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## EMOTIONS IN THE LANGUAGE OF THE MEDIA

Linguistic studies focus on an analysis of two basic types of emotions: positive and negative. According to Leszek Tymiakin, such a division of emotions helps to “notice other, morphologically complex emotions.”<sup>1</sup> Władysław Lubaś<sup>2</sup> distinguished between over 40 emotions such as attention, approval, joy, admiration, tenderness, wit, leniency, sensitivity, intimacy, compassion, pity, nostalgia, disbelief, discontent, impatience, distance, negation, disrespect, disappointment, embarrassment, irony, longing, sadness, malice, irritation, anger, vulgarity, aggression.

Linguists suggest performing a gradation of studies, from the general ones to more detailed ones. Such a method is effective in the etymological studies of words. Therefore, from a linguistic standpoint, it is advisable to start the analysis from defining the lexeme of emotion/emotions. Henryk Gasiul, quoting Karol Wojtyła<sup>3</sup> in his book titled *Teorie emocji i motywacji* (Theories of emotions and motivation), states that “etymologically, *emotion* comes from Latin *ex* ‘out’ and *movere* ‘to move’. The interpretation of ‘out’

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<sup>1</sup> Leszek TYMIAKIN, “O triadzie komunikacyjnej: wartościowanie – emocje – ekspresja,” *Annales Universitatis Mariae Curie-Skłodowska Lublin – Polonia. Section N II* (2017): 204–5.

<sup>2</sup> Władysław LUBAŚ, *Polskie gadanie. Podstawowe cechy i funkcje potocznej odmiany polszczyzny* (Opole: Wydawnictwo Uniwersytetu Opolskiego, 2003), 42.

<sup>3</sup> Karol WOJTYŁA, *Osoba i czyn oraz inne studia antropologiczne* (Lublin: Towarzystwo Naukowe KUL, 1994), 256–66.

is debatable, it can imply a change coming from within oneself.”<sup>4</sup> Gasiul claims that the initial meaning of *emotion* was connected with movement, migration. Emotions were considered as moving beyond the status quo. According to *The New International Webster's Comprehensive Dictionary*, emotion is “an unusual or disturbing movement” or “a manifestation or disturbance, conscious or subconscious, usually involuntary and leading to complex physical reactions and forms of behaviour”.<sup>5</sup>

## 1. FROM LINGUISTICS TO MEDIA STUDIES

Studying emotions offers two main perspectives on emotional experience: expression and conceptualisation of emotional experience. The former focuses on various linguistic means through which individuals express their emotional states. The latter helps to reconstruct the mental concept, a way to understand and refer to a given experience.

The identification and characteristics of a linguistic representation of a given emotion requires a multi-layered linguistic analysis. It covers the lexis of names of emotions, but also idioms, euphemisms, periphrasis, metaphors, describing and evaluating lexemes. Another aspect is the grammatical formula of expression, including syntactic and punctuation correctness. It is also important to take non-lexical elements into consideration, e.g. clearing one's throat, pauses, sighing, also present in written texts.

Emotions in audiovisual materials presented in the media are expressed through the observation of phonology, the system of sounds of a given language, since prosody, pauses, (broken) speech can influence the meaning of oral messages. A similar function is played by gestures and facial expressions.<sup>6</sup> Linguists regard non-verbal signals as significant for a proper interpretation of emotions “certain emotions manifest themselves through facial expressions, gestures, tension, voice timbre. These features are indexes of emotions.”<sup>7</sup>

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<sup>4</sup> Henryk GASIUL, *Teorie emocji i motywacji* (Warsaw: Wydawnictwo Uniwersytetu Kardynała Stefana Wyszyńskiego w Warszawie, 2002), 21.

<sup>5</sup> Stephenson SMITH, *The New International Webster's Comprehensive Dictionary* (New York: Trident Press Publishing, 1996), 414.

<sup>6</sup> Małgorzata WARYSZAK, “Czy łatwiej jest rozpoznać emocję na podstawie swojej ekspresji mimicznej czy prozodii?” *Annales Universitatis Mariae Curie-Skłodowska Lublin – Polonia. Sectio J* (2018): 4.

<sup>7</sup> Maria Renata MAYENOWA, *Studia i rozprawy* (Warsaw: Wydawnictwo IBL PAN, 1993), 159.

## 2. THE ROLE OF LANGUAGE IN EXPRESSING EMOTIONS

Language as a representation of emotions has become an object of interest for many scientific disciplines, i.e. linguistics, psychology, cognitive studies, anthropology, neuro-sciences. According to the latest approaches, complex correlations between language and emotions can be explained by the conceptual act theory (CAT). Lisa Feldman Barrett<sup>8</sup> claims that language, as a constituting element, plays a key role in the emotional processes. What is important here to study is the verbal expression of emotions as well as the conceptual corpus used to name emotional states and to portray their delicate nuances.

In linguistics, the development of multi-faceted studies on the language of emotions is connected with the advent of cognitive linguistics, whose paradigm is based on the assumption that “language is an integral part of the human cognition.”<sup>9</sup> Cognitive linguists claim that conceptualisation of emotions is realised through conceptual metaphors, i.e. mappings between conceptual domains, evidenced in language.<sup>10</sup> The latest studies focus on multimodal metaphors,<sup>11</sup> no longer understood as a figure of speech but rather as a way of thinking, expressed through various modalities (verbal, visual, audiovisual, etc.).

According to cognitive linguists, language is an expression of experience and a reflection of a subjective view of the world. A question is raised concerning the universal conceptualisation of emotions, shared by the speakers of a language. Anna Wierzbicka claims that what needs to be acknowledged is the cultural context which determines the way of naming and defining of emotions across languages.<sup>12</sup> Wierzbicka uses the category of “cultural

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<sup>8</sup> Lisa Feldman BARRETT, *How Emotions Are Made: The Secret Life of the Brain* (Boston: Houghton Mifflin Harcourt, 2017).

<sup>9</sup> John R. TAYLOR, *Gramatyka kognitywna*, trans. Elżbieta Tabakowska (Kraków: Wydawnictwo Universitas, 2007), 4.

<sup>10</sup> George LAKOFF and Mark JOHNSON, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980); Zoltan KÖVECSES, *Metaphor and Emotion: Language, Culture, and Body in Human Feeling* (Cambridge: Cambridge University Press, 2003); KÖVECSES, *Metaphor: A Practical Introduction* (Oxford: Oxford University Press, 2010); Anatol STEFANOWITSCH and Stephan Th. GRIES, *Corpus-Based Approaches to Metaphor and Metonymy* (Berlin: Mouton de Gruyter, 2006).

<sup>11</sup> Charles FORCEVILLE and Eduardo URIOS-APARISI, *Multimodal Metaphor* (Berlin: Mouton de Gruyter, 2009).

<sup>12</sup> Anna WIERZBICKA, *Emotions Across Languages and Cultures: Diversity and Universals* (Cambridge: Cambridge University Press, 1999); Anna WIERZBICKA, “Happiness” in Cross-Linguistic and Cross-Cultural Perspective,” *Slovo a smysl. Word & Sense* 5 (2007): 69–83.

scripts”<sup>13</sup> and analyses language-embedded cognitive scripts, which allow to identify and interpret emotions, making room for ethnolinguistic and comparative studies.<sup>14</sup>

Cognitive linguistics is an inspirational research area,<sup>15</sup> where the object of study is not only the written or spoken word but also non-verbal behaviour. The understanding of an utterance is broadened by “visual” meanings evoked by gestures,<sup>16</sup> iconic gestures<sup>17</sup> or mimetic schemas,<sup>18</sup> all closely related to verbal language.<sup>19</sup> Analogically, studies on language should take its

<sup>13</sup> Anna WIERZBICKA and Jerzy BARTMIŃSKI, *Język, umysł, kultura* (Warszawa: Wydawnictwo Naukowe PWN, 1999).

<sup>14</sup> Iwona NOWAKOWSKA-KEMPNA, *Konceptualizacja uczuć w języku polskim. Prolegomena* (Warszawa: Wyższa Szkoła Pedagogiczna Towarzystwo Wiedzy Powszechnej, 1995); Iwona NOWAKOWSKA-KEMPNA, *Konceptualizacja uczuć w języku polskim, part 2* (Warsaw: Wyższa Szkoła Pedagogiczna Towarzystwo Wiedzy Powszechnej, 2000); Anna DUSZAK and Nina Pawlak, *Anatomia gniewu: emocje negatywne w językach i kulturach świata* (Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2003); Agnieszka MIKOŁAJCZUK, “O metaforycznej konceptualizacji radości i szczęścia w języku polskim w kontekście porównawczym (wybrane zagadnienia),” in *Pojęcie – Słowo – Tekst*, ed. Renata Grzegorzczkowska and Krystyna Waszakowa (Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2008), 45–59; Agnieszka MIKOŁAJCZUK, “Mówiąc o uczuciach: między naturą i kulturą. O podstawach konceptualizacji uczuć w kontekście semantycznych badań porównawczych,” *Etnolingwistyka. Problemy Języka i Kultury* 23 (2011): 67–82.

<sup>15</sup> Ewa DĄBROWSKA and Dagmar DIVJAK, eds., *Cognitive Linguistics: A Survey of Linguistic Subfields. Mouton Reader* (Berlin–Boston: De Gruyter Mouton, 2019), <https://doi.org/10.1515/9783110626452>; Jeannette LITTLEMORE, *Metaphors in the Mind: Sources of Variation in Embodied Metaphor* (Cambridge: Cambridge University Press, 2019), <https://doi.org/10.1017/9781108241441>; Elżbieta TABAKOWSKA, “Językoznawstwo kognitywne – geneza, kierunki i perspektywy,” in *Przewodnik po kognitywistyce*, ed. Józef Bremer (Kraków: Wydawnictwo WAM, 2016), 79–120.

<sup>16</sup> Olga IRISKHANOVA and Alan CIENKI, “The Semiotics of Gestures in Cognitive Linguistics: Contribution and Challenges,” *Voprosy Kognitivnoy Lingvistiki* 4 (2018): 25–36; Alan CIENKI, “Schematy wyobrażeniowe i schematy mimetyczne w językoznawstwie kognitywnym i w badaniach nad gestami,” in *Widzieć – rozumieć – komunikować*, ed. Justyna Winiarska and Aneta Załazińska (Kraków: Księgarnia Akademicka, 2019), 97–115; Lluís PAYRATÓ, and Ignasi CLEMENTE, *Gestures We Live By. The Pragmatics of Emblematic Gestures* (Berlin–Boston: De Gruyter Mouton, 2020).

<sup>17</sup> David MCNEILL, *Hand and Mind. What Gestures Reveal about Thought* (Chicago: University of Chicago Press, 1992); David MCNEILL, *Why We Gesture: The Surprising Role of Hand Movements in Communication* (Cambridge: Cambridge University Press, 2015), <https://doi.org/10.1017/CBO9781316480526>.

<sup>18</sup> Jordan ZLATEV, “Image Schema, Mimetic Schema and Children’s Gestures,” *Cognitive Semiotics* 7, no. 1 (2014): 3–29, <https://doi.org/10.1515/cogsem-2014-0002>; Jordan ZLATEV, “Embodied Intersubjectivity,” in *The Cambridge Handbook of Cognitive Linguistics*, ed. Barbara Dancygier (Cambridge: Cambridge University Press, 2017), 172–87, <https://doi.org/10.1017/9781316339732.012>.

<sup>19</sup> Sonia GEMBALCZYK, “Interakcyjny gest potakiwania w wystąpieniach publicznych,” *Socjolingwistyka* 32 (2018): 191–209, <https://doi.org/10.17651/SOCJOLING.32.12>.

phonetic-articulatory features into account as an element of emotion representation: timbre, intensity, intonation, tempo, pace.<sup>20</sup> These elements play an important role in the modelling of the content of an auditory text. It should be stressed that these aspects of speech perception and meaning creation are not the most popular components of studies on language and communication.

Looking at language pragmatics from a wider perspective, we should also study communication situations. The basic pattern of communication is a conversation, which allows to reveal emotions in three ways: communication, expression and manifestation.<sup>21</sup> An analysis of conversation helps to acknowledge other factors which generate and facilitate emotions: extralinguistic elements (sighing, vocalisation), syntax elements (broken sentences, a lack of coherence, repetitions, mistakes), and an organisational schema of a linguistic event,<sup>22</sup> also in the context of the media.<sup>23</sup> This gives additional opportunities to interpret emotions, their origin and dynamics, which are revealed only in the context of dialogue.<sup>24</sup>

As was noted by Stanisław Grabias, expressive function of language is one of the fundamental issues of linguistic study because it discusses and analyses ways of expressing the attitude of the sender towards the message. Grabias combined the achievements of structuralism, within the range of word formation and theory of language, with stylistics and sociolinguistics, and in some areas with psycholinguistics and psychology. In his works he paid attention to terminological chaos, i.e. “the interchangeable use of such concepts as: expression, expressiveness, emotion, emotionality, affectivity, emotivity, etc.”<sup>25</sup> According to Stanisław Grabias, the primary difficulty in the description of linguistic expression is the determination of the semantic

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<sup>20</sup> Magdalena MAJDAK, “Głos a emocje – wykładniki językowe (prolegomena),” *Prace Filologiczne* 64 (2014): 217–32.

<sup>21</sup> Stanisław GRABIAS, *Język w zachowaniach społecznych* (Lublin: Wydawnictwo UMCS, 1994), 258.

<sup>22</sup> Mariusz RUTKOWSKI, “Konwersacyjne wykładniki emocji w rozmowie,” *Prace Językoznawcze* 21, no. 2 (2019): 161–74, <https://doi.org/10.31648/pj.3918>.

<sup>23</sup> Grażyna STACHYRA, “Komunikowanie emocji w nocnych rozmowach radiowych w świetle paradygmatu analizy konwersacyjnej,” *Forum Lingwistyczne* 4 (2017): 55–66, <https://journals.us.edu.pl/index.php/FL/article/view/6799>.

<sup>24</sup> Johanna RUUSUVUORI, “Emotion, Affect and Conversation,” in *The Handbook of Conversation Analysis*, ed. Jack Sidnell and Tanya Stivers (Hoboken: Wiley–Blackwell, 2012), 330–49; Anssi PERÄKYLÄ and Marja-Leena SORJONEN, eds. *Emotion in Interaction* (Oxford: Oxford University Press, 2012).

<sup>25</sup> Stanisław GRABIAS, *O ekspresywności języka. Ekspresja a słowotwórstwo* (Lublin: Wydawnictwo Lubelskie, 1981), 19.

scope of “expression”. Linguistics offers two basic tendencies in understanding this concept. The former limits expression to the process of expressing internal states of the speaker. In the latter, expression covers the full personality, i.e. expression of various mental actions, also external features such as social background, age, gender, etc.

Such an outlook on expressiveness of language can be observed in the works of many linguists. The Polish canon of works could be represented by Teresa Skubalanka,<sup>26</sup> Anna Wierzbicka,<sup>27</sup> Maria Renata Mayenowa,<sup>28</sup> drawing inspiration from Paul Guiraud’s semiology.<sup>29</sup> Linguists seem to agree that everyday words used by participants of the communication act, both in official, professional and private contexts, reveal their feelings, thoughts, mental states, or emotions.

Lexis helps to express emotions which are extremely positive and negative. This is possible owing to expressive vocabulary and onomatopoeic expressions, exclamations of joy, profession, or fear. Diminutives also play an important role in expressing emotions as they denote things which are little, but also situations attributed with positive emotions by the speaker. Diminutives in Polish are formed by adding a formant to the stem of the word. The structure of the Polish language offers a wide spectrum of diminutives, e.g. *chlebuś* (some nice bread), *maselko* (some nice butter), *cukiereczek* (nice little candy), *piąteczek* (very nice Friday), *córeczka* (dear little daughter), *synuś* (dear little son), *domuś* (lovely little home/house), *uliczka* (little street), *miasteczko* (little town), *wioseczka* (tiny village), *słoneczko* (dear little sun), *chmurka* (little cloud), *śnieżek* (lovely little snow), *deszczyk* (little rain/drizzle), *wiaterek* (gentle breeze), *kościółek* (small church), etc.

### 3. HATE SPEECH AS A NEGATIVE EXPRESSION OF EMOTIONS

Vulgarisms also play a big part in expressing emotions through language, and even though they do not belong to the standard language, they appear in

<sup>26</sup> Teresa SKUBALANKA, “Ekspresywność języka a mowa potoczna,” in *Poetyka i stylistyka słowiańska*, ed. Stefania Skwarczyńska (Wrocław: Zakład Narodowy im. Ossolińskich, 1973), 177–83; Teresa SKUBALANKA, “O ekspresywności języka,” *Annales Universitatis Mariae Curie-Skłodowska – Sectio F* 27 (1974): 123–35.

<sup>27</sup> Anna WIERZBICKA, “Miejsce problematyki ekspresji w teorii semantycznej,” *Pamiętnik Literacki* 59 (1968): 97–119.

<sup>28</sup> Maria Renata MAYENOWA, *Poetyka teoretyczna. Zagadnienia języka* (Wrocław: Zakład Narodowy im. Ossolińskich, 1974).

<sup>29</sup> Paul GUIRAUD, *La stylistique* (Paris: Presses universitaires de France, 1963).

communicative situations. Another aspect of emotions expressed through language is so-called hate speech. It uses language “in order to stir, spread and justify hate and discrimination, as well as violence against certain individuals, groups, minorities or any other subject. The acceptance of hate speech in the social context may lead to the maintenance of stereotypes, prejudice and may consequently result in hate crimes.”<sup>30</sup> Iwona Jakubowska-Branicka claims that lexical aggression may trigger the mechanism of dehumanisation.<sup>31</sup>

Researchers from the University of Warsaw and the Stefan Batory Foundation estimated the percentage share of aggressive content on the internet. Hate speech on the internet concerns mostly homophobic content (77%), racist comments (70%), hate speech directed against Romanies (66%), anti-Semitism (59%), hate-speech directed against Muslims (55%) and against Ukrainians (46%).<sup>32</sup>

Hate speech in the media also appears in some recurring contexts. One of them are the political views of the adversaries of both the authors of the material or the characters. Political commentaries are usually emotional, accompanied by specific lexis. It is easy to break the barriers of politeness and instead of polemics end up with aggressive behaviour, lexis and *ad personam* arguments. The studies performed by Joanna Drosio-Czaplińska from SWPS University of Social Sciences and Humanities focused on the influence of traumatic experience on individuals. Her research material was political commentaries in the aftermath of the Smolensk air disaster of 2010. Drosio-Czaplińska observed and described a shift in the linguistic description that took place as time passed from the disaster. She showed that the language changes from “the *communitas* formula into sheer, calculating political game. Conspiracy theories prove to be effective political fuel. One does not need to confront one’s fear as it can be channelled into political opponents, and the accompanying need to concentrate on the community can be used for political reasons.”<sup>33</sup> In 2020, a somewhat symptomatic example of an overlap between an engaged political commentary and lexical aggression

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<sup>30</sup> “Czym jest mowa nienawiści,” *Humanity in Action*, accessed November 10, 2022, <https://uprzedzuprzedzenia.org/czym-mowa-nienawisci>.

<sup>31</sup> Ewa WILK, “Słowa, które bolą” (interview with Iwona Jakubowska-Branicka), *Polityka* 23 (2017): 28–30.

<sup>32</sup> Mikołaj WINIEWSKI ET AL., *Mowa nienawiści, mowa pogardy. Raport z badania przemocy werbalnej wobec grup mniejszościowych* (Warsaw: Centrum Badań nad Uprzedzeniami UW, Fundacja im. Stefana Batorego, 2016).

<sup>33</sup> Martyna BUNDA, “Żałoba po żalobie,” *Polityka* 8 (2019): 27–28.

were the media materials in which hate speech was reported. During the first wave of the pandemic medical staff got stigmatized and met with social ostracism due to them carrying higher risks of virus transmission.<sup>34</sup> Another stigmatized group were those recovered and those of Asian origin, especially the Chinese.<sup>35</sup> They also met with hate speech in the public domain, and in the media.

#### 4. COMMUNICATION SUCCESS AND EXPRESSING EMOTIONS

A communication success seems to be guaranteed by these factors: an ability to speak about emotions; an ability to recognise them, which may be difficult as emotions are determined by culture; an ability to name them.

Expressing emotions is an important part of our communication competence, and emotions do not only belong individual experience. The expression of emotions and an ability to name them helps to function within the society (i.e. to socialise, participate in social interactions). Knowledge of emotion-related terms (fear, anger, sadness, joy but also a sense of guilt, social solidarity, compassion, hope, hatred, even humiliation) allows to label our emotional states as well as to recognise the emotions of others (which can prevent communication failures). According to Elżbieta Łątka, “we participate in a specific emotional culture, the rules of which we started to follow in childhood; we react accordingly, and through these rules we read and interpret the linguistic behaviour of our interlocutors.”<sup>36</sup> A good example of how the lexical mechanism functions is the process of acquiring a foreign language, correlated with getting to know the culture of a given country,

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<sup>34</sup> Donna MCKAY ET AL., “Attacks against Health-Care Personnel Must Stop, Especially as the World Fights COVID-19,” *The Lancet* 395, no. 10239 (2020): 1743–45, [https://doi.org/10.1016/S0140-6736\(20\)31191-0](https://doi.org/10.1016/S0140-6736(20)31191-0); Howard LARKIN, “Navigating Attacks against Health Care Workers in the COVID-19 Era,” *JAMA. Journal of the American Medical Association* 325, no. 18 (2021): 1822–24, <https://doi.org/10.1001/jama.2021.2701>.

<sup>35</sup> Akash Dutt DUBEY, “The Resurgence of Cyber Racism During the COVID-19 Pandemic and its Aftereffects: Analysis of Sentiments and Emotions in Tweets,” *JMIR Public Health and Surveillance* 6, no. 4 (2020): e19833, <https://doi.org/10.2196/19833>; Lizhou FAN, Huizi YU, and Zhanyuan YIN, “Stigmatization in Social media: Documenting and Analyzing Hate Speech for COVID-19 on Twitter,” *Proceedings of the Association for Information Science and Technology* 57, no. 1 (2020): e313, <https://doi.org/10.1002/pa2.313>.

<sup>36</sup> Elżbieta ŁĄTKA, “Czy mówienie o emocjach w języku jest możliwe? O potrzebie rekonstruowania skryptów kulturowych wyrażania emocji dla glottodydaktyki polszczyzny,” *Acta Universitatis Lodzianensis. Kształcenie polonistyczne cudzoziemców* 19 (2012): 35.



affecting the language use in massive and interpersonal communication. Łątka states that “teaching/learning a foreign language ... should encompass getting to know the ways of talking about emotions expressed by the language ... when speaking about emotions is not their expression but rather an attempt to describe the experienced emotional state.”<sup>37</sup> This means that learning a foreign language involves not only acquiring its lexis and grammar but also its cultural codes as without them it is impossible to get in contact with native speakers.

An inadequate use of the patterns of culturally-determined linguistic behaviour is not given a special treatment, just as it is often the case with lexical or grammatical mistakes. Such speakers will be often regarded as rude, arrogant, not respectful of local customs and traditions. Similarly, the labelling of emotions is also rooted in a given culture. Words naming emotions are not universal, they are culture-specific, however the differences between them can vary. An ethnocentric perspective is used to describe the position of a particular lexis in the universal context.

In order to properly design studies of language in the media, it is necessary to account for all the specific conditions of a media discourse. Ewa Szkudlarek-Śmiechowicz, analysing texts in the radio and television debates, points towards the genre and multifaceted structure of media messages, the dominant role of the journalists, who, by choosing the topic and formulating questions, shapes the content and character of media messages.<sup>38</sup> Hence, the genre, formula of the radio or television programs can be viewed as the factors which expose or play down the emotional character of the content. This was particularly visible in COVID-related materials presented in all types of the media during the pandemic.

Therefore, studies of emotions in the context of the media cannot neglect “the affective turn” in the media, which replaced the discursive character of the message.<sup>39</sup> This means that studying language in the media is not limited to an analysis of linguistic means of expression and cognitive definitions but encompasses language-based mechanisms which generate emotions. It is evident that the media look for effective means of attracting the audience through intense experiences. From a journalist’s point of view, the greater chance to present intense experiences, even tragic ones, the better it is for

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<sup>37</sup> Ibid., 36.

<sup>38</sup> Ewa SZKUDLAREK-ŚMIECHOWICZ, *Tekst w radiowej i telewizyjnej debacie politycznej. Struktura, spójność, funkcjonalność* (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2010).

<sup>39</sup> Kaarina NIKUNEN, “Media, Emotions and Affect,” in *Media and Society*, ed. James CURRAN and David HESMONDHALGH (London: Bloomsbury Publishing, 2019), 323–40.

tabloid media and voyeuristic consumers. The COVID-19 pandemic only proved to be a catalyst for these tendencies.

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## EMOTIONS IN THE LANGUAGE OF THE MEDIA

## Summary

The objective of this article is to present major aspects of linguistic studies of emotions. The studies rely on cognitive linguistics methodology, which encompasses both the spoken and written language, as well as non-verbal communication. Communicative aspects are of great importance, making it possible to observe the interaction between language and emotions. Emotionally-charged lexis and so-called "hate speech" are exemplary manifestations of linguistic emotional expressions.

Contemporary studies of language used in the media concentrate on an analysis of means of linguistic expression, cognitive definitions and mechanisms which generate emotions. The results of this study can be applied to various types of the media, they can help the media reach their target audience and engage the audience in the presented message.

**Keywords:** media language; emotions; hate speech; COVID-19 pandemic; media communication.

## EMOCJE W JĘZYKU MEDIÓW

## Streszczenie

Artykuł przedstawia najważniejsze aspekty badań emocji w obszarze języka. Za punkt wyjścia przyjęto ustalenia językoznawstwa kognitywnego, które uwzględniają zarówno język pisany, jak i mówiony, a w ostatnich pracach także szeroko rozumiany przekaz pozawerbalny. Istotny kontekst stanowi sytuacja komunikacyjna pozywająca na obserwację języka i emocji w interakcji. Jako przykładowe przejawy ekspresji językowej wskazano nacechowaną emocjonalnie leksykę oraz tzw. mowę nienawiści. Współczesne badania nad językiem używanym w mediach koncentrują się na analizie środków ekspresji językowej, definicji poznawczych oraz mechanizmów generujących emocje. Wyniki tych badań mogą być zastosowane w różnego typu mediach, mogą pomóc w dotarciu do grupy docelowej i zaangażowaniu odbiorców w prezentowany przekaz.

**Słowa kluczowe:** język mediów; emocje; mowa nienawiści; pandemia COVID-19; komunikacja medialna.