of times with this girl, really hot, great kisser, but she had the biggest Adam's apple. It **made me nuts** [28].*

In this example Joey uses the verbal metaphor to describe his feelings and reactions to a certain situation. When he says *It made me nuts*, he emphasizes how intense and negative his reaction was. The very situation of Joey talking about the girl with the big Adam's apple is humorous, and the metaphor *It made me nuts* adds a humorous accent to his story. He uses this metaphor for strongly expressing his discomfort or displeasure with this detail of the girl's appearance.

The quantitative analysis of using metaphors in the characters' speech is presented in Fig. 3.5.

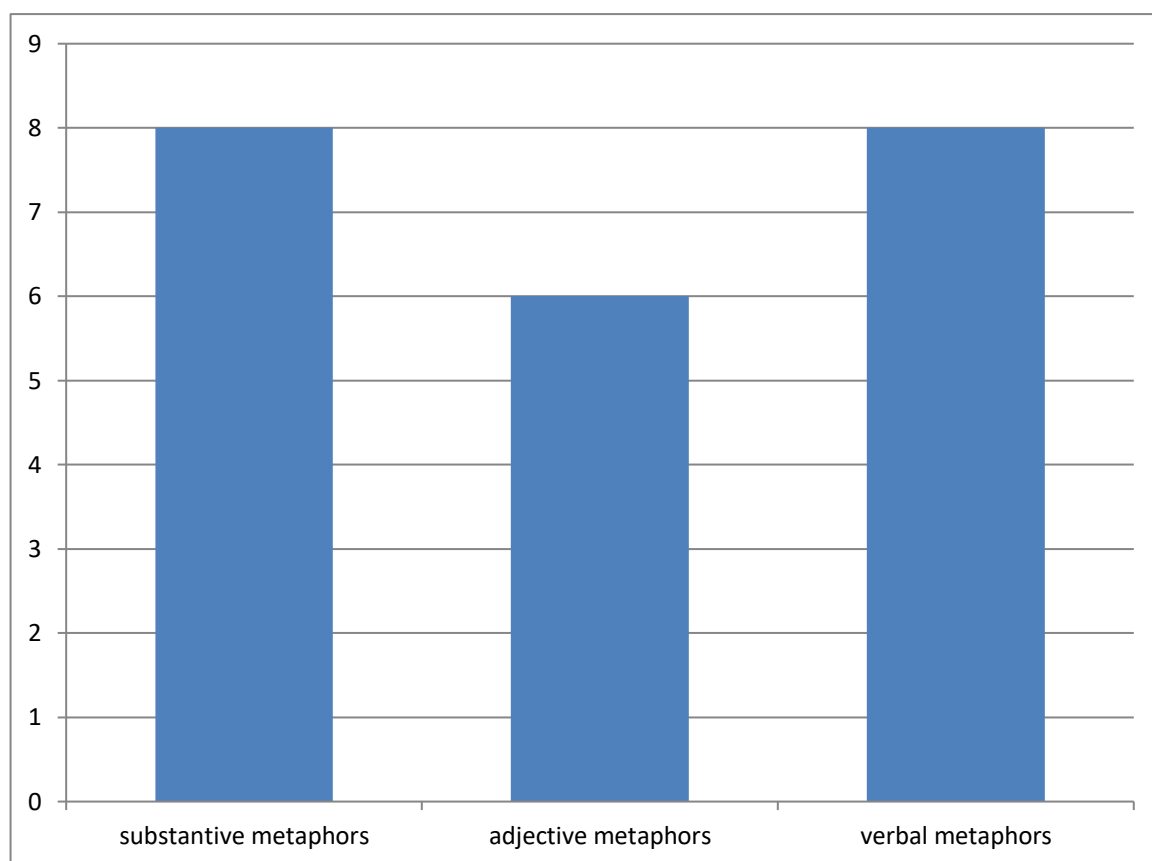


Fig. 3.5 Metaphors in the TV series “Friends”

From the total number of examples of metaphors (22 units), 8 examples are substantive metaphors, 6 examples – adjective metaphors, 8 examples – verbal metaphors.

Thus, the speech of the characters of the TV series “Friends” includes the use of metaphors to create humorous situations, express their feelings and express their attitudes to events in their lives. In the process of work, substantive, adjective and verbal metaphors were considered.

CONCLUSIONS

For the study of thought processes, as it is as the basis of language acquisition and its use, psycholinguistics uses theoretical techniques psychology and linguistics. It is a subject of research closer to linguistics and in terms of methods to psychology. Psycholinguistics is a multidisciplinary field of study that examines the intricate relationship between language and human cognition. Psycholinguistics has evolved over time, integrating insights from linguistics, psychology, and cognitive science for better understanding how individuals acquire, process, and use language. Psycholinguistics also plays a crucial role in addressing pathological states of language, offering insights into conditions, like aphasia and developmental language disorders. It thrives on collaboration with other disciplines, including neurolinguistics, cognitive psychology, and artificial intelligence.

Emotions are essential aspects of human experience, shaping the behavior, attitudes and responses to the world. Emotions are transient responses to external stimuli, while feelings represent more enduring, generalized experiences related to human needs and satisfaction. Emotions, as subjective experiences, represent one of the most significant phenomena of a person's inner life, therefore the education of emotional culture is an important component of the formation of a developed, spiritually rich personality.

Emotions are a multifaceted phenomenon. They are characterized by subjectivity and fluidity, which complicates the process of their mediation in speech. The analysis of emotional language means and the mechanisms of their influence on a person is of great interest for further research in this area.

The speech of the main characters of the series "Friends" is extremely emotional and diverse. Each of them expresses their emotions in a unique way, according to their character and style. Rachel Green often expresses her emotions, including joy, anger, surprise, and laughter. She has a knack for comic expressions and sometimes uses sarcasm to express her feelings. Monica Heller shows emotionality in her speech through indignation, fun and demandingness. She also uses sharp humor to

express her feelings. Phoebe Buffet is noted for the most unusual and eccentric speech among the characters. She expresses her emotions through metaphors, fantasy stories and songs. Joey Tribbiani has a simple and direct speech in which he expresses his joy, admiration and fun. He often uses comical expressions and jokes. Chandler Bing is noted for sharp sarcasm and irony in his speech. He often expresses his emotions through comical comments and sharp jokes.

The speech of the main characters of the series “Friends” is extremely emotional and diverse. Each of them expresses their emotions in a unique way, according to their character and style. Rachel Green often expresses her emotions, including joy, anger, surprise, and laughter. She has a knack for comic expressions and sometimes uses sarcasm to express her feelings. Monica Heller shows emotionality in her speech through indignation, fun and demandingness. She also uses sharp humor to express her feelings. Phoebe Buffet is noted for the most unusual and eccentric speech among the characters. She expresses her emotions through metaphors, fantasy stories and songs. Joey Tribbiani has a simple and direct speech in which he expresses his joy, admiration and fun. He often uses comical expressions and jokes. Chandler Bing is noted for sharp sarcasm and irony in his speech. He often expresses his emotions through comical comments and sharp jokes.

In the process of work, the stylistically colored vocabulary from our sample, which is based on the material of the television series “Friends”, was divided into the following groups: 1) normative-literary, commonly used stratum; 2) colloquial (household vocabulary); 3) colloquial (vulgarisms and familiar vocabulary). The characters in the TV series “Friends” use different words and expressions depending on the context and their state of mind, and this helps to reveal their personalities and creates depth in their communication. They often make the conversation more natural and alive; are used to create humorous situations and emphasize irony in conversation; can be used to express negative evaluations or disappointment. The use of such expressions adds depth and personality to the characters, and helps to characterize their relationships within the context of a comedy series.

In the series “Friends” non-verbal means of communication play an important role in expressing the characters’ emotions. Expressive gestures, facial expressions, postures and body movements help to understand better the inner world of the characters and express their emotions. They allow the audience to understand the emotional state of the characters, their reactions to various events and communication with each other. All these non-verbal means help to reveal the emotions of the characters, understand their relationships and create a more alive and realistic world of the series.

Analyzing the speech of the characters’ speech in the series “Friends”, it was determined that they actively use various intonation features to express their feelings and emotions. In particular, the following intonation features were found: 1) emotional intonation with rapid pronunciation of words that indicate joy, delight or fun; 2) accentuation and rapid pronunciation of words; 3) sarcastic and ironic tone, used to emphasize the peculiarities of the statement; 4) dramatic pauses that give sentences more emotional power. In general, these intonation features enhance the humor and drama of the scenes in the series.

In the series “Friends” exclamations play an important role in expressing emotions and enhancing the intensity of feelings in human communication. Characters use exclamations to express a wide range of emotions, from surprise and delight to annoyance and horror. Among the syntactic features of exclamations, two groups were distinguished: 1) exclamations consisting of one word and multi-word exclamations (presented in the form of phrases and sentences); 2) secondary or derivative exclamations. In the speech of characters exclamations perform various emotional and communicative tasks, such as expressing surprise, disbelief, anxiety or irritation, etc.

The speech of the characters of the TV series “Friends” includes the use of metaphors to create humorous situations, express their feelings and express their attitudes to events in their lives. In the process of work, substantive, adjective and verbal metaphors were considered.

As a result of successful research and choice of the correct methods of our paper all tasks of our work were executed – the purpose was reached and a number of conclusions were formulated.

So, we made outline the basic concepts of psycholinguistics; analyzed the classification of emotions; made the analysis of the language expression of emotions; outlined the main methods of research; studied the main features of the emotionality of the characters; made the structural analysis of the lexical and stylistic means of the television series; studied the representation of non-verbal means; analyzed the intonational features of speech; studied the functioning of emotionally colored lexical units; made the structural analysis of the exclamations as an expression of emotionality; analyzed the metaphorical features of characters' speech.

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ANNEX

Monica: How many perfectly fine women are you gonna reject over the most superficial insignificant things?

Joey: You guys are messing with me, right?

Ross: I got it. Uh, Joey, women don't have Adam's apples.

Rachel: Come on, they were not that huge.

Rachel: You don't have birds.

Mr. Treeger: There she is. And over there, that's the other one. This is Mr. Buddy Boyle, Mr. Heckles' attorney. He'd like to talk to you.

Chandler: I'm tellin' you, she leaned back; I could see her brain.

Rachel: You still think of it as your apartment, don't you?

Chandler: Wow, Heckles was voted class clown, and so was I. He was right. Would you listen to that?

Mr. Treeger: He musta been sweeping. They found a broom in his hand.

Monica: That's terrible.

Phoebe: I don't know, it's just, you know...monkeys, Darwin, you know, it's a, it's a nice story, I just think it's a little too easy.

Ross: Too easy? Too...The process of every living thing on this planet evolving over millions of years from single-celled organisms, is-is too easy?

Ross: Don't tell me, because of the big nostril thing?

Rachel: How did this happen?

Joey: Such as? Phoebe: Like crop circles, or the Bermuda triangle, or evolution?

Ross: You don't believe in evolution?

Ross: You uh, you don't believe in gravity?

Monica: What can we do for you?

Monica: Well, what about his family?

Ross: *Pheebz, I have studied evolution my entire adult life. Ok, I can tell you, we have collected fossils from all over the world that actually show the evolution of different species, ok? You can literally see them evolving through time.*

Phoebe: *Really? You can actually see it?*

Phoebe: *Huh. So now, the real question is, who put those fossils there, and why?*

Mr. Boyle: *All right, there was none. **Let's talk signing.** (To Monica) **You be noisy girl number one,** (To Rachel) **you be noisy girl number two.***

Mr. Boyle: *All right, kids. Here's the deal. According to my client's will, he wants to leave all his earthly possessions to "**The noisy girls in the apartment above mine.**"*

Chandler: *Well that's excellent.*

Ross: *"'Cause she doesn't **hate** Yanni," is not a real reason.*

Monica: *I can't believe that this whole time we thought he **hated** us. I mean, isn't it amazing how much you can touch someone's life, without even knowing it?*

Monica: *Would you look at this dump? He **hated** us. This is his final revenge!*

Monica: *(opening the door) Hello, Mr. Heckles. Mr. Heckles: **You're doing it again.** Monica: We're not doing anything. Mr. Heckles: **You're stomping. It's disturbing my birds.***

Monica: ***Stop with the broom,** we're not making noise.*

Phoebe: *What is this obsessive need you have to make everyone agree with you? No, what's that all about? I think, I think maybe it's time you put Ross under the microscope.*

Phoebe: *Well, it's not so much that you know, like I don't believe in it, you know, it's just...I don't know, lately I get the feeling that I'm not so much being **pulled down** as I am being pushed.*

Joey: *Heckles, you **crack me up** in science class.*

Ross: *Please tell me **you're joking.***

Chandler: ***Funniest?** Heckles?*

Phoebe: ***I miss** Janice though. (Imitating Janice) "Hello, Chandler Bing."*

Phoebe: *I'm sorry, but sometimes they need help. That's fine. Go ahead and **scoff**. You know there're a lot of things that I don't believe in, but that doesn't mean they're not true.*

Phoebe: *Yeah, I **just don't buy it**.*

Rachel: *Have you ever seen so much **crap**?*

Chandler: *Actually, I think this apartment **sullies the good name of crap**.*

Chandler: *(holding a book) Hey, look at this. "My Big Book of **Grievances**"*

Joey: *So, you were both **dorks**.*

Phoebe : ***Uh oh, ooh**, are we not getting along with the new boy?*

Joey: *That was a good one. For a second there, I was like, "**whoa!**"*

Ross: ***Whoa, whoa, whoa!** What, you don't, uh, you don't believe in evolution?*

Chandler: ***Uh-Oh!** It's Isaac Newton, and he's pissed.*

Chandler: *I just think it's weird, you know? **Bah!** (He throws the broom down.)*

Rachel: *Oh, my, god!*

Joey: *Oh, Chandler, now, now, that's it. **There, faster!***

Phoebe : *You guys are so pathetic, I, oh, **Oh, xanadu!** Oh.*

Rachel: *We won. **We won!***

Phoebe: *Ok, it's very faint, but I can still sense him in the building. (Screaming)*

Go into the light, Mr. Heckles!

Phoebe: *Just don't. **Look at this funky shirt!***

Joey: ***Hey, there's me!** April 17th. Excessive noise. Italian guy comes homes with a date. Hey Chandler, look, you're in here too.*

Ross: *Is there **blood coming out of my ears**?*

Rachel: *"It's like all my life, everyone always told me, '**You're a shoe!** You're a shoe!' Well, what if I don't want to be a shoe?"*

Rachel: *It's like all **my relationships are a glass of water**, and then there's you, and you're a glass of wine.*

Rachel: *It's like **she's a Barbie**, and **I'm a Raggedy Ann**.*

Chandler: *Welcome to **the real world**. It sucks. You're gonna love it.*

Chandler: *I've been down this road before, and I know it's **a dead end**.*

Chandler: Our friendship is like **a fine wine**. It gets better with age.

Eddie : Not Sean Penn. Alright, I, I've got a funny one, alright. My last girlfriend Tilly. Ok, we're eating breakfast, right, and I made all these pancakes, there was like 50 pancakes right. And all of the sudden she turns to me, alright, and she says, 'Eddie.' I say, 'yeah,' she says, 'Eddie, I don't want to see you anymore.' And it was literally like she had **reached into my chest, ripped out my heart**, and smeared it all over my life, ya know. And now there's like this incredible abyss, ya know, and I'm falling and I keep falling and I don't think I'm ever gonna stop. That uh, wasn't such a funny story, was it?

Chandler : Oh yeah, your uh, name came up in a uh, conversation that **terrified me to my very soul**.

Chandler: They were huge. When she sneezed, **bats flew out of them**.

Joey: Hold it, hold it. I gotta side with Chandler on this one. When I first moved to the city, I went out a couple of times with this girl, really hot, great kisser, but she had the biggest Adam's apple. It **made me nuts**.

"It's like all my life everyone always told me, 'You're a shoe! You're a shoe! You're a shoe!' Well, what if I don't want to be a shoe? What if I want to be a purse, you know, or a hat!"

"No, you weren't supposed to put beef in the trifle. It did not taste good. It was...it was like eating savory and sweet at the same time. It was like...eating a big, jammy meatball".

"No, no, no, no, no, no, no. I said I'm fine! Okay? You heard me say I'm fine, so just drop it!"

"I know!"

"I know, I know, I know!"

"Seven! Seven! Seven!"

"I know it's small! It's lumpy, it's misshapen, but that's just 'cause there's no room!"

"This is so exciting, I want to die!"

“Smelly Cat, Smelly Cat, what are they feeding you? Smelly Cat, Smelly Cat, it's not your fault”.

“Oh, no. I remember this. This is the night you and I made love”.

“Sometimes I wish I were a fancy prostitute”.

“I love you, guys. Except I don't love you, Ross”.

“You know what? I'm gonna be just like Mother Teresa”.

“How you doin'?”.

“Joey doesn't share food!”.

“It's not that common, it doesn't happen to every guy, and it's a big deal!”

“How you doin'?... Again!”

“Could I BE any more...?”

“Could I BE any more...?”

“I'm not so good with the advice... Can I interest you in a sarcastic comment?”

“My wallet's too small for my fifties, and my diamond shoes are too tight!”

“Could I BE more in love with you?”

“I'm not great at the advice. Can I interest you in a sarcastic comment?”

“We were on a break!”

“My sandwich? My sandwich!”

“I, Ross, take thee, Rachel...”

“My best friend and my sister... I cannot believe this!”

“We were on a break, okay? And, and for the record, it took two people to break up this relationship!”

*Rachel : Well, I was thinking maybe a um, **a romantic dinner** with um, **candles and wine** and then uh, maybe going back to my place for um, **dessert**.*

*Chandler : Could you **get us a couple of beers**?*

*Ross : Oh look, I can't believe this. Look, homo-habilus hasn't even learned how to use tools yet and they've got him here wi, with **clay pots**. Why don't, why don't they just give him **a microwave**? I'm sorry, I'm sorry this is taking so long, ya know, I, I, it's just it's longer than I expected, we will have dinner.*

*Chandler : God that is good **TV**.*

Monica : Um, I straightened out your **shower curtain** so you won't get mildew.
What? To me that's nice.

Joey : Alright, no peeking. No peeking, no peeking, no peeking.

Chandler : Alright, alright, but you better **be wearing clothes** when I open my eyes.

Joey : No, I don't. It's like, ya know, you work your whole life for somethin' and you think that when you get it it's never gonna be as good as you thought it would be. But this so was. Ya know, it changed everything. Like the other day, I got this credit card application, and I was pre- approved. Huh? I've never been pre-approved for anything in my life.

Chandler : Ok, good night. (walks towards his room) You big **freak of nature**.

Phoebe : I can't believe two **cows** made the ultimate sacrifice so you guys could watch TV with your feet up.

Chandler : Well they were **chair-shaped cows**. They never would have survived in the wild.

Monica : Tonight you're supposed to **waitress** for me, my catering thing, any of those words trigger anything for you?

Monica : Thank you. This is **my friend Phoebe**. She's gonna be helping me tonight.

Dr. Burke : Only because my parents wanted me to be, I wanted to be a **sherrif**.

Monica : Phoebe, he's **a friend of my parents**. He's like 20 years older than me.

Ross : Who's **Richard Burke? Doc, Doctor Burke?** You have a date with **Doctor Burke?** Why, why, why should that bother me? I, I love that **man**, he's like a **uh, brother to dad**.

Dr. Burke : Ya know, she's having another **baby**.

Dr. Remorey : There's something I never told you Amber. I'm actually your **half- brother**.

Joey : Well, I get the medical award for separating **the siamese twins**. Then Amber and I go to Venezuela to meet our other **half-brother**, Ramone. And that's where I find the world's biggest emerald. It's really big but it's cursed.

Ross : Oh you know, pretty much the usual, uh, sun shining, **birds** chirping.

Chandler : So, we gettin' **a fish**?

Chandler : Well that's not an, even a real **fish**. No, that's **a goldfish cracker**.

Ross : This screen is amazing, I mean Dick Van Dyke is practically **life-size**.

Monica : Rose Marie really belongs on a **smaller** screen, doesn't she?

Phoebe : I can be a waitress. OK watch this. Um, gimme **two number ones, 86** the bacon, one Adam and Eve on a raft and rick'em, la-la-la-la-la, la-la-la-la-la.

Chandler : Uh, **two larges**, extra cheese on both. But listen, don't ring the buzzer for **19**, ring **20**, Geller-Green, they'll let you in, OK. If you buzz our door, there's no tip for you. OK, thanks. Pizza's on the way. I told you we wouldn't have to get up.

Joey : **Page 42, page 42, page 42.**

Monica : **Two? Two?** How is that possible? I mean, have you seen you?

Richard : Well, I mean what can I say? I, I was married to Barbara for **30 years**. She was my high school sweetheart, now you, that's **two**.

Monica : Stop sending food to our **apartment**.

Dr. Burke : OK. You better. Oh God, **here we go**. Hey wanna see 'em go nuts? Watch this.

Phoebe : Oh, you are so much **the smitten kitten**. You should ask him out.

Monica : Not a lot, **Phoebe's kidding, Phoebe's crazy**. Rachel : **Phoebe's dead**.

Rachel : Oh honey, are you **jealous** of Paolo? Oh, **c'mon**, I'm so much happier with you than I ever was with him.

Ross : Oh, hey, if I make you laugh, here's an idea, why don't you invite Paulo over and have a little **romp in the sack** and I'll just stand in the corner and tell **knock-knock jokes**.

Dr. Burke : But they're so **dull**, they're all ophthalmologists.

Monica : **Really Phoebs?** Because, you know, you'd have to be an actual waitress. **This can't be like your 'I can be a bear cub' thing**.

*Dr. Burke : Yeah. **Are we nuts here?***

*Monica : Wow, this really **sucks**.*

*Dr. Burke : Hi Phoebe, nice to meet you. (Phoebe just giggles when they shake)
So, how ya been?*

*Monica : (her and Phoebe tilt their heads) Oh, that's too bad. Dr. Burke :
(bobbing his head) I'll survive.*

*Dr. Burke : Oh, OK, yeah. I'll see ya later. Monica : Thanks again. (He kisses
her on the cheek, she returns the kiss, then they embrace in a full on kiss)*

*Rachel : Ya know, Dr. Burke **kissed** me once. Dr. Burke : Yeah, it sure does.
(they hug and it turns into a passionate kiss)*

(Rachel starts laughing) Ross : And that's, that's funny why?

*Joey : She **laughed at** you?*

*Ross : **You're not laughing**. Rachel : This time it's not so funny.*

*Chandler : Listen Eddie, um, I've been thinking about our current living
situation and uh, why are you **smiling**?*

Chandler and Joey : Woah, hey, yo. (Rachel and Ross move)

Monica : Dr. Burke? I don't think so. I mean, like, he's a grown up.

Phoebe : So. You two are totally into each other.

Joey : What're you doin' here? Aren't you supposed to be out with Rachel?

Ross : That was 14 hours ago.

*Chandler : Listen can you guys uh, speak up, it's harder for us to hear you
when you lower your voice.*

Chandler : (sits down) Ohh yes. Joey : (sits down) Ohh yeah, that's the stuff.

Chandler : (reaches for the footrest lever) Do we dare?

*Monica : I've been great, just great. How have you been? (tilting her head) Dr.
Burke : Oh, well obviously you know Barbara and I split up, otherwise you wouldn't
have done the head tilt. Monica : The head tilt? Dr. Burke : Yeah, since the divorce,
when anybody asks me how I am, it's always with a sympathetic head tilt.
(demonstrating) 'How ya doin'? You OK?'*

*Dr. Burke : No no, it, it's fine, believe me. I do it too. I always answer with the 'I'm OK' **head bob**. (demonstrates) 'I'm OK.' (tilts head) 'You sure?' (bobs head) 'Yeah, I'm fine.' Hey listen, I've got to set up the music. I got a new CD changer, of course the divorce only left me with 4 CD's to change.*

*Rachel : Alright, just **put your hands out** and I'll back up into them. Ross : That's romantic.*

Rachel : We won't? Ross : (grabs a fur pelt) C'mon. Rachel : Ok, that's dead right?

Ross : (beeper goes off) Yeah, yeah, yeah. I got to get to the museum. So um, I'll see you tonight.