

# Innovative View At The Role Of Emotive Adjectives In The Explication Of Positive And Negative Emotions In Telenovelas In The Educational Process

Olena Menshykova<sup>†</sup>, Mykola Zubov<sup>††</sup>, Hanna Vusyk<sup>†††</sup>, Halyna Stoianova<sup>††††</sup>,

Liudmyla Panchuk<sup>†††††</sup>

<sup>†</sup> Postgraduate student of the department of Germanic and eastern languages, International Humanitarian university, Ukraine

<sup>††</sup>Department of Germanic and eastern languages, International Humanitarian university, Ukraine

<sup>†††</sup> Department of Ukrainian Language and Slavic Studies, Berdiansk State Pedagogical University, Ukraine

<sup>††††</sup> Department of Archaeology and Ethnology of Ukraine, Odessa I.I. Mechnikov National University, Ukraine

<sup>†††††</sup> Department of German Language and Translation, State University "Odessa Polytechnic", Ukraine

## Summary

The article explores emotions and their verbalisation based on cinematography, namely a cinema dialogue of telenovela as a promising standardized linguistic corpus of text. Every country adapts the scripts of the global genre of telenovela for the opportunities of their linguoculture and non-verbal semiotic contexts. The choice of emotive vocabulary for every script has ethnospecific features, determined by the necessity to search for standardized semantic sets of emotives. The article investigates the issue to include emotive vocabulary into didactic materials paying attention on commonly used adjectives in students' emotional expressions. Basing on the presented data (selected from the film dialogues of the original German-language telenovelas "Sturm der Liebe", "Alisa – folge deinem Herzen" and "Wege zum Glück, Spuren im Sand"), we analysed and catalogued emotional lexical units with the emphasis on the status, frequency, and semantics of emotive adjectives among other morphological classes. The evaluative function of the adjectives often shapes the emotive charge of the entire sentence, while the descriptive property of "characteristics" provides the emotive utterance with additional emotive shades. Adjectives are seen as implicit and explicit intensifiers, with the former fulfilling emotions at the expense of the semantics of positive or negative emotives, and the latter intensifying the already present emotional charge of the noun. The article presents the data on how frequently certain adjectives are used in telenovelas and further compares them with the data of corpus research and frequency dictionaries. The article looks at the problems of correlation of positive and negative emotives in the sentences to denote positive and negative emotions. It also explores the reason for a significant representation of the lexemes with the positive

semantics in the negative emotive utterances. The results of lexical and semantic analysis enabled us to classify several positive and negative adjectives into semantic groups. It paves the ground for further shaping of the prototypic model of film dialogue and didactic models of comprehending foreign emotive vocabulary.

## Key words:

*emotive, emotive adjectives, positive/negative emotions, intensifier, cinematography, culture, culturological analysis.*

## 1. Introduction

Not so long ago, it was thought that learning was a strictly rational process in which emotions did not have a big role. But nowadays there's an opportunity and necessity to consolidate psychological, lexicological and pedagogical aspects which are three "rays" of one system. With numerous facets of emotional experience and ways to express them, people's emotions are the subject matter of the studies in many disciplines. Despite a vast amount of research into emotional conditions, the definition of the "emotion" phenomenon is still a matter of scholarly dispute, while its nomenclature includes the terms with unclear semantics.

Today, those conducting comprehensive research into the nature of emotions and emotions themselves often overlook a significant data corpus that relates directly to feelings and their comprehension - literature and cinematography, especially cinematography. Even though it is not fair to equate the simulation of emotions with their representation or see literature and cinema as the empiric database, there are still reasons to believe that simulation of emotions in the fictional narrative communicates important information about how

someone experiences emotions in a certain cultural-and-historical context (Buhaieva, 2016).

Cinematography as a synthetic art employs existing systems of genres, typecast, and cliches through the transformation of collected traditional verbal, visual, and audio arts on the principle of collage and bricolage (Starioieva, 2020). The keen interest in cinematography resulted in many fields of science addressing film discourse: Media Linguistics, Linguistics, Translation Studies, Psychology, and Sociology (Eisenstein, 1964; Buhaieva, 2016; Storioieva, 2020; Osterroth, 2015; Kappelhoff, 2019; Pommerening, 2012; Guovi Liu, 2010). The authors explore the means with which an individual communicates information about his or her inner world into everyday life. They also look at how it is perceived by other communicants thanks to certain neurophysiological and linguistic mechanisms. Meanwhile, transmission and the level of perception of the coded information are compared to the opportunities of cinematography. Exploiting verbal means, it takes efforts to represent the inner world and sentiments of an individual as accurately as possible and intends to evoke a relevant response from the viewers. What is also seen as relevant is the linguistic modelling of "on-screen" film dialogue and emotions as a textual phenomenon of speech activity (Buhaieva, 2016; Pommerening, 2012). Telenovela and the contemporary TV series, in general, is the popular product of 21st-century mass culture. Its appeal can be explained by the simplicity of verbal forms, archetypal characters, and visualization of everyday emotional experience. At the same time, TV series is a promising basis for linguistic research. A. Osterroth believes that TV series indicate either this or the other lexeme should be seen as an integral part of our everyday speech (Osterroth, 2015, p. 7).

The issue is discussed to extend capacity for teachers to advance the level of knowledge by using modern telenovelas as multilexical ground based on emotive vocabulary.

A significant role in the realization and interpretation of emotional world view through the verbal code is played by evaluative adjectives. A. Wierzbicka classifies some evaluative adjectives (good, bad, big, small) into semantic primitives – universal lexemes that can be used to explain all other concepts (Wierzbicka, 1992, p. 543). According to the Frequency Dictionary of Colloquial Speech, holding 1462 variants of German adjectives, the German adjective gut (good) is the most frequent one, groß (big) ranks third, klein (small) is the seventh, schlecht (bad) is twenty-third (Ruoff, 1990). Variations of the aforementioned primitives illustrate the fundamental qualitative and quantitative characteristics of an individual's emotional condition, as well as the intensity and expressiveness of the coded text.

The research aims to discover didactic potential of adjectives as emotive units to realize negative and positive emotions in the cinematographic genre of a telenovela. To reach the established aim, it takes solving the following tasks: 1) in the speech flow, to single out utterances that denote positive and negative emotions; 2) to determine the status of emotive adjectives among other morphological classes, basing on the selected texts of the original German telenovelas; 3) compare the percentage of negative and positive emotives in the speech blocks with negative and positive emotions in the German language; 4) to classify positive and negative adjectives in terms of their semantic importance in developing methodological recommendations for teaching processes; 5) compare the data obtained with the corpus data of the frequency dictionaries; 6) analyse the role of adjectives as intensifiers of an utterance.

Materials and research methods: The research is based on the methods of linguistic description, comprehensive, component, and qualitative analysis, pedagogical experiment, as well as methods of interpretation and contrasting. The practical material includes emotive and evaluative adjectives from the bulk of sentences (6,000 sentences, approximately 40,000 words) from the original German telenovelas "Sturm der Liebe", "Alisa – folge deinem Herzen", and "Wege zum Glück, Spuren im Sand". The obtained statistical data were compared with the data from the frequency dictionaries.

Literature review: Almost every fundamental research on cinematography mentions the name of S.M. Eisenstein, a theatre and film director, scriptwriter, theorist of cinematography and educator, who wrote about the role of emotions in films in the early 20th century. According to S.M. Eisenstein, cinematography rests its complex compositional structures on the mutual game of emotions and sentiments of an individual (Eisenstein, 1964, p. 38). The analysis of such game asks for paying special attention to the exploration of the inner world ("Innenwelt"), which encompasses cognitive and emotional activity, physiological response, and personal traits of an individual with due regard to the levels of conscious and subconscious (Pommerening, 2012, p. 4). Emotions as an anthropological phenomenon have biological ground, laminated with social and cultural connotations. Today, emotions as a phenomenon belong not only to the scope of psychology and medicine – every area of science seeks the research subject in this dimension. The problem of multiple definitions is explained by the interdisciplinary nature of the investigated phenomenon. Thus the various aspects of academic interpretations of what an emotion is and how it should be researched: philosophic (Hume, 2009), anthropocentric (Karaulov, 1987; Ouden, 2017), cognitive approach and evaluative theories (Wolf, 2002, Diundyk, 2011), physiological (Ekman, 2010),

psychological (Izard, 1999; Ilin, 2001; Kochinka, 2004), psycholinguistic (Miahkova, 2000; Kolbeneva, 2010; Orzechowska, 2020), pedagogical (Goleman, 1996; Lüdtke, 2012; Salovey, 1997; Starkey-Perret, 2017), linguistic (Shakhovskiy, 2008; Kailuweit, 2005; Friesel, 2007; Ortner, 2014); linguocultural (Krasavskiy, 2001; Shakhovskiy, 2008), semantic (Wierzbicka, 2001; Wierzbicka, 1992); sociological and sociocultural (Vester, 1991), stylistic (Chabanenko, 2002), and others. Having reviewed theoretical literature (Izard, 1999; Shakhovskiy, 2008; Friesel, 2007; Kleinginna, 1981; Kochinka, 2004) and catalogued practical material, we suggest seeing emotions as subjective, time-constrained, genetically and ethnoculturally determined psycho-physiological processes, conditions, and evaluative responses of different level of intensity to the environmental factors and interpersonal relationship. Moreover, these are certain cognitive processes that can trigger affective and cognitive reactions at the physiological, verbal, and non-verbal levels and shape adaptive or destructive behaviour.

Contemporary linguistic research into emotions is based on the scientific developments at the various levels of language and speech: phonetic (Kalita, 2001); morphological and word-building (Melnichuk, 2015; Shakhovskiy, 2008), lexico-semantic (Krasavskiy, 2001; Shakhovskiy, 2008; Shavlovskaya, 2011; Miagkova, 2000; Razinikina, 2016; Orzechowska, 2020), phraseological (Sunelnikova, 2013), grammatical and syntactic (Kostrova, 2004; Yermolenko, 1982; Kailuweit, 2005), textual (Ortner, 2014; Ouden, 2007), and stylistic (Chabanenko, 2002). Such research has also been conducted on the basis of different languages: English (Shakhovskiy, 2008; Orlova, 2009); German (Kostrova, 2004; Shavlovskaya, 2011; Ortner, 2014; Schwarz-Friesel, 2007); Ukrainian (Chabanenko, 2002; Yermolenko, 1989); French (Synelnikov, 2013); and comparative emotive research: (Krasavskiy, 2001; Miagkova, 2000; Schönbrunn, 2015; Kailuweit, 2005; Ouden, 2017).

The late 20th - early 21st century signals increased interest in corpus research. At this time, the updated frequency dictionaries are issued on the basis of the recorded colloquial dialogues and film dialogues (Randall, 2006; Ruoff, 1990; Tschirner, 2005). E. Tschirner presents the statistics of the English language, where 80% of the vocabulary is made up of only 2,000 lexemes (Tschirner, 2005). Emotive adjectives also draw the attention of linguo-psychological and lexicographic researchers (Kolbeneva, 2010; Razininkina, 2016; Orzechowska, 2020). According to the linguo-psychological dictionary "Sensory organs, emotions, and adjectives of the Russian language", there are 475 emotive adjectives with the emphasis on the importance of such research for every language due to

significant variations of the emotive world view in every lingoculture (Kolbeneva, 2010, pp. 2- 15).

## 2. Theoretical Consideration

As practical material, we selected 6,000 sentences of the character dialogues from the original German telenovelas "Sturm der Liebe", "Alisa – folge deinem Herzen", and "Wege zum Glück, Spuren im Sand". They are expected to reveal the mechanisms of people's emotional reproduction and emotional status of specific utterances for further methodological formation while teaching.

The bar chart shows that negative emotions form the largest group of 2,930 (49%) utterances. The idea of negative emotions dominative over the positive ones is confirmed by other linguistic studies (Dodonov, 1987; Granko, 2002; Shavlovskaya, 2011; Shakhovskiy, 2008; Ouden, 2017).

The analysis of linguistic literature and practical material proves that the contemporary German language has a wide range of means to express human emotions at different linguistic levels. The category of emotiveness is a multifold system that is simultaneously manifested through the combination of phonetic, word-building, lexico-semantic, and syntactic devices (see Example (1)).

(1) – Aber du willst mir nicht glauben. Sondern deinem tollen William und deiner noch tollereren Clara!

– Denk doch was du willst!

- But you don't want to believe me. Only to your dear William and even more - to your dearest Clara!

- Think what you want! (Sturm der Liebe: Episode 2613, 12:54)

Example (1) shows the emotion of rage:

At the phonetic level, one can observe emphatic intonation and accents on an intensifiers toll (cool, dear) and noch (more). Along with that, there is a 5-second theatrical pause between the second and third sentences with the accelerated speech tempo;

At the morphological level, the emotive effect is fulfilled through degrees of comparison of an adjective toll (cool, dear);

At the lexico-semantic level, the positively charged verb glauben (believe) loses its positive effect when combined with the negation. The semantic intensifier toll (cool, dear) and the intensifiers toll (cool, dear) and noch (more) enhance the emotion of rage;

At the syntactic level, there are contrasting and repetition that emphasize the emotional condition of a character.

The emotive lexical fund is a complex multidimensional system of semantically-integrated linguistic units, that belong to different parts of speech (Bondarchuk, 2016; p.285). The emotional connotations are implemented

through the positively and negatively charged lexical units and through explicit intensifiers, that enhance the feature with or without adding up excessive semantics (Bondachuk, 2016; p. 285-286; Diundyk, 2011, p. 117) (See Example (2)).

(2) – Aber Sie arbeiten doch schon bei uns in der Firma.

– Nicht mehr. Ich habe eine große Dummheit angestellt.

– But you do work in our firm.

– Not anymore. I've done a big stupid thing (Alisa – folge deinem Herzen: Episode 185, 25: 51).

Example (2) illustrates the manifestation of surprise and sadness. At the lexical-semantic level, the emotions are enhanced by the explicit intensifiers *doch* (contextual translation - do), *schon* (already), *mehr* (anymore), *groß* (big) and negative emotive *die Dummheit* (stupid thing). Our research includes a more detailed analysis of the vocabulary with negative and positive intensifying semantics with an emphasis on the emotive potential of adjectives and participles in the role of modifiers.

The presented bar charts show that the sentences with the negative emotiveness feature a significant amount of both positive (55%) and negative (45%) lexical units. A large proportion of positive emotive lexemes in the sentences with negative emotive charge can be explained by:

grammatical peculiarities (negations, 23% of the total number of sentences with the negative emotiveness) (see Example (3)), conditionals (see Example (4)), contrasting (see Example (5)), etc.);

context and situation (see Example (6));

other negative denotations that negate a positive one (see Example (7));

paralinguistic factors (see Example (8)).

(3) Geduld ist nicht seine Stärke. Patience is not his chief asset (Sturm der Liebe: Episode 2620, 10:47).

(4) Na gut, nur der Ort hätte vielleicht etwas freundlicher sein können. Okay then, except this place could have been a bit friendlier (Sturm der Liebe: Episode 2032, 10:12).

(5) Wenn man eine Frau liebt und die liebt einen anderen Mann... When you love a woman, but she loves the other man... (Sturm der Liebe: Episode 2632, 33: 37)

(6) Warum kann es nicht einfach gehen? Adrian und William vertragen sich. Sein Knie wird wieder gesund. Oskar kommt frei und kann sich mit Tina gemeinsam auf ihr Baby freuen. Aber da fängt es schon an. Es ist ja mal nicht ihr gemeinsames Kind. Why can't everything be simple? Adrian and William will come to an agreement. His knee will be fine again. Oskar will be fired and together with Tina, they will be happily expecting their baby. But this is where it all starts. Actually, it is not their common child (Sturm der Liebe: Episode 2032, 13:35).

The saturation of this piece with positive emotives illustrates the positive wishes of a very saddened

character, who is upset over her friends' problems. The context and the situation let us understand that the positive outcome of the above-mentioned problems is absolutely impossible.

(7) Frau Hofer und Sie haben Konopkas guten Ruf ruiniert. Mrs. Hofer and you have ruined Konopka's good name (Sturm der Liebe: Episode 2620, 21:42).

(8) Freut mich übrigens, dass du dich mit meiner Tante so gut verstehst, dass du ihr dein Herz erschütterst. Yet, I'm happy you get on with my aunt so well you spill your gut to her (Sturm der Liebe: Episode 2620, 15:56).

Thanks to the expressive intonation and mimics there is no doubt about its negative connotation, despite positive lexical units (Menshykova, 2020; pp. 70- 76).

Further, negative and positive lexemes were classified by the parts of speech. Such classification takes into consideration all levels of emotiveness: denotative, connotative, and potential.

The presented bar charts allow for the conclusion that the leading role in the realization of the category of emotiveness through the lexemes with negative and positive emotional charges is played by verbs (40/33%), nouns (24%), and adjectives (23/29%). The synonymic variability of implicit intensification is quite high, so the density of repeated lexemes is relatively small.

Unlike implicit intensification, the variability of explicit intensifiers is much smaller. These elements take part not only in building up the denotative layer of the utterance content but also in "connecting" this content with the situation of speech act (Turanskiy, 1990). Therefore, positive and negative emotiveness in most cases is emphasized by a close set of explicit intensifiers. It relates, first of all, to intensifiers comprising an almost closed class of words, predominately adverbs and particles.

The statistical analysis shows that among the explicit lexical intensifiers, the most common ones are adverbs with 43/44% of the total number of intensifiers; the second position is occupied by particles with 30% and 25% respectively. The third-largest group includes adjectives and participles as modifiers – 13% and 16%.

Intensifying adjectives comprise the third largest group of the total number of explicit intensifiers, while emotive adjectives occupy a prominent position among positive and negative emotives. One of the peculiarities of this morphological group is that besides their explicit intensification the adjectives also add up additional semantics to the utterances. It can be illustrated by the following examples:

(9) Du wirst eine grandiose rauschende Hochzeit erleben. You are going to have a grand fancy wedding (Sturm der Liebe: Episode 2613, 04:26).

(10) Für junges Zielpublikum brauchen wir spektakuläre Mooves. For the young audience we need impressive videos. (Sturm der Liebe: Episode 2613, 33: 35).

The data, obtained during the practical analysis and frequency dictionaries (Jones; 2006; Ruoff, 1990) enables us to conclude that despite the dominating role of utterances with negative emotional charge, the frequency of positive adjectives is much higher than that of the negative ones, same as the frequency of positive emotives dominates over the frequency of negatives ones. Table 1 shows the top 20 negative adjectives, ranked in terms of their frequency in our material. These data were compared to the data from the frequency dictionaries and corpus studies.

Further, we conducted a qualitative analysis of emotive adjectives, mentioned in the German telenovelas. In each of three telenovelas, we registered a limited number of adjectives.

Among the adjectives with negative emotive charge in our material, we singled out the following thematic groups:

1. Adjectives that characterize negative traits of an individual:

Mental and psychological features: blöd (silly), doof (boring), dumm (dumb), dämlich (stupid), bescheuert (out of one's mind), wahnsinnig (insane), verrückt (crazy), merkwürdig (wonderful), komisch (eccentric), seltsam (weird), unruhig (uneasy), nervös (nervous), paranoidal (paranoid), blockiert (blocked), unglücklich (unhappy), enttäuscht (disappointed) (see Example (32)); (32) – Sag mal, bist du bescheuert? – Es war keine Absicht.

– Tell me, are you out of your mind? – I didn't mean it. (Sturm der Liebe: Episode 2620, 19:57)

Physical characteristics and wellness: hilflos (helpless), blind (blind), lahm (limping), dick (thick), unfähig (disabled), krank (sick), schwerverletzt (badly injured), alt (old), kaputt (exhausted), ausgehungert (hungry), verspannt (tense), entstellt (disfigured) (see Example (33));

(33) Du findest es also lustig! Wenn ich hier überall herumhänge völlig entstellt! You think it's funny! While I'm hanging (about the promotional banners) over there, completely disfigured! (Sturm der Liebe: Episode 2613, 14:00)

Behavioural features and perception by the others: lästig (annoying), widerlich (ugly), böse (wicked), gewaltig (mean), sauer (outraged), stur (stubborn), altmodisch (old-fashioned), eifersüchtig (jealous), frech (bold), kindisch (childish), kindlich (kiddish), müde (tired), unstet (unstable) (see Example (34));

(34) Du bist kindisch. Du führst deine Familie wie ein Wirtschaftsunternehmen, dabei geht es um was anderes. – You are being childish. You manage your family as if it is a private company, while it is about something else. (Alisa – folge deinem Herzen: Episode 184, 25: 07)

2. Adjectives with semantics "hard, bad": schwer (difficult), hart (hard), schwierig (severe), kompliziert

(complex), schrecklich (horrible), schlecht (bad), furchtbar (fearful), schlimm (nasty), dramatisch (dramatic), mies (lousy), übel (evil), schädlich (harmful), unangenehm (unpleasant), einsam (single), arm (poor) (see Example (35));

(35) Das war eine schreckliche Situation heute Nachmittag. The situation this afternoon was horrible. (Wege zum Glück, Spuren im Sand: Episode 16, 39: 56).

3. Adjectives with semantics of falsehood: falsch (false), unfair (unfair), strafbar (punishable), versehentlich (wrongful), übertrieben (exaggerated), gefälscht (fake) (see Example (36));

(36) Deswegen ärgere ich mich auch so, dass ich mich so übertrieben reagiert habe. I'm so outraged because I've overreacted (Alisa – folge deinem Herzen: Episode 185, 29: 01).

4. Adjectives with the semantics of lack and/or uncertainty: gering (small), wenig (lacking), eng (narrow) defizit (deficit), leer (empty), knapp (scarce), unklar (unclear), undeutlich (vague), unmöglich (impossible), unrealistisch (unrealistic), verzweifelt (doubtful), fehlend (absent), verflissen (former), getrennt (divorced) (see Example (37));

(37) Ihre verzweifelte Rettungsversuche sind zum Scheitern verurteilt! Your dubious attempts of rescue are destined for failure! (Sturm der Liebe: Episode 2613, 21:42)

5. Adjectives with the semantics of being costly: zeitaufwändig (time-consuming), kostspielig (costly, wasteful), teuer (expensive) (see Example (38));

(38) Alisas Entwürfe sind wirklich sehr schön, aber eben sehr kompliziert. Und sehr zeitaufwendig. Alisa's design is indeed very nice but also quite sophisticated. And time-consuming. (Alisa – folge deinem Herzen: Episode 185, 10:39)

6. Adjectives with the semantics of guilt and illegal actions: verurteilt (sentenced), verhaftet (detained), vergiftet (poisoned), ausgeraubt (robbed), peinlich (penal, awkward) (see Example (39));

(39) – Was ist los? – Wir sind überfallen worden, betäubt, ausgeraubt, alles!

– What's going on? – We've been mugged, drugged, robbed, and everything! (Sturm der Liebe: Episode 3021, 16:01)

7. Adjectives with the semantics of "risk": riskant (risky), (hoch)spekulativ ((highly) speculative) (see Example (40));

(40) Und Spekulation heißt, dass man dabei auch alles verlieren kann. Kurz gesagt es ist riskant. And speculation means you can lose everything in the process. In a nutshell, it's risky. (Wege zum Glück, Spuren im Sand: Episode 14, 10:23)

8. Adjectives to denote uncomfortable conditions: windig (windy), dunkel (dark), heiß (hot), kalt (cold), unbequem (uncomfortable), langsam (slow), spät (late),

geschlossen (closed), besetzt (busy), anstrengend (tense), verstörend (worrying), ungewohnt (unusual), begrenzt (limited), erdrückend (depressing), verunreinigt (polluted), aufgeschmissen (in a difficulty) (see Example (41));

(41) – Robert, wie findest du die Schuhe? – Ja sieht irgendwie unbequem aus.

- Robert, how do you like these shoes? - Well, look somewhat uncomfortable (Wege zum Glück, Spuren im Sand: Episode 15, 28: 41)

9. Adjectives with the semantics of aimlessness or senselessness: zwecklos (aimless), planlos (having no plan), unnötig (useless), ungünstig (unfavourable), überflüssig (excessive) (see Example (42)).

(42) Und jetzt willst du, dass dein Kind genauso ein Leben führt, wie du. Planlos und ohne Perspektive? - And now you want your child to have the same life as you do. With no aim and prospects? (Alisa – folge deinem Herzen: Episode 185, 08:14)

Positive adjectives were also grouped up as follows:

1. Adjectives, describing people's positive traits/characteristics (see Examples (64, 65, 66)):

Traits of character: gemütlich (kind-hearted), neugierig (curious), ruhig (calm), bescheiden (humble), spontan (easy-going), ernst (serious), ehrlich (honest), großzügig (big-hearted), vorsichtig (careful), wohlwollend (well-wishing), fröhlich (cheerful), optimistisch (optimistic), lustig (funny), witzig (witty), loyal (loyal), unbefangen (impartial);

Friendly attitude: lieb (dear), süß (sweet), nett (darling), liebeswert (lovely);

Engagement and enthusiasm: engagiert (engaged), aktiv (active), tatkräftig (energetic), (mega)diszipliniert ((mega)disciplined), fleißig (hard-working), lebhaft (vivid), gründlich (meticulous), sachlich (businesslike);

Internal condition: froh (joyful), glücklich (happy), frischverliebt (freshly in love), verliebt (in love), verknallt, frischverlobt (recently engaged);

Physical condition or characteristics: sportlich (sporty), jung (young), gesund (healthy), stark (strong), belastbar (resilient), gutgebaut (well-built);

appearance: überattraktiv (extremely unattractive), elegant (elegant), schick (gorgeous), charmant (charming), sexy (sexy), ordentlich (neat), aufgeblüht (flourished), zierlich (petite), bezaubernd (becharming);

Mental activity, professionalism, and capabilities: intellektuell (intellectual, smart), klug (clever), lernfähig (teachable), ausgebildet (educated), qualifiziert (qualified), professionell (professional), talentiert (talented), kreativ (creative);

Success, self-confidence: erfolgreich (successful), solide (solid), stolz (proud), souverän (independent), zuversichtlich (confident), anständig (respectful).

(64) Es wird hart und ich muss megadiszipliniert sein. It is going to be hard but I must be mega-disciplined

(Sturm der Liebe: Episode 2032, 20:40).

(65) Das sind alles qualifizierte Feinoptiker und sie sind von uns ausgebildet worden. - They are all qualified precise optometrists, they have all been trained here (Alisa – folge deinem Herzen: Episode 185, 10:32).

(66) Als ich frischverliebt war, habe ich mich auch 3 Mal am Tag umgezogen. - When I was freshly in love, I would change my clothes 3 times a day, too (Wege zum Glück, Spuren im Sand: Episode 16, 22:33).

2. Adjectives that assign a phenomenon or object general positive characteristics, from extraordinary to normatively positive (see Example (67)). The complexity of such ranging of emotive units lays in the fact that the intensity of a lexeme influence is perceived and interpreted differently by different people (Turanskyi, 1990, p. 26). However, the concept of "ordinary" does not usually evoke any serious disputes in the scientific literature. The level of influence of positive lexemes we traced in our texts was ranked not by their absolute measures but depending on the conventional "ordinary" point.

1) spektakulär (sensational), wunderschön (wonderful, great), phänomenal (phenomenal), unsäglich (unutterable), idyllisch (idillic), überattraktiv (overly attractive), allerbeste (the best), fantastisch (fantastic), besonders (special), unglaublich (incredible), wunderbar (wonderful), unverwechselbar (distinctive), überdurchschnittlich (above average, unbelievable), großartig (superb), exklusive (exclusive), phantastisch (fantastic), perfekt (perfect), bestmöglich (best possible), genial (genius), unwiderstehlich (irresistible), unique (unique), exzellent (excellent), grandios (grand), unsterblich (dieless), ninjamäßig (ninja-like), umwerfend (overwhelmed), rauschend (resound), hervorragend (outstanding);

2) toll (cool), schön (beautiful), markant (remarkable), prima (top-notch), herrlich (lovely);

3) gut (good), angenehm (pleasant);

4) normal (normal), passabel (acceptable), befriedigend (satisfying), super (superb), okay (okay), geil (hot), cool (cool);

(67) – Ein guter Film geht nur mit dem Hauptdarsteller. Und über den hast du gar nichts gesagt.

– Er war ganz passabel.

– Nur passabel?

– Ja, passabel, ich meine ganz okay.

– Ganz okay?

– Recht tallentiert!

– Recht tallentiert?

– Überdurchschnittlich! Wunderschön, überattraktiv, unglaublich sexy!

- There is no good film without a lead actor. And you said nothing about him.

- He was quite acceptable.

- Only acceptable?

- Yes, acceptable, I mean, quite okay.
- Quite okay?
- Quite talented!
- Quite talented?
- Incredible! Great, most attractive, unbelievably hot! (Sturm der Liebe: Episode 2620, 32: 00)
- 3. Adjectives that describe environment: exotisch (exotic), gemütlich (homely), fröhlich (joyful), geheimnisvoll (mysterious), ordentlich (neat), lustig (funny), kuschelig (cozy), festlich (festive), unbefangen (natural), lebhaft (vivacious), kreativ (creative), nett (nice), ruhig (calm), schick (chic), peppig (optimistic), herzlich (heartfelt), fein (great), warm (warm), nah (close), bezaubernd (becharming), entspannt (relaxed) (see Example (68));
- (68) In Sydney sind es heute 27 Grads. Kuschelig warm. - It is 27 degrees in Sydney. Warm and cozy. (Sturm der Liebe: Episode 2620, 05:35)
- 4. Adjectives with the semantics of "certainty, importance, and reliability": sicher (sure), gesichert (well-off), zuversichtlich (confident), eindeutig (clear), nützlich (useful), wichtig (important), sinnvoll (making sense), echt (true), nötig (necessary), richtig (correct), eigen (own), fließend (fluent), garantiert (guaranteed), überzeugend (convincing), funktionierend (efficient), verstärkt (enhanced), gezielt (targeted), sinnlich (sensual), verständlich (understandable), klar (clear), wirtschaftssinnvoll (cost-efficient), klassisch (classic) (see Example (69));
- (69) Das Wohl des Kindes soll am wichtigsten sein für uns alle. - The child's interests much be ultimately important for all of us. (Sturm der Liebe: Episode 2632, 34: 26)
- 5. Adjectives with the semantics "new, interesting, interested": neu (new), frisch (fresh), interessant (interesting), innovativ (innovative), spannend (exciting), beeindruckend (impressive), begehrt (desirable), begeistert (excited), zufrieden (content), beeindruckt (impressed), überrascht (surprised), inspiriert (inspired) (see Example (70));
- (70) Du hast dir echt Mühe gegeben. Und die Idee ist innovativ, es hat auch wirtschaftlich Potenzial. You have really done your best. The idea is innovative and also has economic potential. (Wege zum Glück, Spuren im Sand: Episode 15, 25: 21).
- 6. Adjective that denote positive properties of food: süß (sweet), saftig (juicy), exotisch (exotic), lecker (tasty), köstlich (deintith), gesund (healthy), warm (warm), frischgebacken (freshly baked), selbergebacken (self-backed) (see Example (71));
- (71) Ich koche uns erst mal was leckeres, ja? I'm going to cook something tasty for us, okay? (Alisa – folge deinem Herzen: Episode 185, 18:25)
- 7. Adjectives with a nuclear seme "free": free (free (of charge)), frei (free), fertig (ready), teeniesfrei

(teenager-free) (see Example (72));

(72) Ich habe überlegt, wenn wir den Auftrag erledigt haben, dann nehmen wir uns ein paar Tage frei. - I think when we complete this task, we will take several days off (Alisa – folge deinem Herzen: Episode 185, 41: 19).

8. Adjectives with positive temporal characteristics: schnell (quick), regelmäßig (regular), rechtzeitig (timely, in time) (see Example (73));

(73) – Wie schön, dass sie es noch einrichten konnten. – Ja, sieht so aus, als hätte ich es noch rechtzeitig geschafft.

It's so good you managed to organize it. - Yeah, it seems I managed just in time (Alisa – folge deinem Herzen: Episode 183, 08:27).

9. Adjectives with a nuclear seme "simple": schlicht (plain), einfach (simple), locker (relaxed), leicht (light), simple (simple), erleichtert (simplified) (see Example (74)).

(74) Die Sache ist doch ganz einfach. – It is very simple (Wege zum Glück, Spuren im Sand: Episode 15, 08:07).

Before testing the established lists of emotive lexical units and didactic materials from extracts in telenovelas on 3 student groups (10x3 young people from the age of 17-20 years old) and 1 teacher group (5 teachers of 35-50 years old), students' and teachers' active vocabulary was analysed in great depth. The most common adjectives, such as gut, schön, schlecht, leicht, schwer, okay, cool etc. were mostly used by student at the age of 17-20 and appeared to be the most useful and understandable. At the same time less frequent ones, such as überdurchschnittlich, ungewohnt, übertrieben etc. were chosen only for teachers group, due to the practice results. The results showed the importance of the choice which emotive unit to use. Considering the established fact, levels of understanding and interaction among teachers and students, may be risen up by using definite emotive vocabulary taken from colloquial dialogues in telenovelas.

## Conclusions

The analysis of the scientific literature shows that the exploration of people's emotions is one of the priorities in linguistic, pedagogical and psychological researches. No doubts that interaction of linguistics and psychology gives tools to explore interdisciplinary phenomenon of emotions. On the other hand pedagogic helps to include the tools into teaching process. However, despite the considerable amount of studies, the topic of linguistic modelling and interpretation of emotional dialogues in cinematography has not been sufficiently covered. The research of the emotive category based on telenovelas allows for seeking lexemes, typical for the everyday speech of an average person, average teacher, average student. The emotive

markers can be detected both in the non-verbal and verbal dimensions at all linguistic levels. The emotions are represented especially clearly at the lexical level through implicit and explicit expressiveness and intensification. Adjectives play a prominent role in the realization of emotions, acting both as emotive adjectives and intensifiers. In many cases, both functions are executed concurrently. Based on quantitative analysis of factual material and data of the quantitative dictionaries, one can conclude that the frequency of positive emotives (including adjectives) is much higher amid the dominance of negative emotions over positive ones. A significant number of positive emotives in negative emotive utterances can be explained through the lens of the context, situation, grammatical features, and non-verbal factors. Adjectives were divided into semantic groups that enable tracking down synonymic variability for modelling emotive film dialogue. The repeated emotive lexemes in telenovela dialogues can be seen as frequency indicators in everyday speech. It's believed that mentioned emotive units and mechanisms of innovative processes should underpin teaching methods and their development. The issue underlines important didactic novelty using definite vocabulary from telenovelas.

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