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Pragmatic Features of the Use of Emotionally Coloured Expressions in Modern English

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ABSTRACT

The relevance of the research is determined by the growing role of emotional communication in the digital space, which shapes new approaches to the study of speech practices. The study aims to determine the main types of emotionally coloured statements, their pragmatic functions, and a questionnaire survey, correlation, variance, factor analyses, and their impact on communication. The study employs sampling methods, pragmatic analysis of the text content of social networks, and statistical methods for classifying statements by types, as well as quantitative research of their distribution. The results showed that 60% of emotionally coloured expressions on social media serve for emotional self-expression, and 40% serve for emotional impact on the audience. Only 37.7% of respondents were able to accurately identify the speaker's emotional image, which indicates a significant influence of cognitive factors on the interpretation of messages in the digital environment. The academic novelty lies in the systematic study of the pragmatic functions of emotionally coloured expressions in social networks in English, which reveals the features of their impact on the interaction between authors

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and their audience, as well as the specifics of their use on different platforms. Further research may include studying the influence of multimedia elements on the emotional colouring of communication in social networks, as well as analysing emotionally coloured expressions in other languages to compare pragmatic features in an interlingual context.

Keywords: Social Networks; Emotional Self-Expression; Emotional Impact; Digital Communication; Pragmatic Functions

1. Introduction

Social networks play an important role in the communication process of the modern digital environment, changing traditional language practices and influencing the ways in which emotions are expressed. Emotionally coloured expressions, which are used to convey feelings, form social connections, and influence the audience, are of particular importance in this context^[1]. Such expressions have become an integral part of online communication due to their ability to enhance the emotional effect of the text. The study aims to contribute to a better understanding of the role of emotional expressiveness in digital communication and outline further directions for its study.

The aim of the study is to identify the main types of emotionally coloured expressions in modern English, their pragmatic functions, and impact on communication in social networks. The main goal is also to clarify the influence of stable and situational characteristics of the cognitive sphere on the perception of emotional expressions. Particular attention was paid to modelling the process of forming a mental representation of an expression that has a pronounced emotionally coloured structure in social networks.

The aim was achieved through the fulfilment of the following research objectives:

1. To classify emotionally coloured statements according to pragmatic functions and determine the frequency of their use in social networks.
2. To investigate the influence of various syntactic constructions (inversion, exclamations, parallelism) on the level of user interaction with content.
3. To determine the relationship between the type of emotional colouring and the audience's reaction, including the number of likes, reposts, and comments.
4. To identify the influence of stable and situational characteristics of the cognitive sphere on the perception of

emotionally coloured expressions.

The concepts used in this study are, although related to each other, not synonymous and describe different aspects of emotional communication. In particular, the concept of emotivity is used to denote an abstract property of the text that characterizes the general level of emotional content of the expression. Instead, "emotional markers" are considered specific linguistic units (exclamations, emphatic constructions, inversions, rhetorical questions, and stylistic devices) that signal the presence of emotion and serve as a tool for achieving a pragmatic effect. Such a distinction between terms helps avoid conceptual confusion and ensures terminological consistency when analysing emotionally coloured expressions in digital communication. For academic accuracy, the article also uses the concepts of "emotional expressiveness", "emotional impact", and "emotional self-expression", which have a pragmatic load and denote various functions of emotional expressions in social networks: from the author's intentions to the evoked audience reaction.

The novelty of the study is the combination of pragmatic and cognitive theories with an empirical analysis of the perception of emotional expressions in social networks. It not only confirms the main provisions of the speech act theory and the emotional contagion theory, but also expands them, demonstrating how cognitive styles, emotional states, and stereotypes change the interpretation of an expression in the digital environment.

2. Literature Review

Researchers consider the pragmatic features of the use of emotionally coloured expressions in modern English, noting the importance of the relationship between the theory and the practical use of linguistic constructs. Leclercq^[2, 3] emphasizes the importance of integrating pragmatics into the analysis of grammatical constructs. In another work,

Leclercq^[4, 5] also emphasizes the role of semantic and pragmatic parameters in the understanding of linguistic meanings. In contrast, Kuzai^[6] focuses on the generalization of pragmatic information by speakers, arguing that universal principles of generalization are the basis for linguistic creativity. However, as Leclercq and Morin^[7] point out, the principle of non-synonymy poses a challenge to reconciling semantics and pragmatics. They argue that constructs can be partially interchangeable but retain unique pragmatic nuances.

Finkbeiner^[8] studies the contribution of pragmatics to the development of constructional grammar, arguing that pragmatics is a key element in determining the contextual meaning of constructions. This is consistent with Foolen^[9], who explores pragmatic variability in a broader context, paying attention to its impact on the polysemy of linguistic elements. Fried^[10] focuses on the role of referential models in discourse, emphasizing that grammatical constructions form a network of meanings that interact with context. His findings support the idea that pragmatic models can be integrated with semantic models to create a holistic understanding of constructions.

Hoffmann^[11] examines cognitive approaches to linguistic creativity, focusing on the role of conceptual models in the formation of new constructions. Panther^[12] proposes integrating cognitive pragmatics with Constructional Grammar, noting that cognitive processes provide the basis for the creation of constructions that go beyond lexical semantics. Thijs^[13] analyzes polysemous particles in ancient Greece, demonstrating how context affects pragmatic meaning. Zaichenko^[14] studies connotation as a linguistic phenomenon, particularly its definition, typology, properties, and structure. The author analyzes different approaches to understanding connotation, classifies its varieties, and describes its role in linguistic communication. Talko et al.^[15] focus on the concept of connotation, considering it as a linguistic tool for creating a pragmatic effect. Their research is consistent with the study of Czulo, Ziem, and Torrent^[16], who examine pragmatic frames for describing ambiguity. Kopera and Rudina^[17] focus on the transmission of emotional concepts in translations, analyzing the pragmatic challenges associated with the reproduction of artistic elements. They argue that an approach based on cognitive pragmatics helps to preserve the stylistic features of the original.

In summary, current research demonstrates significant progress in understanding the relationships between semantics and pragmatics within Construction Grammar. However, the issue of the universality of pragmatic principles and the influence of context remains a matter of debate. The lack of a single methodology makes it challenging to standardize the approaches of different researchers; however, it also fosters the development of the field through interdisciplinary research.

John and Levshits^[18] emphasize the importance of educational approaches that activate reflection and contextualization of knowledge, particularly through project-based learning. They argue that a deep understanding of content is impossible without a conscious restructuring of existing ideas and rethinking the information received. This is consistent with the position of Martínez^[19], who emphasizes the role of cognitive multivariateness and ambivalence of interpretation in the perception of a literary text. Both researchers agree that the reader does not construct meaning passively but through reconstruction, which requires cognitive effort.

Another approach is demonstrated by Medved et al.^[20], who emphasize the sensory parameters of reading, particularly the shape of letters. They found that soft-rounded fonts evoke positive emotions and contribute to better assimilation of the text. Although this study focuses primarily on the formal features of the text, it indirectly confirms that the emotional state induced by aesthetic characteristics affects the depth of perception, which is partly supported by Otis^[21]. The latter indicates that multimodal images, including visual ones, activate internal representations, changing priorities in narrative processing.

Liu et al.^[22] introduce the concept of emotional response, which is formed based on personal experience and stereotypical expectations. They argue that the content of the message is interpreted not only through the text itself but also through the reader's preconceptions, which can distort or transform its meaning. This has something in common with Martínez's findings on the multiplicity of interpretations and the interaction of cognitive schemas with textual ambiguity.

Taken together, these works identify key factors that influence the interpretation of emotionally coloured messages. On the one hand, John and Levshits, as well as Martínez, emphasize the importance of cognitive rebuilding of mean-

ings, which is impossible without restructuring. On the other hand, Liu et al. demonstrate the role of stereotypes, which simplify or change emotional content. Medved et al. and Otis emphasize the role of emotional background and sensory experience in modifying perception at the processing stage.

The analysis of earlier studies gives grounds to put forward the following hypotheses:

1. Without restructuring the elements of an emotionally coloured message, its content is perceived as distorted or incomplete.
2. Existing stereotypes influence the simplification or rethinking of the emotional load of the utterance.
3. The current emotional state determines the type of information processing and priorities in the interpretation of the utterance.
4. The construction of a mental representation of the statement depends on the breadth/narrowness of the range of semantic equivalence.

Most existing studies focus either on the formal characteristics of the text (typography, structure) or on the general influence of emotions on memorization but do not take into account the interaction of emotional valence, cognitive stylistics and semantic adaptation of the message. Therefore, there is a need for a comprehensive analysis that integrates emotional, cognitive and pragmatic factors to explain the process of interpreting emotionally coloured text in social networks.

3. Methods and Materials

The study of pragmatic aspects of using emotionally coloured expressions in modern English language communication on social networks was conducted in several stages. The first stage involved collecting data from the social platforms Facebook, Instagram and Twitter. The main attention was paid to text posts, comments and tweets that contained emotionally coloured expressions. The second stage involved classifying the collected material by types of speech acts (illocutive and perlocutionary), typology of emotions (positive and negative), and communicative function (self-expression, evaluation, and influence). In the third stage of the study, key hypotheses were formulated regarding the impact of stereotypes, emotional state, and cognitive style

on the perception of emotionally coloured utterances. They were tested by using the developed three-part questionnaire and an empirical survey conducted among 83 respondents. The final stage provided for a quantitative and qualitative analysis of the obtained data using statistical methods.

3.1. Methods

Content analysis was used to identify and classify emotionally coloured utterances in texts. Content analysis arranged utterances by emotional orientation (positive and negative) and functional affiliation (self-expression, evaluation, and influence). The method provided a structured approach to analysing large volumes of text information.

Pragmalinguistic analysis was used to assess the illocutionary functions of utterances. This method made it possible to understand the speaker's intentions and predict the addressee's reaction, as well as analyze the perlocutionary effect.

Statistical methods were used to calculate the frequency of different types of emotional expressions, their distribution across platforms, and to compare the frequency of positive and negative emotions. This provided a clear picture of the ratio of directive and non-directive expressions. The data were processed using SPSS software to determine the average statistical indicators and frequency of individual categories of expressions. Spearman's rank correlation coefficient, Wilcoxon test, Pearson's χ^2 , analysis of variance (ANOVA), and factor analysis were used.

A separate stage of the study involved administering a questionnaire to investigate the influence of stereotypes, cognitive style, and emotional state on the perception of emotionally coloured utterances. A questionnaire was developed with three parts: identification of stereotypes associated with the topics and style of messages; assessment of the depth of understanding, accuracy of reproduction, and emotional resonance; and analysis of the pragmatic intention and rhetorical effectiveness of messages. The author's scale of self-assessment of emotional state was used to record situational changes in the cognitive sphere.

The results of our study were compared with those of other similar studies to assess common trends and differences in the use of emotional expressions across different platforms.

3.2. Sample

Seven hundred fifty (750) text units were selected using a sampling method, with 250 texts from each of the three social networks: Facebook, Instagram, and Twitter. This number was chosen to ensure the representativeness of the data and take into account the peculiarities of communication on different platforms. Uniform distribution allowed us to compare the style of speech acts and the frequency of use of emotionally coloured expressions characteristic of each network. Text data have a standardized structure, which simplifies their coding, quantitative and qualitative analysis and also allows the use of statistical methods to study the pragmatic functions of communication. The data were collected from January to June 2024 for an analysis of current trends in the use of emotionally coloured expressions in social networks. The selected period took into account user activity during periods of social events that could affect the emotional context of expressions.

The psycholinguistic experiment involved 83 respondents (56 women and 27 men aged 18 to 60). The vast majority of participants had higher or incomplete higher education, which allowed for conscious and critical reflection on the perceived content.

3.3. Tools

1. Data collection software. Specialized tools, in particular the Python library BeautifulSoup, were used for the

automated collection of text data from social networks.

2. Statistical analysis. The data were processed using SPSS software to determine the average statistical indicators and frequency of individual categories of expressions.

The selected combination of methods, tools, and a structured sample ensured the reliability and validity of the obtained results.

4. Results

The study of the use of emotionally coloured expressions in communication on social networks identified three main types of emotional information functions that reflect the dominant speakers' emotional attitudes. This classification is based on the pragmatic features of expressions that can perform the following functions: expressing one's own emotional state, expressing an emotional attitude towards a situation, object, or subject, and having an emotional impact on the interlocutor. These functions differ in terms of the level of spontaneity, goals, and situations in which they are implemented. Each type of function is characterized by specific speech situations that demonstrate how emotions are conveyed through text or multimedia means in social networks. For example, the first type (emotional self-expression) typically occurs in situations where it is essential for the speaker to convey their feelings directly, without external pressure (Table 1).

Table 1. Features of the ratio of the use of emotionally coloured expressions in modern English according to types.

Expression Type	Characteristics	Example	%
Emotional self-expression	Expressions aimed at the speaker's internal need for self-expression are often not targeted and are made for psychological relief.	"Oh my God!" — astonishment; "Damn it! Where is he?" — indignation; "I can't believe this..." — shock; "Ugh, why is this happening to me?" — irritation.	60%
Emotional-evaluative attitude	Expressions that convey the speaker's evaluative attitude towards a situation or object are based on the subjective perception of reality.	"What a jerk! God, what a jerk!" — irritation; "Your boss is an idiot!" — conviction; "Such a shame..." — sadness.	25%
Emotional impact	Expressions that are aimed at evoking an emotional reaction in the listener serve to appeal to their feelings and create a situation of empathy or dramatization.	"Guys, I'm freaking out! Can someone help?" — anxiety; "Please DM me..." — appeal for sympathy; "Does anyone understand me?" — appeal for support	15%

Source: Developed by the author.

Emotionally coloured expressions in social networks often depend on the context of interaction between users. Emotional self-expression (type 1) is most commonly found

in publications that encourage self-reflection, while emotional impact (type 3) is characteristic of discussion posts or comments.

For the first type—emotional self-expression—the determining factor is the speaker's internal need for self-expression, which often arises from a feeling of inconsistency between who they are and who they should be. The canonical speech situation is internal speech, where the only addressee is the speaker himself. For example: *"Oh my God!"* — astonishment, fright;

"Damn it! Where is he?" — indignation, anger.

In these expressions, the speaker experiences emotions and expresses them for psychological relief.

The stimulus for expressing an emotional evaluative attitude is the feeling of inconsistency between the actual and the desired state, not on a personal level, but on a social level. The situation of their use covers both internal and external speech. For example:

"What a jerk... What a complete jerk! God, what a jerk!" — irritation, contempt. Or: *"Your boss is an idiot! And your company is ridiculous!"* — sharp emotional condemnation.

The speaker interprets reality according to his subjective perception and expresses an emotional and evaluative attitude to the components of the situation.

Emotional influence is characterized by targeting and orientation to the emotional sphere of the partner, involving an appeal to the listeners' feelings and emotional experiences. For this type, the standard speech situation is communication in the "I — you" format. For example: *"Guys, I'm freaking out! Can someone help me figure this out?"* — the author appeals to the emotional sphere of the audience, creating a situation of anxiety and the request for sympathy.

The addresser influences the emotional sphere of the addressee, modelling the emotional situation. Due to the psychophysiological universality of such states, their linguistic implementation has a high emotional power; that is, it stimulates the listener's emotions based on the emotional contagion (empathy) law. For example: *"Please, just DM me your thoughts, I'm so lost here..."* — the author creates a situation of emotional intimacy, appealing to the audience's sympathy.

In such examples, the speaker achieves the goal of influence by appealing to the emotional sphere of the audience through a direct address or dramatization of the situation.

Emotivity in expressions is characterized by its orien-

tation. In communication, it can manifest itself in a "pure" form, as an undirected emotion that performs an exclusively emotional function: it serves as a means of speaker's self-expression. Such expressions do not have a clear address and usually arise spontaneously, for example: *"OMG, I can't believe this!"*.

Another aspect of emotivity is related to the speaker's intention to influence the recipient's emotional sphere. In such cases, linguistic means are selected based on the communication situation and the communicative goal. Such statements perform an expressive function, causing an emotional reaction in the interlocutor. For example: *"You have to see this! It's unbelievable!"*.

The results of the analysis of communication in social networks showed that undirected emotions account for 60% of the total number of emotionally coloured expressions. They most often take the form of short exclamations or comments expressing the speaker's feelings. At the same time, 40% of expressions are aimed at emotional impact, focusing on attracting or activating the emotional response of other users.

These data confirm that communication on social networks balances self-expression and attempts to influence the audience, with undirected emotions somewhat dominating.

Emotional markers perform an important pragmatic function in modern English-language communication on social networks. They enhance illocutionary influence, contributing to the achievement of perlocutionary effect. They take into account emotionally charged situations, the addresser's intention, and the addressee's emotional state, serving as tools for evoking emotions, influencing behaviour, or decision-making. The study showed that 60% of emotionally coloured expressions are non-directive and convey the addresser's feelings through exclamations or short phrases, such as "Wow!" or "Unbelievable!". The remaining 40% are aimed at evoking the addressee's action or reaction, for example, in a request or persuasion (**Table 2**).

Emotional markers are often represented by exclamations, repetitions, emphatic particles, and personal appeals or slang, such as *"OMG, this is amazing! You HAVE to try it!"*. Understanding the pragmatic features of these markers enhances communication effectiveness, particularly in marketing, activism, and interpersonal relationships, thereby fostering emotional connection and audience engagement.

Table 2. Results of the study of emotionally coloured statements on social networks.

Category	%	Description	Examples
Non-directive statements	60%	Express the addresser's feelings through exclamations or short phrases.	"Wow!", "Unbelievable!", "OMG, this is amazing!", "So happy right now! 🥳", "This is unreal!"
Directive statements	40%	Aimed at causing the addressee's action or reaction.	"Please help me! 🆘", "You HAVE to try it!", "Spread the word!", "Don't miss this!", "Share it!"

Source: Developed by the author.

Emotionally coloured expressions have a significant pragmatic effect in modern English, particularly in the context of social networks, especially in the structure of inducement. They can be strong tools for influencing the addressee's emotional state, which is often determined through the intonation and timbre of the voice in oral speech, as well as through the specific use of words and phrases in writing. For example, statements on social networks expressing emotions can be both non-directive, simply conveying feelings, and directive, aimed at a specific addressee's action or reaction. Notably, such statements become emotionally coloured through the use of emotionally charged words and expressions that activate users' emotions and promote interaction in networks. In social media texts, emotionally coloured expressions often carry a clear pragmatic load achieved through a combination of emotionally coloured words and manipulative strategies, such as the use of appeals or calls to action,

which aim not only to express emotion but also to stimulate a specific reaction or action from the audience. For example, phrases like "*Please, share this!*" or "*You HAVE to see this!*" not only convey an emotional colouring, but also aim to encourage the user to take action, creating a pragmatic effect by calling to a specific behaviour.

Emotionally coloured expressions were classified according to different types of emotions in the study. The distribution of emotionally coloured expressions showed that the most common emotion is joy (45%), which dominates most messages posted on social networks. Anger (25%), which is frequent in the context of political or social discussions, ranks second. Sadness is 15%, astonishment is 10%, and other emotions, such as fear and disgust, are found in the texts to a lesser extent, which together make up only 5%. **Figure 1** shows that positive emotions significantly prevail in online communication.

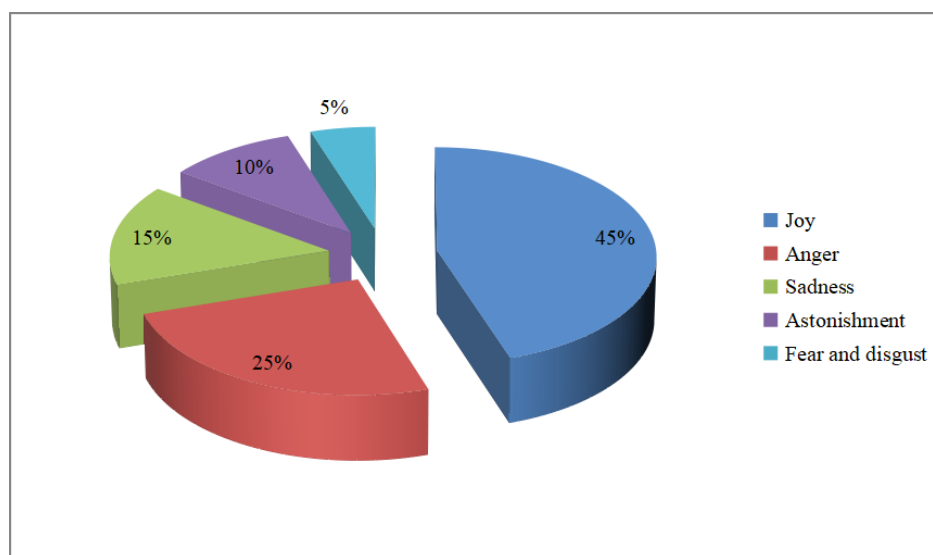


Figure 1. Distribution of emotional expressions by emotion types.

Source: Developed by the author.

The analysis showed that posts that gain the most likes and comments contain the largest share of emotion-

ally coloured expressions, and is 60%. Comments have a 20% lower share of emotional expressions (40%), which

indicates a significant role of emotions in creating the main content. Tweets and other short publications contain only 30% of emotional expressions, while articles and blogs almost do not include such expressions (5%). This provides grounds to argue that emotionally coloured expressions are most effectively used for quick communication and attracting attention (**Figure 2**).

The comparison revealed that different social networks exhibit varying emotional colouring levels. Positive emotions account for 70% of all emotional expressions on Insta-

gram and Facebook, whereas they make up 50% of emotional expressions on Twitter. Negative emotions dominate Twitter, where they account for 50% of posts, compared to 30% on Facebook and Instagram. This indicates that platforms focused on quick discussion and response (like Twitter) have higher levels of negative emotions. **Figure 3** illustrates a significant difference in emotional colouring between platforms, which may be caused by the specifics of the content and the type of communication on each of them.

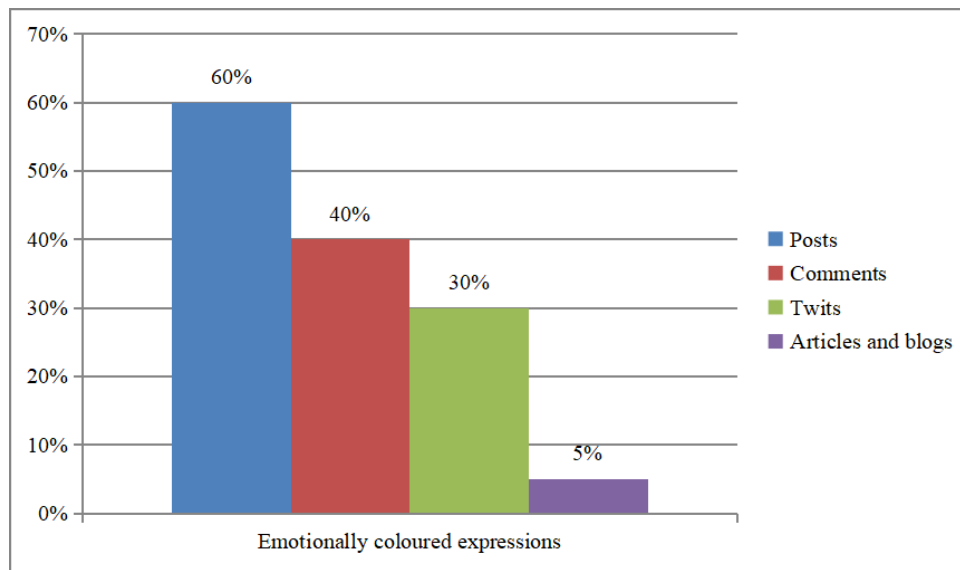


Figure 2. Use of emotionally coloured expressions by content type.

Source: Developed by the author.

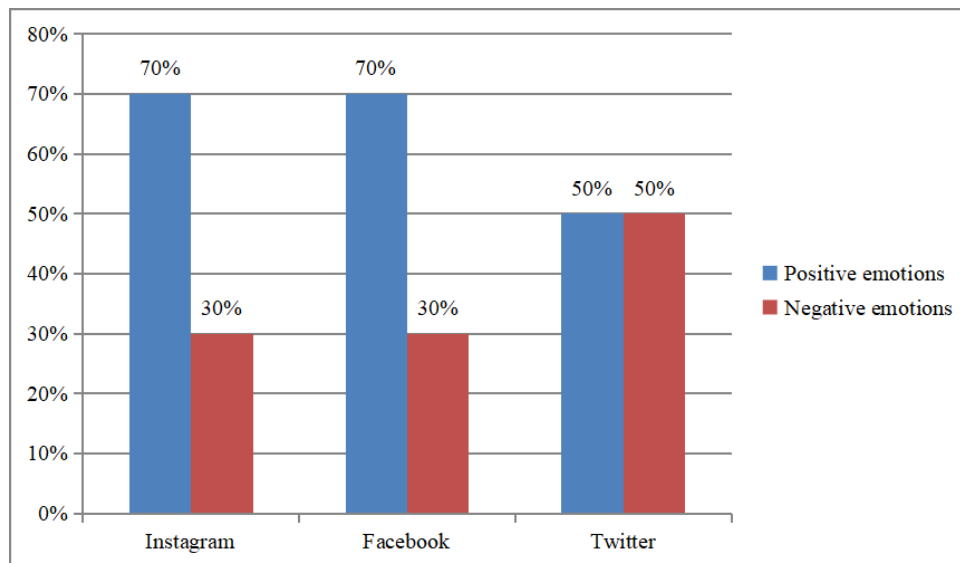


Figure 3. Comparison of positive and negative emotions in different social networks.

Source: Developed by the author.

The study found that specific syntactic constructions, such as inversion, exclamations, and parallelism, have a significant impact on the level of emotional interaction with

content on social networks (**Figure 4**). The analysis of content interaction statistics found an increase in likes, shares, and comments.

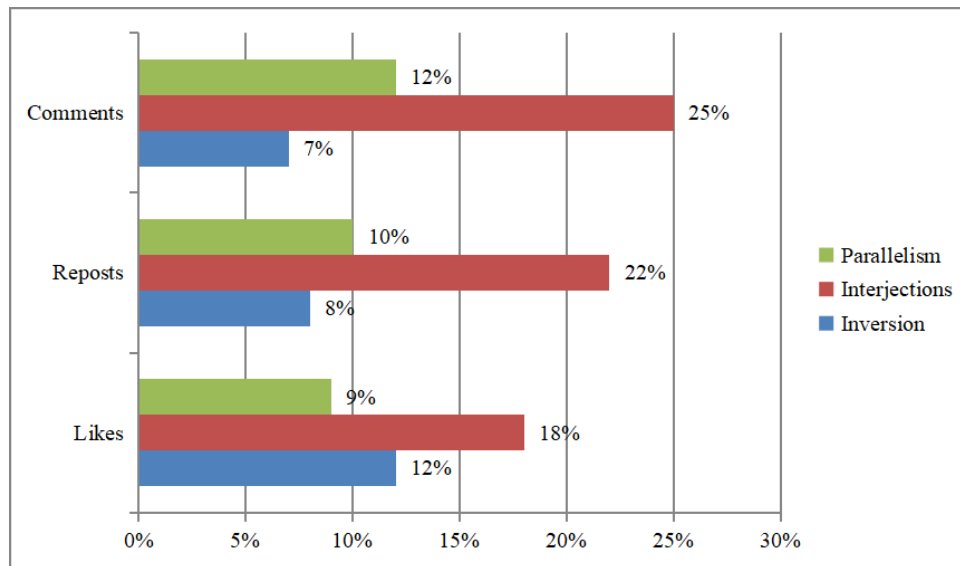


Figure 4. The influence of syntactic constructions on emotional perception.

Source: Developed by the author.

The use of inversion results in a 12% increase in likes, as it effectively draws attention to key elements of the message and creates a sense of astonishment among readers. The number of reposts for posts with inversion increased by 8%, as such content looks more original and can arouse interest in its distribution. As for comments, their number has increased by 7%, as the unusual word order favours discussions and reflections among the audience.

Interjections had an even greater effect, increasing the number of likes by 18%. Emotionally coloured expressions significantly intensify user reactions, leading to more interactions with the content. Reposts to posts with interjections increased by 22%, as emotionally charged content often goes viral and spreads faster among users. As for comments, their number increased by 25%, as interjections cause strong emotional reactions that involve people in active discussions.

Parallelism also showed a significant impact, increasing the number of likes by 9%. The clear structure and rhythm of such constructions make the text more memorable and emotionally expressive. Reposts for posts containing parallelism increased by 10%, as these constructions add persuasiveness and expressiveness to the message, thereby stimulating its dissemination. Comments also increased by

12%, as parallelism creates a sense of harmony and logical completion, which encourages users to gain a deeper understanding and discuss the material.

The use of emotionally coloured expressions in modern English, based on social network material, demonstrates pragmatic features that contribute to the expression of subjective assessments, the creation of an intonation context, and the formation of emotional connections between authors messages and their audience. Such expressions are actively used to draw attention, amplify emotional impact, and convey personal attitudes towards events or phenomena. They can serve as tools to manipulate the readers' mood, creating a specific narrative or atmosphere. At the same time, the adaptability of emotionally coloured expressions to different social contexts is essential, which affects their perception and the effectiveness of communication in networks.

The comparison of respondents' perceptions before and after familiarization with the emotionally coloured message was carried out by analysing evaluative judgments related to the stylistic image of the author of the utterance and their communicative intention. The degree of consistency between the expected emotional content and the actual perceived effect was revealed, which made it possible to assess the influence

of stereotypes on the interpretation of modern emotional speech on social media network.

The study found significant discrepancies between the participants' expected perceptions of the emotional content of the utterance and the actual perception. Only 37.7% of respondents were able to form an idea of the speaker that corresponded to the proposed emotional image, and the expected emotional reaction coincided with the real one in only 10%. This result confirms the gap between the formed stereotypes of users and emotionally coloured content, which gives grounds to consider social networks as an effective environment for studying the influence of emotional state, stereotypes, and cognitive style on the interpretation of utterances.

Mistakes in reproducing the speaker's emotional image were of particular interest: 54.1% of participants were able to correctly identify one of the three proposed emotional styles (aggressive, emotionally neutral, ironic), 26.2%—two, and only 13.1%—all three. In 14.8% of respondents, the ideas about the speaker and his communicative “double” (post or quote) did not coincide.

The breadth or narrowness of the range of semantic equivalence was assessed using a quantitative analysis of the accuracy of reproducing missing words, key meanings, and emotional reactions. It was found that users with a broader range (the so-called “synthetics”) more accurately perceive emotionally complex utterances, while analysts demonstrated a narrower coverage of semantic lines.

The conducted factor analysis identified six factors that influence the formation of mental representation: F1—detailing of the perceived content, F2—logical sequence, F3—formal accuracy, F4—depth of the speaker's image, F5—semantic distortions, F6—accuracy at the micro-level of the phrase.

Correlation analysis showed that cognitive maturity and positive stereotypical perception directly affect the accuracy and depth of processing (F1, F3), with high coefficients: $0.765 < r < 0.861$; $p < 0.001$. At the same time, no correlations were found between the logic and microsequence factors (F2, F6) and the individual characteristics of the participants. Unexpectedly, it was found that the lower the level of comfort, the more detailed speaker's image was reproduced (F4: $r = 0.269$; $p = 0.017$), while high emotional tone led to a greater number of semantic distortions (F5: $r =$

-0.405 ; $p = 0.001$).

The study of the pragmatic features of emotionally coloured expressions in modern English on social networks also included testing a dynamic model of identifying the communicative interaction between the author and the recipient as participants in a conditional game. In our case, the “players” are the user (reader) and the author of the message, who interact through the text in the format of a social post.

While perceiving an emotionally coloured expression, the user gradually learns its symbolic structure and emotional content, trying to interpret the model of the world proposed by the author. The author, in turn, attempts to direct or impose this model on the reader with the help of emotionally coloured expressions (exclamations, metaphors, inversions, and parallelisms). The peculiarity of such a model is that the user initially does not know the whole meaning of the message and only gradually builds a mental representation, comparing it with his stereotypes, emotions, and expectations.

The study identified six key “moves”—stages at which the speaker's image (i.e., his emotional position or intonation style) changes. According to the game model, at each move the reader can use one of three strategies: accepting information, interpreting with distortion, or ignoring information. This corresponds to a matrix of interaction with a non-zero-sum, where the gain of one participant does not necessarily mean the loss of another. For example, the author can achieve the goal even with partial assimilation of the text by the recipient if he or she feels the necessary emotion.

The results of the survey showed that the majority of respondents (84.6%) chose one of the extreme images of the speaker—either a positively coloured or a negatively coloured one. This suggests a tendency to stabilize the interpretation, even in cases of ambiguous or emotionally contradictory statements. The respondents were conventionally divided into two groups:

Group 1: users who retained the initial image of the speaker.

Group 2: those who changed their minds after the following messages.

ANOVA showed that Group 2 was more likely to distort even information that did not contradict stereotypes ($F = 16.452$; $p < 0.001$), indicating restructuring of the semantic sequence. They were less likely to form a detailed emotional image of the speaker ($F = 22.185$; $p < 0.001$) and tended

to interpret the content metaphorically or indirectly ($\chi^2 = 26.884$; $df = 14$; $p = 0.02$).

Correlation analysis also revealed that the breadth of the semantic equivalence range positively correlated with the accuracy of perceiving information that contradicted stereotypes ($r = 0.285$; $p = 0.027$), while a narrow range was associated with distorting even neutral information ($r = -0.288$; $p = 0.026$). A high level of discomfort stimulates ignoring information that does not contradict expectations ($r = 0.255$; $p = 0.047$).

This suggests that the user first compares the information received with their stereotypes in the context of emotional communication in social networks. In the event of a discrepancy between the expected and actual content, cognitive dissonance arises, leading to either distortion or the ignoring of a certain part of the message.

Therefore, the successful perception of an emotionally coloured utterance depends not only on the characteristics of the text itself, but also on individual cognitive mechanisms, which include the level of thinking flexibility, the degree of

emotional activity, the ease of perception, and the readiness to revise stereotypes.

At the stage of including information in the mental representation of an emotionally coloured message, distortion or restructuring of semantic connections between its parts may occur, in particular between the speaker's image and the context of the utterance. At a high level of emotional tone, there is a tendency to shift the accents in the message: participants change the interpretation of the plot and add roles or meanings that do not exist in the text, creating a subjective reconstruction of the utterance.

The obtained results confirm that stereotypes, the breadth or narrowness of the semantic equivalence range, as well as the emotional state of the recipient, affect all stages of building a mental representation of an emotional text. **Table 3** presents the three key stages of this process—receiving information, verifying its correspondence with background knowledge, and incorporating it into the mental model—along with the associated reactions, which depend on cognitive and emotional factors.

Table 3. The influence of cognitive characteristics on the stages of creating a mental representation of an emotionally coloured statement.

Characteristics of the Cognitive Sphere	Stage of Creating a Mental Representation	Possible Reaction
Stable cognitive attitudes (stereotypes, thinking style)	Receiving information	Distortion of individual components of the message
Situational characteristics (emotional background)	Checking for compliance with existing knowledge	Ignoring contradictory or new elements
Emotional activity and tone	Incorporating information into the representation	Restructuring or breaking connections between elements of the message

This model demonstrates that emotional colouring significantly affects the last stage of the cognitive processing of a message, contributing to either the literal or abstract perception of coloured vocabulary. In this case, the emotional state is a critical factor that causes distortion, reduction, or restructuring of connections between meaningful elements of the message. Although cognitive styles play a role in the accuracy of perception, they do not determine the final way in which information is incorporated into the mental model.

Therefore, the effectiveness of emotional expression in social networks largely depends on the consistency between the emotional structure of the message and the cognitive expectations of the audience. Emotionally coloured expressions, functioning as a “bridge” between concepts, can influence only when they cause a restructuring of the entire

context, rather than merely conveying a separate idea.

Further research involves examining the impact of the cognitive complexity of social media messages on perception, taking into account factors such as the user's level of terminology proficiency, digital thesaurus, and their tendency toward integrative or fragmentary thinking.

5. Discussion

Analysis of the studies of other researchers reveals that our findings both confirm certain aspects of their works and diverge from some provisions that require critical reassessment.

Our study correlates with the study of Rahayu and Amri^[23], who analysed illocutionary acts in conversations

on WhatsApp. Their study focuses on the types of illocutionary acts and their functions, providing insight into how speakers express thoughts and perform actions through their statements. According to Semenets-Orlova et al.^[24] research, acts of locution, illocution, and perlocution can be detected on WhatsApp that contribute to the formation of the meaning of expressions. Our study contributes to this understanding by highlighting the importance of emotional markers that enhance illocutionary effects and contribute to achieving the perlocutionary effect. We found that 60% of emotionally coloured expressions are non-directive, while 40% are aimed at encouraging action. These results are consistent with the persuasion function discussed in Rahayu's study.

Harutyunyan and Danielyan^[25] emphasize the importance of emotionally coloured words in creating a communicative effect, particularly in media discourse. We agree that such statements significantly influence the perception of the text. However, their approach is too limited, as it focuses solely on the media environment, without considering the dynamics of emotional communication in social networks. Our study addresses this shortcoming by providing a consistent analysis of the role of emotions in user interaction. Golovnia^[26] and Akimova et al.^[27] studies lexical-stylistic means of emotional impact in perfume industry texts. Although her research focuses on commercial texts, we find common aspects in the use of emotional elements to attract the audience's attention.

Braca and Dondio^[28] measured the impact of persuasive systems in marketing, focusing on persuasion techniques adapted to the audience. They demonstrate that the effectiveness of messages depends on factors such as emotional sensitivity and audience motivation. We agree with this conclusion and add that the use of emotional markers in social networks also depends on the pragmatic functions of the statements, such as self-expression or emotional impact.

Deng et al.^[29] confirm that emotional content on social networks stimulates user interaction. Our results are partially consistent with this finding, in particular regarding the importance of emotional markers for audience engagement. However, we expanded their approach through pragmatic analysis, which revealed the engagement and the depth of the emotional impact.

According to Zhang's study^[30], the most common emotion is happiness (34.1%), whereas joy dominates in our study

with a higher rate of 45%. These concepts are synonymous, both describing a positive emotional state. Other emotions, such as anger and sadness, exhibit differences in proportions: Zhang reports that anger accounts for 10.9%, which is significantly lower than the 25% found in our analysis. The main common feature of both studies is the dominance of positive emotions. We explain this difference by the nature of the analysed texts: news articles prioritize information, while social networks serve as a platform for emotional self-expression.

Tabrizi and Ibrahimli^[31] find a positive colouring in entertainment texts at 17.65%, which is significantly lower than our figures for Instagram (70%) and Facebook (70%), but higher than Twitter (50%). We consider that these differences are determined by the nature of the content: their analysis is based on entertainment texts, whereas our study covers a wider range of emotional colouring.

Vlasceanu, Goebel, and Coman^[32] investigate the impact of emotional content on audience persuasion, highlighting the importance of emotions in effective communication. We agree with these findings but add that emotionally coloured expressions analysed in our study not only persuade but also perform the functions of self-expression and strengthening interpersonal connections.

Thorson^[33] studies emotional content in advertising and news. His findings support our findings that emotionally coloured expressions increase engagement by 60%. However, this analysis is limited to the commercial sphere, whereas our study encompasses a broader communications context.

Slipetska et al.^[34] and Bezrukov and Bohovyk^[35] examine the role of emotional devices in journalistic and literary texts. Their findings are consistent with our analysis, which shows that emotionally coloured statements perform multi-layered functions, but these functions adapt to the dynamic environment in social networks.

Dhayef^[36] focuses on the symbolism of colours in emotional communication. We believe that symbolism can enhance the emotional effect, but our analysis confirms the autonomous role of textual emotional markers in creating emotional context. Dhayef analyses literary discourse in a pragmatic aspect, as Slavova et al.^[37] do focusing on their semantics and pragmatics. Our study confirms their conclusions about the multi-layer emotionally coloured construc-

tions, although we add that these constructions acquire new functions in social networks. We agree with their findings about the complexity of emotionally coloured constructions, but we emphasize that these constructions also serve as a means of self-expression and emotional impact in social networks.

The results of our study, which indicate that only 37.7% of respondents were able to correctly interpret the speaker's emotional image, and that the emotional response coincided with the expected one in only 10% of cases, confirm the complexity of cognitive interpretation of emotional content in the digital environment.

Comparison with the study by Arfé et al.^[38] shows similarities in the findings regarding the effect of negative valence on the depth of perception: in their experiment, participants demonstrated longer fixations when reading negative content and higher accuracy of memorization, although the effect was localized and did not impact overall comprehension. This finding shares similarities with our observation that the emotional tone of respondents causes a shift in semantic accents ($r = -0.405$; $p = 0.001$), which confirms a deeper, yet potentially distorted, analysis of emotionally rich fragments.

The study by Ballenghein et al.^[39] conducted among primary school children showed that positive and negative valence improves superficial understanding, but negative valence worsens semantic interpretation. Similarly, only 13.1% of respondents in our experiment were able to correctly identify all three emotional styles, indicating cognitive difficulties with complex valence messages. These data support the assumption of a limited cognitive range, even in adult users with a high level of education.

Martínez's^[40] approach to analyzing cognitive ambiguity in literary narrative is consistent with our dynamic model of author-reader communication as participants in a conditional game. Its notion of "universes of multistable fiction" in which ethical, emotional, and rational self-images coexist resonates with our results on stable and situational cognitive models: in 14.8% of respondents, the speaker's image did not coincide with the author's, which may evidence a change in perceptions due to cognitive ambivalence.

Finally, Wang et al.'s^[41] findings that the reader's emotional response is formed at the intersection of textual content, author's affect, and individual experience are entirely consistent with our data: cognitive maturity ($r > 0.76$) and positive

stereotype perception significantly increase the accuracy of comprehension. The authors emphasize the need to model reader reactions using counterfactual scenarios, which may be a promising direction for the development of our dynamic model in the next stage of the research.

Our study complements existing research through a deeper analysis of the pragmatic functions of emotionally coloured expressions in various contemporary contexts of the English language, focusing on the diversity of their applications.

6. Conclusion

The pragmatic features of using emotionally coloured expressions in modern English, particularly in the context of social networks, are crucial for understanding communication strategies and influencing the audience. The results of the study evidenced that emotionally coloured expressions perform three main functions: emotional self-expression (60%), emotional-evaluative attitude (25%), and emotional impact (15%). The former is aimed at conveying one's own emotions without addressing anyone in particular, serving as a form of psychological relief. The latter, in turn, reflects the assessment of situations or objects based on subjective perception. The third aim is to evoke the addressee's emotional reaction. Therefore, emotional expressions on social networks can serve both self-reflection and interaction with the audience, where the ability of emotional markers to form an emotional connection, activate feedback, and manipulate the mood of the community is crucial.

It was also found that 60% of emotionally coloured expressions are used in posts that receive the most likes and comments, which emphasizes the pragmatic effectiveness of such expressions in shaping the main content that can attract users' attention. At the same time, comments have 20% fewer emotional expressions, which may be due to the different nature of communication in such formats. The difference in the use of emotions on different platforms also arouses interest: positive emotions predominate (70%) on Instagram and Facebook, while they are less pronounced (50%) on Twitter, with negative emotions dominating this platform.

The academic novelty of these results is the demonstrated diversity of emotional strategies in communication

via social networks, which, unlike traditional forms of written communication, actively uses emotional markers to attract attention and add emotional colouring to the context. The practical value of the study lies in the possibility of applying the knowledge gained to enhance communication strategies in marketing, activism, and interpersonal relationships, as well as to create more effective content on social networks that can quickly capture attention and evoke the desired reaction from the audience.

The study is based on the analysis of emotionally coloured expressions only in the context of popular social networks, such as Facebook, Instagram, and Twitter, without considering other platforms where communication may have different emotional colouring (e.g., LinkedIn or TikTok). The focus on emotionally coloured expressions in texts overlooks other forms of emotionally coloured communication, such as memes, videos, or images, which can also have an emotional impact on the audience. The study also did not take into account the demographic characteristics of users of individual platforms, which could have affected the overall emotional tone of the content. The sample was also limited to users with higher education, which may lead to bias in the perception and interpretation of emotionally coloured expressions.

It is recommended that further research expand the sample of social networks to include other platforms, such as TikTok or LinkedIn, to compare emotionally coloured expressions in different contexts. It is also important to study the impact of multimedia content (video, images) on emotional perception and interaction on social networks. Further research may also focus on a cross-cultural comparison of emotionally coloured content, examining the influence of multimedia elements (images and videos) on emotional perception, as well as investigating the relationship between platform specifics and cognitive interpretation strategies. In particular, an important direction is the analysis of users' reactions to emotionally coloured content depending on their age category, digital literacy, and cultural background. The practical significance of the results lies in the possibility of using them to develop more effective emotional analysis tools in the digital environment, particularly in the context of automated message tone determination in social networks. Data on the correlation of types of emotional colouring and

features of message interpretation, taking into account cognitive and situational factors, can be integrated into artificial intelligence (AI) systems to increase the accuracy of sentiment analysis. Similar approaches are already being actively considered in the field of personalized learning, particularly in the context of STEAM education, where AI is used to adapt educational content according to the user's emotional state and individual characteristics^[42].

Author Contributions

Conceptualization, N.M. and I.B.; methodology, N.M.; software, B.K.; validation, I.B. and E.N.; formal analysis, N.G.; investigation, E.N.; resources, N.G.; data curation, E.N.; writing—original draft preparation, N.M. and I.B.; writing—review and editing, N.G.; visualization, I.B.; supervision, B.K.; project administration, N.M. All authors have read and agreed to the published version of the manuscript.

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Data is unavailable due to privacy or ethical restrictions.

Conflicts of Interest

The authors declare no conflict of interest.

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