

# Syntactic Means of Expressing Emotivity (On the Basis of the English Literary Works)

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## Abstract

The current study addresses the peculiarities of expressing the linguistic category of emotivity on the basis of the English literary works of the XIX c. and XXI c. written by the female authors. The analysis focuses on the syntactic expressive means, particularly, exclamatory sentences, repetitions and partial constructions. The conducted research suggests that the impact of the latter leads to better perception of an emotionally coloured certain life situation that is depicted by a narrator with the help of the corresponding language means. The authors aim to explore the samples of the syntactic expressive means from the literary works under investigation and to reveal the correlation between the syntactic structure and the emotivity of the text.

**Keywords:** emotivity, exclamatory sentences, repetitions, partial constructions, positive emotions, negative emotions, ambivalent emotions

## 1. Introduction

The writer's attitude to his/her own opinion and to the corresponding reactions while describing the characters of a literary work, to their surroundings and situations which they appear in, greatly depends on the experience and emotions of both author and his/her characters. Often the experience is subconscious and uncontrolled. The memory about the described situations that helps to save the general background of the action is emotionally coloured. The joy of the obtained success, the disappointment and shame from the improper actions are the powerful means of forming the cognitive space of the prose text. Memory is not just an elementary accumulator of the author's information and of the represented characters but it is a powerful means of possible success and failures evaluation, of the strategic plans for the subsequent actions.

The objective author's language, his/her experience and description of the characters' life results in a certain psychological "split". The internal motivational programs come forth and they subconsciously pass from the author to the text pattern of his/her literary work. In fact, the literary work represents not just the objects and phenomena which an author deals with in his everyday life but it is an obvious example of the emotionally coloured perception of a certain life situation that finds its clear reflection in the specific way of the language means use. The analysis of the application of these means defines the *actuality* of the current linguistic investigation.

## 2. Materials and Methods

### The Aim

Taking into account the purpose of the study, the following objectives were identified:

to define the role of the syntactic expressive means in the English literary works of the XIX c. and XXI c. written by the female authors;

to analyze the exclamatory sentences;

to investigate the impact of repetitions on the text emotivity;

to study the role of partial constructions on the emotional text perception.

### **Theoretical Analysis of the Problem**

The expressive means of the literary language are related to all levels of the linguistic system. Researchers regard foreign language skills as a useful tool to perform different extra-linguistic tasks while communicating with foreigners (Yesypenko, et al., 2022; Hromova, et al., 2022; Soloviova, et al., 2021). Training of linguistic specialist by means of content-based warming up activities while performing the analysis of the border guard terminological units was presented in the works of other scholars (Bloschchynskiy, et al., 2021; Karpushyna, et al., 2019).

The necessity of providing foreign language training based on modelling the high-risk environment considering psychological support of the students at international relations faculties was substantiated in the studies of (Lysenko, et al., 2020; Kyrda-Omelian, et al., 2022). Psycholinguistic issues of text comprehension of foreign language utterance were revealed by (Batrynychuk, et al., 2022; Formanova, et al., 2022).

To increase the value capacity of a word and to strengthen the text emotivity writers also refer to the literary methods of the language means actualization. Syntactic means realize the emotivity of the lexical units on the basis of their specific position in the text with a certain stylistic purpose. The specification and systematization of these means contribute to the deeper cognition and penetration into the literary language structure.

Alexander Kozhin (1982) claims: “The structural means and the structural organization of the language units are also the means of the linguistic expressiveness creation. Expressivity of such means is a not merely the expressivity of the lexical units but also the expressivity of a particular construction, of the organization of the concept elements.”. Syntactic means assist to the concept and expressive representation (Kozhin, 1982).

As researchers, we share the opinion that the higher the degree of the emotional tension is, the higher degree of disorganization of the syntactic structure of a text is (Shakhovskiy, 1996). The structural representation of the expressivity is reached by placing the semantic center of the construction on an unexpected position.

Thus, having analyzed the publications on syntactic means of realization of emotivity (Shakhovskiy, 2012; Kozhin, 1982; Timinska, 2012; Vaschenko, 1963; Beagrande and Dressler, 1981) we have defined the most effective approach to problem under investigation.

### **General statements**

Emotivity is defined in the linguistics as “a semantic language peculiarity to express the emotionality via its system of means and to reflect the social and individual emotions in the semantic structure of the language units” (Shakhovskiy, 2012).

The manifestation of emotions is realized with the help of extralinguistic (facial and vocal expression, bodily movements, shedding tears, smiling, laughing, giving gifts, etc.) and linguistic means (phonetic, lexical, morphological, syntactic and others) (Panashenko, 2013). Sometimes the investigation of grammatical means of realization of emotivity is combined with the intonational (Panashenko, Krivososka 1983) and lexical ones (Likharieva 1982).

Among all the linguistic ways of emotions manifestation we focus our attention to syntax, because its role has been underestimated and the number of its studies is limited (Kiseluik, 2007; Panashenko, 2012).

### **Methodology and procedure**

The main methodological principle that is used in our investigation of the syntactic level of emotivity as a text phenomenon is the communicative operational approach that was introduced by professor Alexander Baranov (2003). (Baranov, 2003).

### **3. Results**

In the present research of the emotivity of the female authors (henceforth FA) literary works in the XIX c. (Alcott, 1996; Bronte, 1996) and XXI c. (Harris, 2007; Mendelson, 2008) three types of the syntactic expressive means - exclamatory sentences, repetitions and partial constructions are under investigation (*Table. 1*).

Table 1. Syntactic Means of the Indirect Stylistic Nomination of the Emotivity

Means of the indirect stylistic nomination	XIX c.		XXI c.		General quantity	General part (%)
	Quantity	Part (%)	Quantity	Part (%)		
Exclamatory sentences	121	46	101	52	222	49
Repetitions	78	30	54	28	132	29
Partial constructions	64	24	38	20	102	22
<b>Total</b>	<b>263</b>	<b>100</b>	<b>193</b>	<b>100</b>	<b>456</b>	<b>100</b>

The emotional expressive colouring that transmits the emotional perceptible state of the speaker is concentrated in the **exclamatory sentences**. The present research of this type of the indirect stylistic nomination of the emotivity contains 222 examples (49%) – 121 (46%) – XIX c. and 101 (52%) – XXI c. and it is the most quantitative in this category of the stylistic means (Figure 1).

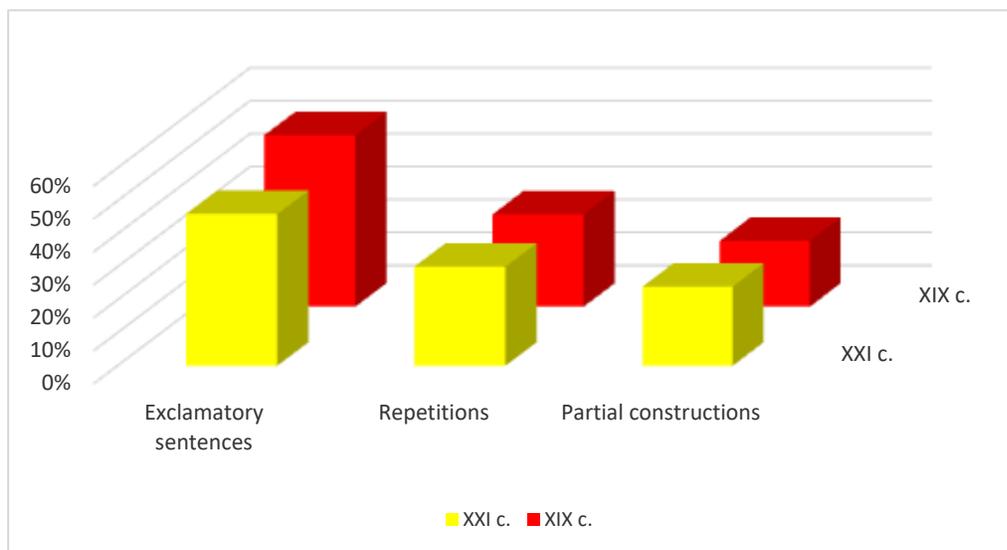


Figure. 1. Correlation of the syntactic expressive means

The expressive representative potential of the exclamatory sentences in the literary works is imposed on the basic content of the sentence. They activate the addressee’s attention and promote the realization of one of the main pragmatic objectives, that is to strengthen the emotional influence on the reader:

“Hold you tongue, you *disrespectful old bird!*” (Alcott, 1996) – the moral humiliation of the interlocutor and the extreme irritation of the speaker is being outlined.

The exclamatory sentences can have additional means of emotivity expression – interjections and expressive particles:

“*Oh*, Miss Grey, how shocked you are! I am so glad!” (Bronte, 1999).

“*Ah!* now, Matilda, I’ve found out why she’s so fond of going to Nancy Brown’s! she goes there to flirt with Mr. Weston.” (Bronte, 1999).

The manifestation of different emotions can be traced in the exclamatory sentences, in particular: *sorrow, surprise, irony, indignation, hope etc.*:

“With what peculiar leisure I assisted at the making of my new clothes, and, subsequently, the packing of my trunks!” (Bronte, 1999) – joy;

“Lillian is still a child, and not likely to get any fanciful notions about marrying any of them!” (Harris, 2007) – indignation;

“‘Yes there is! There bloody is! He’s all right.’ she says, pointing her chin at Max.” (Mendelson, 2008) – irony.

The major part of the exclamatory sentences as means of the indirect stylistic nomination in our selection of

emotivity examples is found in the remarks of the characters, strengthening their emotional state during the communication:

*“What! My little book I was fond of, and worked over, and meant to finish before Father got home! Have you really burned it?” said Jo, turning very pale, while her eyes kindled and her hands clutched Amy nervously.*

*‘Yes, I did! I told you I’d make you pay for being so cross yesterday, and I have, so –’*

*‘You wicked, wicked girl! I never can write it again, and I’ll never forgive you as long as I live!’* (Alcott, 1996).

However, this type of the stylistic nomination of emotivity can also be expressed by the author’s words. Thus, the narrator as though highlights his/her own attitude toward the events or characters in the general context. He/she draws the reader’s attention both to his/her emotions and to the depicted facts:

*“He could understand now why Julia had been so keen to marry Bernard before he went back to France. Young blackguard! He should have been horse-whipped!”* (Harris, 2007).

The type of the emotion in the exclamatory sentence is straight nominated with the help of the lexical means and the graphic sign, in this case the exclamation mark, only intensifies the tone of the emotion:

*“Oh, what a lie! He did, you know; and you said – Don’t Rosalie – hang it! – I won’t be pinched so!”* (Bronte, 1999) – Miss Grey’s reaction, after Matilda told her that Nancy Braun had asked about her and her state of health, reflects the emotional state of *indignation*.

The next emotionally coloured context (henceforth ECC) represents Miss Grey’s emotional state *sorrow* by two adjectives *tedious* and *gloomy* that characterize her days without Mr. Hatfield’s visit. The exclamation mark strengthens the tone of the emotion:

*“How tedious and gloomy were those days in which he did not come! And yet not miserable; for I had still the remembrance of the last visit and the hope of the next to cheer me.”* (Bronte, 1999).

The author’s remarks (*to sigh to, to whisper, to mutter, to exclaim, to retort, to groan, to scream, to shout, to scowl, to thunder, to explode, to whimper, to snarl to hiss, to scold*) that follow the exclamatory sentences complete the description of the speaker’s emotional state:

*“You shan’t stir a step, so you may just stay where you are, ’scolded Jo, crosser than ever, having just pricked her finger in her hurry.”* (Bronte, 1999).

*“Three months, six months, how the hell do I know?’ Paul sarled, his colour rising.’* (Harris, 2007).

The furious *anger* of Mr. Bloomfield is found in the context of the next ECC from to the novel “Agnes Grey” by A. Bronte. To depict the intensity of the character’s emotional state the author applies four exclamatory sentences in one remark, where the offensive appeal *filthy brats*, the threat *or I’ll of horsewhip you, every one* and the author’s remark *roar* intensify the emotional tone:

*“Come in with you, you filthy brats! or I’ll horsewhip you, every one!’ roared he; and the children instantly obeyed. ‘There, you see! They come at first word!’”* (Bronte, 1999).

The literary characters being influenced by an emotion appraise of the heroes, their actions or events by means of the direct lexic semantic nomination, namely positive emotions by the adjectives *excellent, charming, good, nice, wonderful* etc., and negative – by the adjectives *unpleasant, nasty, horrid, disgusting, absurd, mad, awful, dreary, shocking* etc.. For example:

*“Dear, how charming! I hope I shall go abroad some day, but I’d rather go to Rome than the Row!’ said Amy, who had not the remotest idea what the Row was and wouldn’t have asked for the world.”* (Alcott, 1996).

*“At length it came to the door, and I was off; but, oh, what a dreary journey was that; how utterly different from my former passages homewards!”* (Bronte, 1999).

*“How absurd of you!”* (Alcott, 1996).

In the state of *shock* Agnes from the novel «Little women» by A. Bronte was *sad, silent, pale, shocked* and *terror-stricken* at the same time. The author draws even greater attention to the emotional state of the character as she graphically points out three homogeneous attributes not with commas but with dashes:

*“My mother and sister both met me in the passage – sad – silent – pale! I was so much shocked and terror-stricken that I could not speak, to ask the information I so much longed yet dreaded to obtain!”* (Bronte,

1999).

The most frequent structures of the exclamatory sentences in the outlined ECC in our research of the emotivity in the FA literary works are *what* and *how* constructions in which the syntax contributes to the emphatic effect:

1) **What + N!**, e. g.:

“**What a fever** of anxiety and expectation I was in from breakfast till noon – at which time he made his appearance!” (Bronte, 1999).

“**What a wretch!**” (Bronte, 1999).

2) **What + Adj. + N!**, e. g.:

“**What a strange yet pleasant day** that was!” (Alcott, 1996). In the last example the vividness of the emphatic construction of the sentence is reinforced by the antithesis that sharply contrasts the opposite features *strange yet pleasant day*.

“**What a horrible bastardy thing** to do!” (Mendelson, 2008) – realizing the meanness of his treason but being the hostage of the situation Leo calls his action *horrible bastardy* that shows the conscientiousness of the literary character.

“**What a sly fellow** Laurie is!” (Alcott, 1996) – Agnes from the novel of L. M. Alcott «Little women» characterises Lory as *sly* because he said that any hat fitted her although she fancied to choose in the latest fashion.

3) **How + Adj!**, e. g.:

The emotion *joy* is depicted in the following ECC:

“**How funny!**’ laughed Grace.” (Alcott, 1996) – the adjective *funny* characterizes the situation.

L. M. Alcott succeeded in revealing the incredible *merriment* and *excitement* in the novel “Little women” by means of the repetition of the construction *How...* seven times in one ECC, describing the girls’ impression of the romantic text that was read out by Joe:

“Dear me, **how delighted** they all were, to be sure! **How** Meg wouldn’t believe it till she saw the words. ‘Miss Josephine March,’ actually printed in the paper. **How** graciously Amy criticized the artistic parts of the story, and offered hints for a sequel, which unfortunately couldn’t be carried out, as the hero and heroine were dead. **How** Beth got excited, and skipped and sang with joy. **How** Hannah came in to exclaim, ‘Sakes alive, well I never!’ in great astonishment at ‘that Jo’s doin’s’. **How** proud Mrs. March was when she knew it. **How** Jo laughed, with tears in her eyes, as she declared she might as well be a peacock and done with it; and **how** the ‘Spread Eagle’ might be said to flap his wings triumphantly over the House of March, as the paper passed from hand to hand.” (Alcott, 1996).

The emotion *sorrow* is expressed in the following construction:

“My patience, **how blue** we are!’ cried Jo.” (Alcott, 1996).

The exclamatory sentences reveal the functional stylistic information, they signal about the emotional state of the speaker, that can express his/her emotional excitement – *joy, sorrow, surprise, dissatisfaction, irony* etc. They are markers of the implication by increasing the semantic content of the discourse. At the same time the essence of the graphically highlighted lexical units will be realized only in a context.

**Repetitions** in the literary texts under investigation of FA are used by writers to draw attention to the emotional state of a literary character and to specify the instantaneousness or the duration of the emotion. They claim to be active literary means of expressing the corresponding ideological semantic content with the accent on the repeated constructions.

Repetition as a stylistic means “brings, as Vasyl Vaschenko (1963) states, a characteristic feature to the structure of the literary text and the expressive difference against the logical strictness. The reader feels intuitively the expressive effect from its functioning». Verbal repetition is the effective means of achieving the graphically expressive effect.

However, we see that this type of the stylistic nomination of emotivity is less frequent in the literary texts of both centuries: XIX c. - 78 examples - 30%, and XXI c. - 54 examples - 28%; totally 132 examples, that makes 29% from all examples of the syntactic means of the indirect stylistic nomination of emotivity in the FA literary works (Table 1).

Repetitions in the exclamatory sentences affirm the considerable tension of the emotional state of a literary character. Thus, *reproach* is expressed by the repetition of the conditional sentence construction in the following ECC:

*“If you have been good, he looks satisfied and walks briskly; if you have plagued him, he’s sober walks slowly, as if he wanted to go back and do his work better!”* (Alcott, 1996).

*“I was grieved for him; I was grieved for the overthrow of all our air-built castles: but, with the elasticity of youth, I soon recovered the shock.”* (Bronte, 1999). – Agnes lays the stress on her sorrow twice that was soon overcome.

A furious anger came over the teacher Mr. Devis who saw a picture-caricature of himself:

*“She was paralyzed with fight, but she went, and oh, what do you think he did? He took her by **the ear – the ear!** just fancy how horrid! – and led her to the recitation platform, and made her stand there half an hour, holding that slate so everyone could see.”* (Alcott, 1996).

Repetition of the syntactic construction of a sentence that depicts the important description of a character or his behavior draws the reader’s attention to the important detail in the corresponding ECC:

*“As Meg went rustling after, with **her long skirts trailing, her earrings tinkling, her curls waving, and her heart beating**, she felt as if her fun had really begun at last, for the mirror had plainly told her that she was ‘a little beauty’.”* (Bronte, 1999).

*“Her life would be an enormous vacuum because all her plans had come to nothing. **No one needed her; no one would care what happened to her.**”* (Harris, 2007) – Julia’s grief and despair from the novel ‘A Mother’s Love’ R. Harris after the loss of her baby increased from the thought that *no one needed her; no one would care what happened to her*. Moreover, the doctor’s words “dead”, “stillborn” were constantly re-echoing in her head: *“His words reverberated inside her head. **Dead, stillborn; your baby is dead, it was stillborn.**”* (Harris, 2007).

Julia draws Bob’s attention (by means of an exclamatory repetition of the order *Look!*) to the crowd of children among whom suddenly she noticed Amanda, the dearest girl to her heart: *“**Look! Look out there!**’ she gasped, pointing through the window towards the busy street outside. ‘It’s Amanda!’”* (Harris, 2007). The description of the emotional state *excitement* is completed by the verb *gasped* that verbally nominates the emotion of the character in the ECC.

The result of our research shows that the FA of both literary epochs often use the particle *so* with the purpose of strengthening and highlighting the semantics of the emotively coloured adjectives and adverbs. Such stylistic means acquire additional expressivity and significance in conjunction with the syntactic construction of the repetitions: *“There was he, suffering so unspeakably, and there was I, the pitiless cause of it all, so utterly impenetrable to all the artillery of his looks and words, so calmly cold and proud, he could not but feel some resentment; and with singular bitterness he began.”* (Bronte, 1999).

In the dialogic speech the literary characters being influenced by the negative emotions often repeat a construction focusing on the reason of their irritation:

*“Miss Grey, **did you know** what they were doing?”*

*‘Yes, sir.’*

*‘**You knew it.**’*

*‘Yes.’*

*‘**You knew it!** and you actually sat there and permitted them to go on, without a word of reproof!’”* (Bronte, 1999). The example shows that the tone of the emotion is rising to the end of the dialogue as the last repeated statement is marked by an exclamation mark.

**Partial constructions** as a means of the emotive syntax in our research is the least quantitative, however not less expressive – totally 102 examples that is 22% from all syntactic means of the indirect stylistic nomination of emotivity in the FA literary works under investigation. However, it is more representative in the texts of the XIX c. 64 examples - 24% than of the XXI c. – 38 examples - 20% (*Pict. 1*).

Parts of a compound sentence usually function as partial structures. Statements with the partial fragments are already the sphere of the emotive syntax realization. The quantity and extent of the partial sentences influence the stylistic and rhythmic organisation of the language. For example, the syntactic structures in the following ECC that include several partial sentences represent the emotion *uncertainty*:

*“Don’t. I am certain. I’m just not sure how ... I’d better tell them, though, what you’ve found and what, what I’ve decided. Soon. Something.”* (Mendelson, 2008).

A pause that is present between the structure of the main sentence and the group of the partial sentences plays a considerable role in the semantic specification. It is usually presented graphically by a triple-dot that underlines meaningfulness of the subsequent specification and at the same time reflects the state when a person is worried and forces oneself to choose the proper words:

“*I’m afraid it’s rather bad news ... he’s dead ... killed in action at Ypres.*’ He frowned in Julia’s direction. *‘Terrible news ... terrible.’*” (Harris, 2007).

The followings types of partial structures are found in our research of the FA literary works:

1) *partial clauses* – with the complete structure:

“*We were on,*’ he says, *extremely slowly,* *‘point seven of my list. Missy? Unabridged audio. Or are you losing interest already?’*” (Mendelson, 2008);

2) *incomplete partial constructions* that are expressed by means of homogeneous parts of the sentence and have a specifying and explanatory aspect:

“*No wonder your room is not fit for a pigsty – no wonder your pupils are worse than a litter of pigs! – no wonder – Oh!*” (Bronte, 1999);

3) *actually partial constructions* that make grammatically dependent components of the previous sentence, one or more secondary parts. They are presented by the means of the intonation as separate sentences with the communicative purpose:

“*Such fun! Only see! A regular note of invitation from Mrs. Gardiner for tomorrow night!*’ cried Meg, *waving the precious paper and then proceeding to read it with girlish delight.*’ (Alcott, 1996).

From one side syntactic means of the indirect stylistic nomination of emotivity are normative structures (the expressivity is conditioned by the context, style, and form of their realization), from the other they are syntactic (have abstract character, in particular, the length of a sentence, order of the words in it, type of the sentence). The attributive character of the type of syntactic means explains their belonging to the construction, but not to the context in which they acquire the determination (Timinska, 2012).

The type of the emotion is usually represented by the direct lexic semantic nomination means and the tonality is strengthened by the syntactic expressive means (e. g., the nouns *wonder, joy, horror and ugliness*; the adjectives *alarming, riotous, sharp*; the verbs *burst forth, throw up, stamp* that denote the corresponding emotions in the following ECC: *‘Mr. Laurence looked so alarming and spoke so sharply that Jo would have gladly run away, if she could, but she was perched aloft on the steps, and he stood at the foot, a lion in the path, so she had to stay and brave it out.’* (Alcott, 1996).

The following ECC – “*God grant he be not disappointed! I know not how he would bear it. Disappointed he was; and bitterly, too. It came like thunderclap on us all, that the vessel which contained our fortune had been wrecked, and gone to the bottom with all its stores, together with several of the crew and the unfortunate merchant himself.*” (Bronte, 1999) – is characterized by a high degree of the emotional tension that is presented by different means of personal nomination (in the direct speech of the character) and author’s nomination (in the author’s words):

1) lexis that names emotions (direct lexical semantic nomination): *disappointed he was*;

2) metaphorical comparison (lexical semantic stylistic means of indirect stylistic nomination): *the vessel which contained our fortune had been wrecked, and gone to the bottom with all its stores*;

3) circular repetitions and exclamatory sentences (stylistic expressive means of the indirect stylistic nomination): “*God grant he be not disappointed! I know not how he would bear it. Disappointed he was; and bitterly, too.*”

#### 4. Conclusions

Thus, English syntactic means of expressing the text emotivity, namely exclamatory sentences, repetitions and partial constructions as means of the indirect stylistic nomination of emotivity of a literary work contribute to the expressivity of the corresponding emotively marked context, expressing the degree of emotional manifestation while its tonality (positive, negative or ambivalent) is expressed by means of the direct lexical semantic nomination (either author’s or character’s).

The investigation of the functioning of the syntactic means in the realization of the emotivity in the literary works is essential since it contributes to the deeper perceiving of the main author’s code interweaved in the text plot via

various language means. The texts under investigation are characterized by the wide range of the stylistic means of depicting emotivity, namely syntactic.

### 5. Suggestions for Further Research

Our further research may concern the comparative analysis of the syntactic means of expressing emotivity in the English literary works of the female and male authors. Another interest will comprise the diachronic approach to the investigation of emotivity of the literary works of the XIX and XXI c.

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