

THE NATIONAL TELEVISION BROADCAST SPEECH EXPRESSIVENESS AS MEANS OF PSYCHOLOGICAL INFLUENCE ON THE SOCIETY

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Abstract: The article analyzes a problem of the relation and differences between the linguistic sign semantics and text sense. It emphasizes the importance of studying speech expressiveness as a communicative feature. The source of the research was the TV-programs of the Ukrainian mass media. Television is an effective psycholinguistic instrument, because it actively influences mass consciousness with help of linguistic means and forms a public opinion. This is especially prominent in the context of the hybrid war or election campaigns. The research demonstrates that all levels of the linguistic hierarchy are used to convey expressiveness. The article presents the results of a live broadcast news monitoring. The programs content is evaluated with the psycholinguistic parameter «positive information / negative information».

Keywords: Communicative feature lingual identifiers, Live broadcast, Psychological influence, Speech expressiveness, Semantics of linguistic units, Sense of text.

1 Introduction

In different periods of development of psycholinguistic thought, the meaning of linguistic meanings in human speech activity remains relevant. In the late 1980s, B. Holovin posed the question: are the terms "meaning of the text" and "semantics of linguistic signs" identical or different? At first, if the meaning of the text is expressed by signs of language, organized in a speech sequence, then the difference between these signs' meaning and semantics disappears. The scholar warns that we would make a big mistake if we identified the meaning of the text and the semantics of the signs of language that are part of the speech structures that express this meaning [5, p.14]. On such coincidences and differences in the semantics of language signs and the meaning of the text, "personal meanings" of the author, there are interesting thoughts of the famous psychologist. Leontiev, "The constantly reproducing difference of personal meanings, which carry the intentionality, the passion of the subject's consciousness and the "indifferent" meanings to it, by means of which they can only express themselves, does not disappear, and cannot disappear. Therefore, the internal movement of the developed system of individual consciousness is full of drama" [8, p.156]. In addition to these contradictions, we must consider that there is a complex dialectical interaction of personal and social, individual, and general in speech.

The question of the relationship and differences between the semantics of the language sign and the meaning of the text is usually associated with solving the problem of communicative qualities of speech [5, p.38]. We can talk about the semantics of language signs' mutual influence on the meaning and significance of the communicative capabilities of language signs, their speech chains. In communication, the structure of speech expresses a specific meaning of the text. Depending on what it is, how it interacts with the speech structure strengthens or weakens the communicative qualities of speech (characteristics of its content and form).

Some qualities of speech have been known since ancient times and were considered in rhetoric. The scientific approach to the study of communicative qualities (signs) was introduced in the first third of the twentieth century by linguists of the Prague Linguistic Circle. At the end of the twentieth century, scientists call the characteristics of perfect language the criteria for language improvement [4], communicative qualities of speech [5], communicative features of speech [1], communicative and rhetorical qualities of speech [2]. In the works of Ukrainian and foreign scientists, there are more than fifty names of

communicative signs. Many of them have synonymous names: accuracy – specificity; accessibility – intelligibility – clarity; sufficiency – brevity, conciseness; content – informative; expressiveness – emotionality; effectiveness – efficiency, etc. The dominant characteristics include the following: correctness, accuracy, logic, imagery, richness, diversity, accessibility, content, expressiveness of speech. And although in this list expressiveness is not the first position, this feature is significant in mass communication. Nowadays, mass media (including television) is a useful psycholinguistic tool, as it actively influences the mass consciousness through language means and forms public opinion. It is especially noticeable in a hybrid war, during election campaigns.

In Ukrainian psycholinguistics, there is a lack of scientific research devoted to studying the category of "expressiveness," particularly the analysis of this communicative feature in the speech media. It motivates the relevance of the research topic.

The purpose of our article is to analyze the expressiveness of national television broadcasting as a means of psychological influence on society. The priority is to establish and characterize the dominant identifiers of expressiveness at different levels of language hierarchy during oral communication "live".

2 Materials and Methods

The source base of the study consists of live recordings of all-Ukrainian television media during the last decade - 2009-2019, in particular TV channels "First National" (from 07.04.2015 - "UA: First", then PN) (TV program "News" (NV)); "1 + 1" (TV programs "Right to Power" (PV), "Television News Service" (TSN), "Who's There?" (HT)); "Channel 5" (5K) (TV programs "New Time" (LF), "Time of News" (CHN)); "STB" (TV program "Windows" (VK)); "ICTV" (TV program "Facts" (FT)); "Channel 24" (24K) (TV program "News" (NN)), "Football 1", "Football 2" (broadcasts of football matches).

The language of the mass media of the beginning of the XXI century acts as a new functional and stylistic variant of oral literary language. Orality indicates spontaneity, expressiveness, ease, the arbitrariness of the communication process. Participants of the live broadcast are journalists, guests of the studio. Citizens of all ages, women, and men act as callers. Also, the participants in the videos are representatives of different professions and regions of residence. Speech analysis of such a wide range of speakers determines the objectivity of the generalized results. During the live broadcast, the broadcast's participants appeal to specific images, associations between different subject areas, aesthetic attitudes, actualized by the very situation of communication.

The specificity of the research subject necessitated the use of a number of methods: direct observation – to determine the implementation of the communicative feature "expressiveness" live through a system of linguistic identifiers; descriptive method – to characterize the collected factual material; method of complex analysis – for psycholinguistic interpretation of meanings of expressiveness at different levels of the language hierarchy; methods of monitoring the content of television – to assess the content of programs on the psycholinguistic parameter "positive information / negative information."

3 Results and Discussion

In scientific research, we trace different approaches to the interpretation of Expressiveness. They are determined by the vision of the nature of Expressiveness, determining the ratio of such components as emotionality, evaluability, intensity, imagery in the semantic structure of the word. N. Boyko believes that the main load of verbal expression of Expressiveness lies on the units of lexical-semantic level – expressive words [3, p.19]. Among the factors that led to the emergence and consolidation in

the lexical structure of the language of expressive words, the scientist includes:

- 1) The selection of specific referents-denotations by means of emotional and axiological nominations;
- 2) The desire to influence the inner world of the addressee, to evoke in him the appropriate emotions, feelings, inclination to something, etc.;
- 3) Focus on overcoming negative phenomena by condemning, ridiculing typical negative signs and their carriers [3, p.488].

Expressiveness is a property of a language unit to strengthen the logical and emotional meaning of what is said, to act as a means of subjective expression of language. "Expressiveness reveals a connection with emotionality, logical evaluation, stylistic meaning, but does not identify with these concepts. The emotional in the language is always expressive, but not every expressive phenomenon belongs to the emotional ones" [19, p.156]. The Expressiveness of language units is based on psycholinguistic, sociolinguistic, and actually linguistic criteria for evaluating the means of expression. We believe that Expressiveness as a psycholinguistic category deautomatizes the perception of speech, attracts attention, activates human thinking, conveys the speaker's attitude to what is said, and causes the recipient tension of emotions and feelings.

O. Selivanova represents Expressiveness, first, as a sign of intensification of words' meaning on a scale of decrease and increase of various denotative and connotative features, particularly logical content, evaluations, and emotionality. Secondly, in a narrow sense, Expressiveness is identified with one of the connotative shades of the semantics of language units and emotionality, evaluation, and functional-stylistic coloration. She also notes that Expressiveness is manifested at different levels of language [17, p.149].

Psycholinguistic research is dominated by the analysis of speech's emotionality (in our understanding - as a component of Expressiveness). According to L. Perlovsky, "the right level of emotionality is crucial" [12, p.520]. The scholar suggests that languages' emotional content may be more important in influencing cultures than their conceptual content [12, p.524].

The most relevant to the problems of our intelligence is the work of M. Pantti [11]. The scientist considers the importance of emotionality in television news. The scientific studio's general building consists of 32 interviews with professional journalists with a duration of 1–1.5 hours each. Interviews were conducted in Finland from January to May 2006 and in the Netherlands from September 2007 to January 2008. M. Pantti claims that popular journalism focuses on everyday life and thus provokes emotions. According to the author, emotionality in television news determines the emotional state of the original source, the emotionally attractive image, and the topic's actual emotionality of the message [11].

Psycholinguistic studies will also discuss effective ways to more accurately detect human emotions from a variety of sources, including text and speech [15], and recognize emotions in speech using global and local prosodic features [14] on how to determine emotionally specific information using appropriate statistical models [13], etc. In general, such scientific investigations emphasize the importance of well-thought-out research methods to identify signs of emotionality.

In our study, for a holistic analysis of the communicative trait "expressiveness" as a means of psychological influence, a system of linguistic identifiers was developed – the units most important for the characterization of this communicative trait [18]. On the material of various genre programs of the national television, it is established that different levels of language units are used to express expressiveness: both phonetic features, and lexical composition, and grammatical structure of language.

Modern media discourse is a "specific phenomenon based primarily on linguistic and communicative-pragmatic parameters

with a layering of emotionally expressive nuances and other stylistic characteristics of expression" [7, p.99]. The main lingual feature of live broadcasting is spontaneous oral speech. Naturally, expressiveness as a communicative feature is realized primarily at the phonetic level. However, we also include the graphic level in the analysis (we trace the graphics in the titles of the plots), as these levels are interconnected. The following methods of intensification of sounds in information TV programs are recorded:

- 1) Repetition of one syllable: *Nay-nay-naykraschi* (about the Oscar) (1 + 1, TSN, 23.02.2009, 19:39). The prefix *nay* indicates the highest degree of adjectives. Its repetition demonstrates the uniqueness of a certain group of people, as well as expresses the highest level of reward;
- 2) Graphical selection of individual sounds: *The letter "G": Gas!* (1 + 1, TSN, 17.05.2009, 19:52), *Food on the letter "G"* (about GMO products) (1 + 1, TSN, 17.05.2009, 20:04). In the given examples, one marked letter ("G") is presented. However, its semantics is different. The first title of the plot focuses on the gas problem. Journalists independently reveal the content of the message by introducing the token *gas*. The second example highlights the harmful effects of genetically modified foods. The token *food* serves as a verbal hint.

Punctuation marks, in particular three dots, play a unique stylistic role in the text. The specified punctuation mark is polysemantic and indicates:

- 1) Irreversible negative process (about the fall of foreign currency): *The dollar is fall...ing!* (1 + 1, TSN, 17.05.2009, 19:58);
- 2) Replacement of a component with another. For example, everyone knows the story of the resonant construction scam "*Elita-Center*." Many other companies work according to this scheme, so journalists put three dots instead of the token *center*. Thus, they demonstrate the frequency of similar scams: *One more "Elita..."* (1 + 1, TSN, 05.09.2009, 19:56);
- 3) Incompleteness of thought, the possibility of different developments. This stylistic technique encourages the recipient to guess the result or just focus on the plot: *Khotiv, yak krasche...* (1 + 1, TSN, 22.02.2009, 19:41), *Kraschi kukhari...* (1 + 1, TSN, 10.07. 2009, 20:04).

Increasingly popular in the language of the media have become special symbols, especially graphic images. For example, instead of the token *dollar* the sign \$ is used (*\$ aims at ten*) (1 + 1, TSN, 23.02.2009, 19:49). To directly display the expression, the media use the appropriate emoticon symbols, frequency in modern communication, such as: *Terytoriya poZytyvu :)* (1 + 1, TSN, 02.03.2009, 19:39). The sign :) indicates positive emotions and confirms the meaning of the plot title. It should be noted that the English letter Z acquires special expressiveness. It is associated with the token *cheeze* (which means "smile"), that is uttered during photography and which sets a positive mood.

Quotation marks are the most constant sign of expression in the text of the media. Quotation marks indicate the symbolic meaning of words, less often – a quote. The selection of the word sometimes expresses irony: "*Fast*" ATVs (5K, CHN, 10.07.2009, 20:37), "*Doctor Pi*" on the dock (1 + 1, TSN, 21.11.2013, 19:56).

In information-analytical and information-entertainment programs, expressiveness is conveyed by intensifying sounds and using exclamations that "express human emotions or mental states" [9, p.235]. Stretching the sound [o] and exclamation "Oho" expresses surprise: *Do you work for Vodokanal? Oh...* (1 + 1, HT, 03.10.2009, 09:17), *Twelve. Wow-oh-oh-oh, it's like this: it's for two laptops and two more just in case* (1 + 1, HT, 03.10.2009, 09:56). The exclamation well serves to attract attention, increasing the influence of information: *Well, Moscow did not know!* (1 + 1, TSN, 21.11.2013, 20:01); *Well, we wanted this way out today* (1 + 1, PV, 11.07.2019, 22:37).

The basic unit of scanning the listener/viewer/reader of the text (oral or written) is a word that "acts like a laser beam that combines the internal context with the external context of the message" [16, p.219]. At the lexico-phraseological level, the linguistic identifier of expressiveness as a communicative feature of speech is primarily expressive words. Expressively colored vocabulary, as noted by M. Navalna, has a more complex semantic structure than neutral vocabulary. It is characterized by connotative semantics, created by an additional macro component of semantic structure, which absorbs all the information stylistic, evaluative, and emotional functions [10, p.129]. It is the presence in the message of words that have an expressive component in the lexical meaning, which impacts the feelings of the recipient.

For example, in news programs on the topic of elections, frequency phraseology-expressive: *And in Dnipro city now dirty election technologies are ridiculed. The BuckwheatFest festival took place there. Visitors could peel off politicians' political promises, remove noodles from their ears, vote for buckwheat, or sign a fake petition. See how it all happened* (ICTV, FT, 11.07.2019, 20:04), and the phrase vote for buckwheat. The last phrase has recently acquired the status of phraseology and is incomprehensible to viewers.

Precedent expressions always add expressiveness to the text: *Hotily, yak krasche, a vyishlo, yak zavzhdy. Tochnishe, vyishlo navpaky* (1 + 1, TSN, 21.11.2013, 20:07). However, understanding such constructions requires knowledge of the national verbal code.

The expressiveness of expression is given by comparisons – tropical figures in which the linguistic image of a person, object, phenomenon or action is transmitted through the most characteristic features that are organically inherent in others. Comparison is one of the most important visual aids in football reporting, as it is used for a broader explanation of the game moment, to characterize the depicted events, to assess the situation on the field. Attention is drawn to the variety of forms of linguistic explication comparison and the richness of semantic nuances with expressive expressions, such as:

- The commentator criticizes the player because he struck a weak blow on the ball: *He stroked like a kitten girl* (TC "Football 2", 6.12.17, 22:31);
- The game is marked by the saturation of episodes and captivates the viewers: *The lattice is thick as a Christmas jelly, in which a spoon can stand* (TC "Football 2", 03.01.18, 22:05);
- The commentator positively evaluates the combination of the team: *Everything was played perfectly, as per the notes* (TC "Football 2", 19.02.18, 19:12);
- The footballer is compared to the tank because of his physical and game condition (positive assessment): *The real tank center of the field in Tottenham – Victor Vanyama* (TC "Football 1", 10.02.18, 16:12);
- Cross-industry comparison with billiards, when football strikes a hard blow: *He scored a relative in the corner of Ederson, as a skilled billiards player* (TC "Football 2", 10.04.18, 23:19);
- The player was surrounded by footballers of a foreign team but did not lose control of the situation: *He was attacked, as a shoemaker, from five sides* (TC "Football 2", 11.04.18, 23:04);
- The team looks powerless to oppose anything to its rivals: *Now "Roma" is like a fish thrown ashore, which swallows the open mouth of the air and cannot find itself* (TC "Football 2", 24.04.18, 22:17);
- Players of the football club perform dense pressure on their opponents (positive assessment): *"Liverpool" sowed like bees on honey* (TC "Football 2", 24.04.18, 22:23);
- Football player simulates breaking the rules (praise): *Drawn as Picasso* (TC "Football 2", 24.11.18, 18:13);

Comparing the coach with the conductor to indicate excellent control over the team's actions on the field: *Andriy Shevchenko*

now, as a conductor, does not sit down, managing the game (TC "Football 2", 09.09.18, 17:49).

Thus, the comparison as a literary device adds expressiveness to the match's commentary and expresses the journalist's position regarding this football event.

At the morpheme-word-forming level in the expression of expressiveness, first of all, we single out the role of suffixes. According to I. Kochan, they usually give words with different stylistic nuances: affection, affection, diminutiveness, rudeness, increase in quality, etc. [6, p.167]. In some cases, the deliberate use of suffixes of kindness, affection gives the expression an ironic, negative meaning, such as:

- *This is the judge who, on Thursday, according to media reports, closed the high-profile case of the son-major of MP Felix Petrosyan* (5K, NF, 10.07.2009, 20:20). The suffix -k- in this context has a pejorative assessment.

The role of the activator of sensory tension is performed by the tokens formed by means of a negative particle, *ne*: *Nevzhe znovu potopayuchym dovedetsya pokladatysya lyshe na sebe? Kryza plyazhnogo sezonu v Ukraini: hroshey na poryatunok ne vystachaye, ryatuvalnykiv skorochuyut, buykiv – i tykh nemaie. Tsvvilizovanykh plyazhiv tezh obmal. Vsyudy zanepad i hory smiitya. Chysto lyshe na orendovanykh, ale tam svoiy pravyla, i tse schastya ne vsim dostupne. Pro plyazhnyi nesezon Inna Bodnar* (1 + 1, TSN, 15.06.2009, 22:34). The expression is enhanced in the message through the repetition of the particle "ne".

A productive way of expressing expressiveness – occasional innovations: *Artem Alyoshyn followed the garbage can* (1 + 1, TSN, 06.06.2009, 19:32); *They brought a domestic airline to Paris – a passenger plane AN-148* (1 + 1, TSN, 15.06.2009, 22:39). Occasional expressions on TV – an emotional reaction to the subject of the speech. They provide the formation of the appropriate emotional and evaluative psychological tone of the context.

The representative of expressiveness in live television at the syntactic level is parceled constructions: *Did not know. I do not know. And they will not know in the future. The Ministry of Education has decided that newcomers do not need to study the history of Ukraine. On the 18th year of independence, students lose the chance to know the past of the Motherland. Instead of history, officials of the Ministry of Education offer to study the history of Ukrainian culture. It applies to physicists, lyricists, and even athletes* (1 + 1, TSN, 03.06.2009, 22:44). The use of each tense form of the verb reinforces the statement of fact. The essence of the selected figure of expressive syntax explains the further discourse, which verbalizes the indignation of journalists about the Ministry's proposal to withdraw the study in universities of such a basic humanitarian discipline as the history of Ukraine. Irony reinforces the psychological impact of parceling: newcomers do not need to study the history of Ukraine; this applies to physicists, lyricists, and even athletes.

Another means of expression is nominative sentences. They create a psychological effect of mystery, express the idea, force the viewer to activate their own expressive background: *Life to the touch* (1 + 1, TSN, 30.06.2009, 19:42); *Risky purchase* (1 + 1, TSN, 30.06.2009, 20:02); *Excitement* (1 + 1, TSN, 30.06.2009, 20:05); *The Tale of the Glove* (1 + 1, TSN, 06.07.2009, 19:54); *Toothy guest* (1 + 1, TSN, 11.07.2019, 08:04). To enhance the text's expression, journalists resort to stringing sentences: *Christmas in Australian: ocean, sun, and yachts. The legendary yacht regatta started in Sydney* (24K, NN, 26.12.2018, 22:15).

To express the mass media's expressiveness, also use exclamatory sentences: *Vudku do ruk i hayda po skarby!* (1 + 1, TSN, 15.06.2009, 22:47); *Areshit misyatsya!* (1 + 1, TSN, 16.06.2009, 19:40); *Khvorym – na plyazhi zas!* (1 + 1, TSN, 06.07.2009, 19:46); *Zhyvyi lantsyuh u Mariupoli!* (PN, NV, 14.03.2015, 21:08); *Voyennyi stan ofitsiyno zavershyvsya!* (24K,

NN, 26.12.2018, 22:06); *I v speku, i v zlyvu vony zahyschayut ukrayinsku zemlyu!* (ICTV, 11.07.2019, FT, 18:45). Such sentences usually set an emotional tone to the subsequent message.

Repetition of several exclamatory sentences as a psycholinguistic technique and well-chosen lexical means creates the effect of expressive tension: *Official statistics! In two days in the city center, 67 killed! Doctors from the Maidan reported: "Protesters are dying from sniper bullets! In the morning, people were shot in the head and neck near the Ukraina Hotel!"* (STB, VK, 20.02.2014, 22:09). Such statements are not frequent and refer to significant events in the country.

Interrogative sentences in their expressive capabilities are not inferior to other structures. To analyze the implementation of expressiveness, consider a communication model such as "question-answer": *Will the UEFA commissioners be happy? Will be visible* (1 + 1, TSN, 16.06.2009, 19:47); *Is it legal or not for Mikheil Saakashvili to cross the Ukrainian border? The Mosty District Court in the Lviv Region has not ruled. To be continued on Friday* (24K, NN, 18.09.2017, 22:00); *Will they have time to print ballots? We all learned* (ICTV, FT, 11.07.2019, 18:45). It should be noted that interrogative sentences in interactive and transactional types of communication are devoid of expressive emotion and serve mostly as a means of constructing a conversation: *Has the military origin of the bullet been confirmed, and how does the wounded boy feel?* (1 + 1, TSN, 16.06.2009, 20:03).

Questions with a selective answer should be considered separately. This design creates a high expressive saturation of the text and strong contrast. At the beginning of the message, interrogative sentences deliberately interest the recipient, focusing his attention on the topic: *Brand or panacea? Ukrainians refuse imported pills and are looking for a cheaper replacement for well-known medical brands* (1 + 1, TSN, 29.06.2009, 19:33); *To pay or not to pay? Kiev citizens are in a panic over the numbers in the new utility bills. Tariffs have doubled* (1 + 1, TSN, 13.07.2009, 19:44). Interrogative sentences at the end of the information message are more emotional: *Salary or power? What drives parliamentary blockers?* (1 + 1, TSN, 06.07.2009, 19:33–34).

Incomplete sentences in the language of live broadcasting are used primarily in opposing constructions: *Liver – grief, humanity – benefit* (1 + 1, TSN, 10.07.2009, 20: 06-07); *One garbage – in the furnace, another – the trouble of the Ministry of Emergencies Mon* (NV, 10.07.2009, 21:18); *100 amendments – in half an hour* (24K, NN, 18.09.2017, 22:10). Such sentences allow focusing on the main thing.

Undoubtedly, the above list of types of expressive constructions cannot be considered exhaustive. Trails, stylistic figures, and other language units have powerful psycholinguistic potential. For the most part, different language tools interact in television programs. For example, *24 years behind bars! An Italian court in Pavia has sentenced Ukrainian National Guard member Vitaliy Markiv to prison. He has been in Italy since the summer of the seventeenth. He was then detained and charged with the death of an Italian photojournalist who died in the 14th year of hostilities near Slovyansk. Such a sentence for a National Guard member will be appealed. Interior Ministry spokesman Artem Shevchenko stated this. The Italian court itself is called unfair and shameful in the department.* (5K, CHN, 12.07.2019, 19: 01–04). Epithets are *unjust and shameful, a metaphor to abandon involvement*, a nominal exclamation point *24 years behind bars!* confirm the disagreement of journalists with the sentence of Vitaliy Markiv, and the sentence *Such a sentence for the National Guard will be appealed* expresses the genuine concern of Ukrainian society and hope for justice.

According to our observations, the share of messages on national television's negative topics prevails overstatements with positive information. The news is dominated by reports on political events, the economic situation, hostilities, accidents, natural disasters, and other problematic daily realities. As part of the

study, the information program "News Hour" on "Channel 5" on July 12, 2019, was monitored to assess content on the parameter "positive information / negative information". During the 34 minutes of the program, the news covered the following topics: information from the war zone (9 min 40 s), election campaign (6 min 40 s), poor road repairs (4 min), vicissitudes of the lustration bill (2 min), restoration or demolition bust of Zhukov (45 s), about the purchase of weapons by Turkey (1 min 10 s), weather cataclysms (about storms in Greece and the USA) (2 min 50 s), drug distribution (50 s), about the Garden of Eden (2 min 50 s) and a monument dedicated to the heroine of "Game of Thrones" (3 min 15 s). Only the last two of the list were presented with positive information. Thus, television not only verbalizes information, but also psycholinguistic mechanisms affect the consciousness of the recipient.

4 Conclusion

Thus, the speech of the media is characterized by such a permanent communicative feature as expressiveness. Expressiveness reflects the feelings, moods, feelings of the individual concerning what is said.

The dominant lingual identifiers of this communicative feature at the phonetic-graphic level include the repetition of one syllable, the selection of letters, the use of punctuation; at the lexical-phraseological level – expressively colored vocabulary; at the morpheme-word-forming level – suffix; at the syntactic level – parceled constructions, simple, exclamatory, interrogative sentences. The psycholinguistic regularity is confirmed in the national television: the semantics of language signs on the meaning and sense on the communicative possibilities of language signs.

The study of the implementation of communicative features in live television speech makes it possible to qualitatively assess the functioning of the Ukrainian literary language in the mass media space. The media as an important factor in shaping society's speech culture requires permanent research to identify strengths and weaknesses in communication, create an effective program to improve journalists' communication and identify psycholinguistic patterns of influence on the linguistic society.

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Primary Paper Section: A

Secondary Paper Section: AI, AJ