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студентки ІІ курсу другого (магістерського) рівня

**Клименко Оксани Юріївни**

**Науковий керівник**: Данильченко Ірина Валеріївна

к.ф.н., доцент

**Рецензент**: Тхір Маркіян Богданович**,**

к.ф.н., доцент кафедри перекладу та філології

ПВНЗ Університету Короля Данила

**Рецензент**: Талавіра Наталія Михайлівна

к.ф.н., доцент кафедри германської філології

та методики викладання іноземних мов

**Допущено до захисту**

Завідувач кафедри

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**INTERNET CULTURE NEWS**

prepared by **Oksana Klymenko**

**Research Supervisor**: Iryna Danylchenko

Candidate of Science in Philology, Associate Professor

**Reviewer**: Markiyan Tkhir**,**

Candidate of Science in Philology, Associate Professor of Translation and Philology Department

King Danylo University

**Reviewer**: Nataliia Talavira

Candidate of Science in Philology, Associate Professor of Germanic Philology and Foreign Languages Instruction Methods

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**INTRODUCTION**

The master’s thesis studies the functions of adjectives in English Internet culture news.

The main function of any language is to communicate meaning from speaker to addressee. Basic concepts are encoded as words, which are related together within the grammar [Ihina 2014, p. 12]. Three word classes are implicit in the structure of each human language: nouns, verbs, and adjectives. Each has a prototypical conceptual basis and grammatical functions.

Adjective as a word class has been studied since the very inception of ancient grammars up to now within plethora of trends – diachronic, historic-comparative, systemic-structural, semantic, cognitive linguistic, discursive and constructionist. *Diachronic* approach traces the origins of this word class and its development in time [Siegel 1976]; *historic-comparative* trend explores adjectives in cross-linguistic perspective [Dixon 2004]; *semantic* inquiries account for the varieties of the meanings of quality / property inherent to adjective as word class [Partee 1995]. More recent approaches – cognitive linguistic, discursive and constructionist – focus on cognitive background of the meanings based on scale, polarity, complementation and scope associated with adjective, their discursive realizations in various text types and genres, as well as how adjectival constructions are formed [Kennedy 1999].

This study is an attempt to systematize various achievements and to study how discourse topic preconditions the functions of adjectives. In news stories about culture adjectives have a crucial role, because they are used to characterize and evaluate books, films, people, works of art etc. which may get various qualifications. Therefore, current research is relevant and important.

**The topicality** of this work results from the importance of studying functions of adjectives in English Internet news stories about culture.

**The aim** of this work is to study the functions of adjectives in English Internet culture news.

This aim presupposes the completion of the following **tasks**:

* to define adjective as a word class;
* to systematize approaches to classification of adjectives;
* to reveal the features of English evaluative adjectives;
* to study the role of evaluative adjectives in culture news stories;
* to account for the functions of evaluative adjectives in culture news articles.

**The object** of this paper is functions of adjectives in English Internet culture news.

The **subject** of the research is classification of functions performed by evaluative adjectives in English culture news.

**The material** of the investigation is presented by 30 *BBC Culture* stories available at <http://www.bbc.com/culture>.

**The hypothesis** of the research is that in news stories about culture adjectives perform specific functions characterizing works of art and people.

The study draws on the following **methods** to investigate the problem under consideration: *definition approach* to define terms relevant to the topic; *component analysis* to identify semantic features in the meaning of adjectives; *contextual analysis* to analyze evaluative meaning revealed in contexts.

**The novelty** of the research consists in typifying the functions of adjectives in culture stories as structure-related, author-centered and reader-oriented. It is proved that functions of adjectives reveal the composition of the news story, mainly the headline and the body text; involve focalizing and personalizing, and shape attitudes and evoke the addressee’s emotions.

**The discussion** of the work was conducted at the 7th International scientific and practical conference “Innovations in Education: New Technologies in Foreign Language Teacher Professional Development” (Nizhyn, September 27-28, 2019); at the meetings of the Germanic Philology Department in 2018 and Germanic Philology and Foreign Languages Instruction Methods Department in 2019.

The results of the research are revealed in the article [54] **published** in the journal for young researchers “Альманах науки” (2019, № 12, Вип. 33).

**Theoretical value** of the research is defined by its contribution to lexicology (making semantic classifications of words, developing the theory of meaning), communicative linguistics (implementing subjectivity factor in models of communication), grammar (enriching the theory of parts of speech) and discourse studies (explaining the discourse of news, Internet discourse).

**Practical value** consists in the possibility of using its results in the normative course of lexicology (topic ‘The Theory of meaning’), grammar (topic ‘Parts of speech’) and in special courses of communicative linguistics, functional linguistics and of interpreting news texts and in writing research papers.

**The total volume** of the paper is 65 pages. The **structure** of the paper includes introduction, two chapters with conclusions, general conclusions, lists of references, dictionaries and illustrations, appendices and abstracts in English and Ukrainian. In the **Introduction** the topicality of the chosen theme is substantiated, the aim, the tasks, the object, the subject, the material, the methods of the research and theoretical and practical value of its results are described.

In **the first chapter** «Theoretical foundations of studying adjectives in English culture news» the definition of adjective as word class is given, approaches to its classification are analyzed, the features of English Internet news are discussed.

**The second chapter** «Functions of evaluative adjectives in *BBC Culture* articles» is dedicated to the analysis of adjectives from different perspectives. Functions of adjectives are classified into structure-related, author-centered and reader-oriented.

In **general conclusions** the results of the investigation are summed up and explained. The **Bibliography** of the work comprises a list of 67 theoretical sources, 30 Internet articles.

**CHAPTER ONE**

**THEORETICAL FOUNDATIONS OF STUDYING ADJECTIVES IN ENGLISH CULTURE NEWS**

Referents in discourse may need some specific qualification, e.g. *a design – a famous/ graphic/ floral/ general design*. In English, qualification is expressed in four ways: 1) by means of adjectives, e.g. *a new design*, 2) by genitive phrases, e.g. *the sculpture’s design*, 3) prepositional phrases, e.g. *the design of the new museum*, 4) relative clauses, *a design that can help the reader understand complicated information*. This paper focuses on adjectives in English culture news, because discussing films, books and various forms of art specifying quality, attitude and different properties is crucial. This chapter deals with adjectives: their types, structure and functions as well as peculiarities of culture news.

**1.1 Adjective as a word class**

Adjective is defined as a word class characterized by the general implicit lexical and grammatical meaning of quality or property of a thing or an instance of thing [Харитонов 2009: 35; Radden 2007: 141]. In this work, we define properties as single qualitative features that are related to a thing or an instance of thing. For example, in the sentence *Jack is a dishonest person*, the property *dishonest* is attributed to the person *Jack*. The complex expression *dishonest person* is similar in meaning to the simple word *crook*. Both of them describe a subcategory of persons. The two terms differ, however, with respect to the number of features they contain. The property term *dishonest* singles out one feature while the thing term *crook* encapsulates a bundle of negative features which, apart from dishonest, may include *criminal, fraudulent* and *untrustworthy*. The phrase *dishonest person* thus defines a subcategory of ‘person’ along the dimension of ‘honesty’ only, while the noun crook represents an entrenched category characterised by many features. We therefore assume that someone who is a crook is dishonest, but do not assume that someone who is dishonest is a crook.

Adjective has a wide range of syntactic and semantic properties. It is characterized by typical constructions in which it appears ranging from the syntactic distribution of gradable adjectives, e.g. *bright, short*, to the scopal characteristics of comparatives, e.g. *bright – brighter – the brightest*, and adjectival polarity, e.g. *tall / short, sharp / dull*. Adjectives normally modify nouns and from a constructionist point of view they are part of a noun phrase and are dependent on their head noun, i.e. island of reliability [Radden 2007: 142].

In our understanding of property, the degrees on the open-ended scale, e.g. *expensive bracelet*, indicate that *expensive* is a ***scalar*** ***property***, while the two endpoints in the representation of *faithful husband* indicate that faithful is a ***complementary*** ***property*** to unfaithful. Scalar properties relate to an implicit norm on the scale as their reference point, complementary properties to their opposites.

Properties may be placed along two kinds of scale: *a scale of comparison* and *a scale of intensity*. The comparison scale consists of three grades: positive, comparative and superlative, where the latter two may be directed towards either the positive or the negative end of the scale. With shorter adjectives like big, positive grades are expressed morphologically (*bigger, biggest*), with longer adjectives the grades are metaphorically conceived of in terms of quantity. Thus, the property ‘intelligent’ is “quantified” as (much) more intelligent or (much) less intelligent and most intelligent in the same way that money is quantified as (much) more or (much) less money and most (or least) money.

Degrees along the scale of intensity of a property are expressed by various adverbs such as *pretty, very, extremely, terribly* and *awfully*, which describe increasing degrees of intensity. These intensifiers have largely lost their lexical meanings – they have been semantically bleached. However, the original meanings of these grammaticalised forms are still recoverable: they relate to notions such as ‘sincerity’ of the speaker (very goes back to Latin verus ‘true’ and thus means ‘truly’), ‘excess’ (extremely, exceedingly), and ‘fear’ (terribly, awfully). Tus intensity too tends to be understood metaphorically.

Adjectives denoting complementary properties are less freely or not gradable and intensifiable, such as the antonyms full and empty, dead and alive, adjectives of shape like round and square, as well as the adjectives faithful and safe. We seldom or never speak of ?a fuller glass, \*the emptiest bottle or \*a very dead man because these adjectives denote extreme or “absolute” properties. We may, however, also want to express degrees between two extremes and make use of subset quantification, as in half (full), almost (round), completely (dead) [Radden 2007: 151].

With de-adverbial and denominal adjectives we deal with recategorised properties. *De-adverbial* adjectives relate to the manner of an action as in *constant talk* or to the setting of a situation. The meaning of manner is found in examples such as *hard worker*, *early riser* and *heavy smoker*. The distinction between scalar properties and recategorised properties may not be noticed at first sight, because many adjectives can be used in both senses. For example, we have *an elegant girl* versus *an elegant dancer*, and *an intelligent boy* versus *an intelligent solution*. The second of each of these pairs relates to a manner of doing something: *an elegant dancer* is a person who dances elegantly, and *an intelligent question* is a question which shows the intelligence of the person who asks the question and her insight into the problem at hand.

Aspects of the setting that de-adverbial adjectives may allude to are the time of a situation, as in *the late Marilyn Monroe* and *the former USSR*, or its reality status, as in *the possible effects* and *the likely winner*. Here too, people may not be aware of the recategorised sense of the adjective. Thus, *an old colleague* may mean ‘a colleague of mine who is old in years’ or ‘a person who used to be a colleague of mine for some time in the past’. The first sense of *old* refers to an intrinsic, scalar property of the colleague, the second sense to some time in the past during which a situation held. *My colleague is old* only means that my colleague is *old* in years. The de-adverbial ‘past time’ sense of old also applies to artefacts, for instance *the old newspaper, the old file* and *the old syringe*. By implicature, such things are often interpreted as no longer usable. Attributive *old* even has a third sense: *an old friend* means that I have a long-standing relationship with a friend of mine.

Denominal adjectives relate to participants of an event which are recategorised as characterising properties. Participants play a specific “role” in a given situation, and they also do so in our interpretation of recategorised properties. For example, in *presidential decision*, the president makes a decision and thus plays the role of an “agent” in the event, in *presidential adviser*, the president plays the role of the “recipient” of information, in *presidential election* the president plays the role of the “theme” of an election, and in *presidential candidate*, the president plays the role of the “goal” of his candidature.

Denominal adjectives have a distinctly categorising function. For example, denominal adjectives are used to distinguish different kinds of advice, such as *legal advice, medical advice* and *financial advice*. These adjective-noun phrases have the same function as noun-noun compounds such as *health advice, careers advice* and *consumer advice*. Which of these structural construals is chosen is partly a matter of convention and partly determined by the existence of an appropriate denominal adjective. Thus we have *regional climate, continental climate* and *global climate*; however, we say not \*worldly climate but world climate, since *worldly* contrasts with *spiritual*.

A special feature of the English system of adjectives is their position relative to the head noun. They occur either in prenominal or post-nominal position [Dixon 2004: 10]. These positions are associated with the structural meanings of the patterns: prenominal adjectives typically describe permanent and characteristic qualities, while post-nominal identifies temporary or occasional qualities. The particular meaning of a qualifying adjective is thus determined by three elements:

* its lexical meaning(s),
* its grammatical form,
* its syntactic position relative to the head noun [Kennedy 1999: 46].

Most adjectives occur in prenominal position and describe permanent and characteristic properties, but when they appear in post-nominal position, as sentence (a) below demonstrates, the pattern imposes a meaning of temporariness or occasion. On the other hand, qualifying relations are normally expressed in post-nominal position, but when they are used in prenominal position as in sentence (b), they are seen as permanent and characteristic attributes.

(a) *Taurus and Capella are the only stars visible (tonight)*.

(b) *The limousine comes with a five-line cellular phone system*.

In sentence (b), the attribute *five-line* could also be expressed as a prepositional phrase in post-nominal position: *a cellular phone with five lines*. The phone in this phrase is understood as a system that is permanently equipped with five lines or has one that can be connected to as many as five lines. The prenominal position in a five-line cellular phone, by contrast, only allows the interpretation of a permanent system. It makes us see the five-line cellular phone as a special kind of phone. Not surprisingly, such complex pre-modifiers are frequently found in languages for specific purposes [Radden 2007: 148].

Speakers are sensitive to the schematic meanings associated with pre-modification and post-modification. Many language-users find expressions such as *disabled person* or *blind people* offensive, because participles or adjectives in prenominal position make the qualifications sound permanent and characteristic. The politically correct usage should be *a person with a disability* and *people who are blind* or *persons with a visual impairment*. What makes these expressions less offensive-sounding is the post-nominal position of the qualifying modifier, which does not impose the idea that the person’s disability is a permanent one.

**1.2 Approaches to classification of adjectives**

There are several approaches to classifying adjectives – grammatical, functional and semantic. They view adjectives in terms of their morphological categories, functions in various communicative situations and semantic paradigms of meanings.

**1.2.1 Grammatical approach** takes into account the realization of adjective’s morphological categories and patterns of syntactic use. Grammatically, adjectives are classified into qualitative and relative. The *qualitative* adjectives denote quality and admit of degrees of comparison, as qualities they refer to can exist in different proportions, e.g. *bright, dense*. For this reason, qualitative adjectives are also called *gradable*. They usually refer to abstract representations of measurement, or scales and degrees [Kennedy 1999: xi].

Relative adjectives do not admit of degrees of comparison, because the properties they refer to are not gradable, e.g. *wooden, blind*.

Grammatically, adjectives are claimed to be a word class halfway between nouns and verbs. That means in some respects adjectives behave like nouns, in other respects they behave like verbs. Adjectives behave like nouns in the following respects:

* Semantically, the properties adjectives convey tend to be stable. Just as *a dog* is likely to remain a dog in different situations, also *a big black dog* is likely to remain big and black regardless of changing contexts.
* Syntactically, adjectives appear in predicative position, as in the sentence *Bill is liberal* versus *Bill is a liberal*.
* Morphologically, adjectives in many languages (such as French and German) agree with their head nouns with respect to number and gender. In English, certain adjectives can be used as nouns describing classes of people, as in *the blind, the sick* or the unemployed [Radden 2007: 149].

Adjectives behave like verbs in the following respects:

* Semantically, adjectives designate relations and are thus they are dependent conceptual units.
* Syntactically, adjectives are intensifiable and gradable whereas typical concrete nouns are not. Thus, a bikini can look very attractive or attract us very much and it can be more attractive or attract us more than a one-piece bathing costume. As predicates, many adjectives can be used intransitively and transitively (in the sense of taking a second participant) as in *I am excited* and *I am excited about getting married*. This is one of the reasons why some models of grammar treat verbs and adjectives as belonging to the same underlying category.
* Morphologically, some English adjectives are identical in form to verbs (*open – to open, free – to free*), while others are derived from verbs as participles (*to close – closed, to amaze – amazing*) or derivations (*read – readable*). Conversely, many verbs are derived from adjectives (*new – to renew, real – to realise*).

Due to their intermediate position between nouns and verbs adjectives constitute a heterogeneous word class.

**1.2.2 Functional approach** takes into account the communicative situation to which adjectives refer. Speakers may provide qualitative information about a thing of two reasons. First, the thing talked about is *specified more precisely* in a given situation, and secondly, the referent discussed calls for some *additional information*. The former function of adjectives is ***restrictive***; the latter is referred to as ***non-restrictive***. The adjectives expressing these types of qualification are, accordingly, known as restrictive and non-restrictive, sometimes also called *defining* and *non-defining* [Radden 2007: 141].

***Restrictive*** adjectives apply to a thing or an instance of a thing. Let’s consider the following sentences:

(a) *She is a writer.* (b) *She is a feminist writer.* (c) *She is a French feminist writer.* (d) *She is an influential French feminist writer*.

These sentences exemplify restrictive qualifications of a thing. The thing does not refer but describes a category which includes the subject participant as its member. In English, this situation is expressed by a sentence with a copula, in particular *be*, and a nominal predicate [Radden 2007: 142]. Sentence (a) describes the inclusion of the referent *she* as a member in the category ‘writer’. Sentences (b), (c) and (d) increasingly restrict the category ‘writer’ by adding further specifications: ‘feminist writer’ is a subcategory of ‘writer’, ‘French feminist writer’ is a subcategory of ‘feminist writer’, etc. For such specific categories English lacks simple names. Qualifications like these allow the speakers to create subcategories whenever needed. In fact, we often lack simple words to express the infinite number of smaller subcategories that we can think of and want to talk about. For example, there are no single words available in English to express subcategories such as ‘law-abiding citizen’ or ‘big surprise’. Restrictive adjectives applied to a thing thus have the function of establishing a subtype of a thing.

Applied to an instance of a thing, restrictive adjectives narrow down its referential range within the reference mass; it thereby gives the reader/ listener a clearer picture of the referent or even allows him to identify it.

***Non-restrictive*** adjectives provide additional information about a thing or instance, i.e. non-categorising or non-referential information. Descriptions of additional qualities are traditionally known as epithetical (from Greek epithetos ‘added’). We will use the term epithet for non-restrictive qualification. A classical epithet is the stock phrase with which the speakers adorn referents with subjective evaluation, as demonstrated in sentence below: *That cute little spaniel with its frizzy ears is still watching us*.

In this sentence, the referents of that *spaniel* and *ears* are uniquely identifiable: the spaniel is presented within the deictic situation and the ears are inferable as those of the spaniel. The adjective *cute, little* and *frizzy* convey purely expressive information. The speaker may also emphasize the attributes of the dog because they strike us as particularly funny or noteworthy. Non-restrictive qualification thus serves mainly the purpose of providing additional, especially evaluative, information about a referent, also aptly described as editorial comment.

In terms of syntactic functions, properties and the adjectives expressing them are used for two major purposes: in a *qualifying*, or modifying, function and in an *assigning*, or predicative, function. Adjectives that function as modifiers of nouns are known as attributive adjectives, for example *visible* in the construction *a visible star*. Attributive adjectives may occur in prenominal or post-nominal position.

Predicative adjectives are usually used in conjunction with a copular verb such as be, seem, appear, or sound as predicates of a sentence. These functions are summarized in Table 1 below.



Table 1: Syntactic functions of adjectives

**1.2.3 Semantic approach** takes into account the meaning of adjectives in the constructions. Since adjectives normally modify nouns and from a constructionist point of view they are part of a noun phrase and are dependent on their head noun, i.e. island of reliability, semantic approach relies on the combined meaning of the construction. In this vein, there are core and peripheral semantic types of adjectives.

Core includes four semantic types:

1. Dimension, e.g. *big, small, long, tall, short, wide, deep*.

2. Age, e.g. *new, young, old*, etc.

3. Value, e.g. *good, bad, lovely, atrocious, perfect, proper, real*, etc. To this group such adjectives as *odd, strange, curious, necessary, crucial, important, lucky* are also referred.

4. Colour, e.g. *black, white, red* etc.

A number of peripheral semantic types are typically associated with medium-sized and large adjective classes.

1. Physical property, e.g. *hard, soft, hot, heavy, strong, clean, rough, wet, sour* etc. And a sub-class referring to corporeal properties, e.g. *well, sick, absent, tired, dead*.

2. Human propensity, e.g. *happy, jealous, cruel, kind, clever, generous, eager*.

3. Speed, e.g. *quick, slow, fast* etc.

More generally, adjectives are classified into descriptive and evaluative. Descriptive adjectives such as *red, heavy* and *loyal*, denote qualities without assessing them; evaluative adjectives suggest subjective assessment, e.g. *cute, good* and *delicious*. The important fact is that the subjective factor of evaluation is always connected with the objective one. It means that any evaluative expression presupposes the person who assesses and object to which assessment relates [Ивин 1970: 8]. The subjective component implies the positive or negative evaluation of the object by the subject. It can be represented in the form of "likes - dislikes", "appreciates - not appreciate", "approve - disapprove” [Вольф 2002: 22]. In this paper, we are more focused on evaluative adjectives, because in news about culture they play a crucial role in describing films, books and other forms of art.

**1.3. Evaluative adjectives**

The category of evaluation is studied in linguistics from different perspectives. Such researchers as Irvin and Arutynova made investigations on evaluation in the functional-semantic aspect. Wolf, Telia and Markelov studied the functional-stylistic aspect. Bally and Matveeva discovered evaluative vocabulary are based on the semasiological and anthropocentric approaches. Lukyanova and Tripolskaya made a focus on of the semantic structure of evaluative word from the lexical point.

According to T. Vendina evaluation is “a mental act, in the result of which the subject's relation to the evaluated object in order to determine its significance for life and activity subject” [Vendina 1998: 15]. In this definition, evaluation is presented as a mental operation, the purpose of which is to express a certain type of evaluation of a particular object of thought and speech.

**1.3.1 The definition of evaluative adjectives** is based on the assumption that the speaker is always involved in assessing and interpreting properties of things. Evaluative adjective is the lexico-semantic class of predicative words denoting the non-procedural attribute (property) of an object, event or other attribute indicated by a noun. The evaluative adjective denotes either a *qualitative* attribute of an object or a *relative* attribute, indicating the property of an object through its relation to another object, attribute, event [Виноградов 1983: e-ref]

Evaluative adjectives are interpreted differently depending on which categories of objects they characterize. The evaluation depends on the time when it is made and on the speaking subject [Ивин 1970: 25]. The evaluative adjective can be used to expresses personal opinions and tastes of the speaker, different for different people. In the inner world of a person, evaluation corresponds to opinions and feelings, desires and needs. Evaluation is socially determined. Its interpretation depends on the norms accepted in this or that society or its part. Worldview and attitude, social interests and fashion norms. But evaluative predicates are not only related to the speaker factor. They are addressed to the addressee of speech [Stevenson 1964: 16].

A number of researchers [Ivin 1970; Wolf 1985; Telia 1986] note that the required elements of modal evaluative frameworks are explicit and implicit subject of evaluation, denoting a person or society, from the point of view of which evaluation is given [Telia 1986: 23]. These elements can be divided into three groups:

a) explicit: object of evaluation;

b) implicit: rating scale, estimated stereotype, aspect of assessment;

c) both explicit and implicit: the subject of the evaluation, axiological predicates.

L. Markelova notes that at the lexical level, adjectives are the main means of evaluation. The ambiguity of evaluative adjectives, variants of their semantic structure allow them to maximally cover the sphere of the subject and non-objective realities for the evaluative function of expression. *For example,* a good student, a good job, etc. [Маркелова 2006: 11]. Evaluative vocabulary is used for the realization of expressive and pragmatic linguistic functions since it reflects the emotional attitude of the addressee to reality, to the content or to the addressee of the statement.

To recap, adjectives are the most effective means of expressing an evaluative opinion. Evaluative adjectives are used depending on different circumstances. For example, the time when it is made and the speaking subject.

**1.3.2 Structure of evaluation frame**. Most scientists agree that the evaluative meaning has its structure. According to E. Wolf, evaluation is included in the context, has the form of a structurally organized modal framework, “which is superimposed on statements and does not coincide either with its logical-semantic construction or with its syntactic” [Wolf 1985: 121]. There are 4 main components of the evaluation: subject, object, character and basis.

The **subject** of evaluation is a person, a social community, a part of society or society as a whole, ascribing the value of an object through evaluation. There are two types of expressing it: explicit (using axiological predicates) and implicit which is associated with difficulties in determining the subject.

The **object** of evaluation is a thing to which values are attributed or things values of which are compared. In other words, the object of evaluation is the object which is evaluated.

All evaluative adjectives can be divided into two groups. The first of them includes ***absolute*** evaluation, using such terms as “good”, “bad”, “evil”, and “indifferent”. The second - ***comparative*** evaluation which is expressed using terms such as "better", "worse", "equivalent."

The fourth component of the evaluation is the **basis**.

The ***basis*** of evaluation is the position or arguments that incline subjects to approval, censure or expression of indifference in connection with various things. [Ivin 1970: 27].

A. Ivin suggests that the basis of evaluation should be divided into several types [Ivin 1970: 29].

A large group of evaluative adjectives has as its basis a certain feeling or sensation. For example, “I love you” is usually understood as an expression of sincere feeling. Evaluations that are expressions of feelings of sympathy or indifference, should be called internal. The basis of the evaluation can be not only a feeling but also a certain model, ideal, standard. Usually, when we talk about a knife, that it is good, without any further qualifications, we evaluate it precisely from the point of view of some standard, which, as we think, every knife must satisfy in order to be evaluated positively [Вольф 2002: 22].

Some of the evaluations can be called external or utilitarian: the subject is attributed to a positive, negative or zero value not by itself, but as a means of achieving or eliminating some other things that are evaluated positively or negatively [Ivin 1970: 21-31].

A word with an estimated value does not name the attribute objectively belonging to the subject, but its characteristic that determines how the subject of the assessment relates to the subject. Therefore, evaluation is always a subjective-objective category; criteria of truth or falsehood are not applicable to it. Different people can evaluate the same subject in different ways. Moreover, one and the same person can evaluate the same subject, relying on various characteristics of their own.

A necessary condition for evaluation of a particular subject is the presence in the mind of the subject of a certain basis for evaluating specific objects [Schram 1979: 40].

The semantic connection of evaluative adjectives and the designation of the object of evaluation is based on the basis of evaluation, which determines the features of the object by which it is evaluated. For example, “*a good cook”*- the aspect is related to the function.

 An appraisal statement may also include optional elements - motivation, classifiers, various means of intensification and deintensification. In a comparative assessment, additional elements are included in the modal frame [Wolf 1978: 12].

To sum it up, the evaluation structure consists of many elements that reflect its complex construction. The main components of the evaluation are: subject, object, character and basis.

**1.3.3 Typology of evaluative adjectives**. All axiological meanings in the language are represented by two special types. Many linguists like Wolf, Telia, Hidekel, Koshel offer their own typology of evaluative adjectives, but the most well-known are the type of common evaluative adjectives and personal evaluative adjectives.

 Using common evaluative adjectives only the attitude of the subject to the object on the basis of "good/bad" can be expressed as well as their synonyms with different stylistic and expressive ratings (the best, beautiful, perfect, awful, terrible) Common evaluation is based on a combination of characteristics. *For example,* “good tea” implies that it is of high quality (aromatic), hot, strong enough, and sometimes even sweet [Гибатова 1996: 98].

The group of personal evaluative adjectives is more extensive and diverse. It includes values that evaluate one aspect of an object from a certain point of view and combine both description and evaluation [Артюнова 1988: 115].

According to V. Artyunova, personal evaluative adjectives ​​can be divided into the following categories:

1) ***sensory-taste*** (hedonistic) evaluation is the most individualized type of evaluation. They are used to express only those impressions which are perceived by human’s organs of sense, e.g. *pleasant-unpleasant, soft-harsh, fragrant-fetid*;

2) ***psychological*** evaluation which is the basis for:

a) intellectual evaluation, e.g., *interesting, exciting, smart, superficial*;

b) emotional evaluation, e.g., *joyful - sad, desirable - unwanted, pleasant - unpleasant*;

3) ***aesthetic*** evaluation which combines both sensory-taste and psychological evaluation, e.g., *pretty - ugly*;

4) ***ethical*** evaluation, e.g., *moral - immoral, kind - evil*;

5) ***utilitarian*** evaluation, e.g., *useful - harmful, favorable - unfavorable*;

6) ***normative*** evaluation, e.g., correct - incorrect, normal - abnormal, standard - non-standard;

7) ***teleological*** evaluation, e.g., effective - ineffective, appropriate - inappropriate, successful - unsuccessful [Арутюнова 1999: 200].

The linguist L. Vasilev classified these categories into three groups, taking into account rational and emotional components [Васильев 1996: 223]:

1. Common evaluative predicates. They are based on adjectives *good, great, fantastic*, and their antonyms are *bad, ugly*, etc. These predicates express a rational and emotional assessment.

2. Modal evaluative predicates, which express evaluation in terms of necessity and obligation. Such predicates express only a rational estimate.

3. Personal evaluative predicates that express rational or emotional evaluation. They are divided into:

* utilitarian predicates that express a rational evaluation of someone or something in terms of utility, the possibility of using it for certain purposes, e.g., *profitable, unsuitable, useless*.
* predicates of ethical evaluation, which include words and expressions that evaluate a person and their actions in terms of morality, e.g., *trustworthy, responsible, infant*.
* predicates of aesthetic evaluation, which include words and expressions that evaluate the object in terms of beauty, e.g., *ugly, good-looking*.

One more classification was proposed by von Wright. It is carried out in line with the conceptual analysis and is based on the use of the English adjective “good” and its antonyms [Arutyunova 1998: 187]. Von Wright distinguishes between the following types of evaluation:

1) instrumental evaluation*,* e.g., *good folk*;

2) technical evaluation*,* e.g., *a good specialist*;

 3) favouring evaluation*,* e.g., *unhealthy*;

 4) utilitarian evaluation*,* e.g., *poor advice*;

 5) medical evaluation characterizing physical organs and mental abilities, e.g., *good taste, good lunch*;

6) ethical evaluation, e.g., *goodwill, good intention, bad deed*. It is considered by von Wrigt as a secondary, derivative from the evaluation of favours.

To recapitulate, there are a lot of typologies of evaluative adjectives, N. Artyunova divided personal evaluative adjectives into subcategories, L. Vasilev categorized adjectives into three groups, taking into account rational and emotional components and Von Wrigt made his classification on the basis of the use of the English adjective “good” and its antonyms.

**1.4 Metaphor and metonymy in the meaning of evaluative adjectives**

Evaluative adjectives have a number of regular metaphoric and metonymic transferences. Many common evaluative adjectives and personal evaluative adjectives can form a regular metonymic transfer based on the characteristics from a person who has certain positive qualities to an object that reveals this quality, e.g. *a wonderful writer - wonderful books*. A similar type of transfer is inherent in most categories of personal evaluative adjectives, e.g. *a correct person – correct behaviour* [Lifshits 2001: 45].

Common evaluative adjectives and a number of personal evaluative adjectives can be used to characterize the reasons for approving the activities of a person. Common evaluative adjectives: *excellent investigator – excellent consequence*. In this case, personal evaluative adjectives with the meaning of an ethical evaluative participate: a virtuous person is a virtuous act.

A number of adjectives are characterized by hyphenations based on the association of a certain attribute of an object with an evaluation of intellectual, emotional, and other qualities. Adjectives are involved in such transfers, for which the meaning of the evaluation is derivative:

* with the meaning of psychological – intellectual and emotional – evaluation: fresh (recently harvested or prepared, not spoiled) - fresh (recently emerged, new or updated): fresh bread - a fresh thought.
* with the value of ethical evaluation: high (large in length or far located in the direction from the bottom up) - high (very significant, elevated in content): high house - high aspirations [Сергеева 2003: 106].

**Metaphor** is created by attributing to the main subject the features of an auxiliary subject, and it itself is oriented towards the position of the predicate [Arutyunova 1999].

In the presence of some universal mechanisms of the functioning of the word in the individual consciousness and, accordingly, unity in the choice of an identifying attribute, there is a national-cultural specificity of the standards - carriers of different connotation attributes. Connotates are stable qualifying attributes (physical, consistent, functional, dynamic, relational, subjective-psychological, etc.) fixed in the image. For example*,* snow is the standard of the prototype trait “white”. Thus, connotate is a conceptual-figurative analogue of a certain predicative meaning. The connotations form the conceptual basis for subsequent metaphorical transfers. Evaluation connotations are semes that are included in the semantics of linguistic units as indicators of the positive or negative status of an object or phenomenon, for example, the value “white” has a connotation indicating the positive status of the object characterized by this word: white envy, white magic. And the antonym “dark” / “black” is a negative connotation: dark affairs, black envy, black thoughts [Sergeeva 2003: 85].

In modern linguistics, interest in the metaphor flared up in connection with a discussion of the problems of semantic correctness of sentences and the identification of different types of deviations from the norm. The metaphor is considered from this point of view in the circle of phenomena of semantic irregularity, which arises as a result of a deliberate violation of the laws of semantic combination of words. Moreover, it is sometimes noted that the interpretation of a metaphor requires the use of extra-linguistic knowledge: for its understanding, a dictionary is as necessary as an encyclopedia. Some researchers, on the contrary, reject or minimize the role of the extralinguistic factor in the formation of metaphors and construct the theory of metaphor only in terms of the semantic structure of the word [Arutyunova 1998].

 The structure of a metaphor includes 4 components: 1) the main subject of the metaphor; 2) an auxiliary subject of metaphor; 3) some properties of the main subject; 4) some properties of the auxiliary subject [Arutyunova 1998: 348].

All 4 components participate in the formation of evaluative metaphors: in the absence of any of them, a metaphor is impossible. So, for example, words with common evaluative meanings cannot develop metaphorical meanings due to the lack of indication in their semantics of the properties of the auxiliary subject, as well as of the subject itself. The figurative meanings of common evaluative adjectives, such as *good, excellent*, with ironic intonation, can only change the mark of evaluation [Телия 1996: 34].

Some adjectives form estimated values ​​due to a metaphorical transference of the type “relating to a specific subject, made of a specific material - similar to that subject, material”. In these transfers, such evaluative adjectives are involved:

* with the meaning of sensory-taste evaluation: honey (made from honey) - honey (sweet, pleasant): honey gingerbread - honey voice;
* with the meaning of psychological assessment: golden (made of gold) - golden (beautiful, pleasant): golden ring - golden person;
* with the evaluation of ethical assessment: knightly (related to the knight) - knightly (noble): knightly armour - knightly deed [Шрамм 1979: 39].

Some adjectives with a basic meaning of colour designation form an estimated evaluation due to a metaphorical transfer of the type "having a certain colour - having a sign associated with this colour." Such transfers are inherent in adjectives with the meaning of a psychological evaluation: pink (colour designation) - pink (pleasant, promising joy): pink dress - pink dreams [Вольф 2006: 203].

So, metaphor is a way to capture the individuality of a particular object or phenomenon and to convey its originality. Evaluative adjectives help to form the unique metaphorical meaning of the object.

The majority of linguists state that there is a connection between the context and the evaluative utterance. **Context** is defined as the semantic correlation of linguistic elements, the ratio of segments of text that facilitates the comprehension of linguistic units in speech [Arutyunova 1985: 7]. According to Arutyunova, the context additional to the basic concept of speech act. The main the function of the context is to clarify the meaning of the statement [Васильев 1988: 99].

 It should be claimed that there are 3 connection types of the context and the evaluative utterance:

1. the influence of the context on the evaluative utterance and the change of evaluative meaning;

2. the evaluative utterance influences the context adding the evaluative component to it;

3. the interaction of the context and evaluation [Приходько 2013: 119].

According to M. Prykhodko, any evaluative utterance in a negative context has the negative meaning: *Her seductive eyes looked evil at that moment.* Here we can observe how the word “seductive” with positive connotation acquires the negative meaning according to the negative context. If the context is positive, an evaluative utterance acquires a positive connotation and has a positive evaluation: *Don’t cry, my silly girl. He is not worth it.* In this example the word “silly” with negative meaning is used in a positive context and has a positive meaning [Приходько 2013: 120].

To sum it up, context plays an important role in defining of the connotation of the evaluative utterance. If the context is negative, a positive evaluative utterance has a negative meaning. In case of positive context, the negative evaluative utterance acquires positive connotation of it.

**1.5. News discourse**

During the past few decades, there has been a growing interest in media globalization and digital communication. As the media have become increasingly global, speed and immediacy have become the main characteristics of news production. The emergence of online articles as a third live news medium besides television and radio has played an important role in these changes.

**1.5.1 Definition of news discourse**. News discourse is at the new level where news is a key component of the entire social and communicative system of the world and tends to be one of the structural elements of the worldview. The quantity and quality of news products, determined by the professionalism of participants in the communication process, shape the information competence of a person, which influences the daily decision-making process [Сіріньок-Долгарьова 2008: 27].

 According to I.A. Kozhemyakin, there are two approaches to the definition of news discourse. The first approach claims that news discourse is a specific verbal-mental activity, peculiar only for information mass media space. This approach differentiates media discourse from other discourse types such as political, religious, scientific. The second approach postulates that news discourse is any kind of discourse realized in media space and produced by mass media [Кожемякин 2010: 13].

It is proved that Internet news is one of the main factors of attractiveness of the network for users today. The worldwide trend is to increase the number of Internet media as opposed to printed newspapers. Quick feedback capabilities make new communications more democratic and responsive.

There are different thoughts concerning the relevance of Internet news to media discourse [Сіріньок-Долгарьова 2010: 99]. Some scholars, like Wilke J., claim that the Internet is not related to the mass media, calling it a space for the development of various types of communication. The other, like Sheremet O., consider the Internet as a part of the medium. However, most researchers such as O. Sokolov, I. Fomicheva, M. Lukin, V. Ivanov, I. Artamonov agree with both positions, defining the network as a global communication space and a new type of media. They believe that multimedia presentation capabilities, combined with the instant transmission of information, have become a major contributor to the popularity of web news.

The investigation on densification effect of the internet in the context of using mobile communication as a new way of news creation was made. Mobile and portable devices and technologies have already formed an independent segment in the information and communication industry, with mobile telephony now being characterized as a form of mass media. The cell phone is used as an individual means of communication. This phenomenon has become part of a general tendency to individualize and digitize the mass media. Convergence allows combining the possibilities of copper and mobile communications which led to a new kind of news - mobile news [Kautsky 2008: 84].

Nowadays media holdings of the UK are represented by the corporations "Daily Mail", "General Trust", "Granada Group", "Guardian Media Group", "Telegraph Group", the BBC is considered to be the leader in the market. The specificity of the modern British media market is caused first of all by the strict legislative approach. The convergence of high-quality mass media and its dynamic competition with television and radio stimulate the development of journalism and the production of competitive multimedia content on UK sites [Сіріньок-Долгарьова К. 2009: 366].

According to the news analysis of Sirinyok-Dolgaryova K., the following results can be claimed: [Сіріньок-Долгарьова 2018: 80].

1. The negative news is dominant;

2. Westernization is one of the dominant tendencies in the news discourse;

3. Thematically lead the news on the social sphere, economic and political situation as opposed to the problems of culture, religion and sport;

4. Web media do not adhere to gender and racial-ethnic parity;

5. Information is dominated by the ethnic majority;

6. Authorship of news is not always clearly defined.

Theories of online news’ globalization have formed the core of many studies of the Internet and online news in recent years. As journalism has been increasingly globalised, crossing both cultural and geographical borders, the collapse of time and space seems to be an academic argument that is here to stay [Kautsky: e- ref].

In addition, there has been illustrated rather paradoxical development of online journalism by comparing national and international readers of British and US newspapers online. There are some argues that many newspapers and media organizations in Britain have gone from a rather modest interest in international readers to an active adaptation of news materials and advertisements to fit transatlantic audiences [Thurman: e- ref].

 The UK’s Guardian newspaper, for example, receives 78 per cent of its online readers from countries outside Britain, and similarly, the BBC news attracts large audiences all over the globe. On the other hand, US newspapers are more national with regards to content as well as the audience. The New York Times, for example, receives less than 30 per cent of its readers ‘overseas’ [Widholm 2008: 70].

There are argues that online news represents new communicative and social practices but its form and content must also be seen in the light of the historical development of journalism. Online news provides a challenge for media studies, particularly since there are as many versions of news texts as there are consumers of them depending on the time of publication and reading, type of computer and web browser, Internet connection capacity, country or region from which the content is read [Knox 2007: 19].

**1.5.2 Structure of Internet news articles.** Internet news media-genre is a kind of media discourse that includes a set of speech actions that occur between the author and the reader in different contexts. [Лук’янець 2015: 32]. Nowadays many journalists write online news with the help of such structures as: [Allan 2006:115]

* **The Hourglass** builds on the inverted pyramid and combines a narrative. It delivers breaking news and tells a story. The first 4-6 paragraphs contain a summary lede and answer the most pressing questions. Then a transitional phrase cites the source of the upcoming story. The article concludes with the chronological story.
* **The Nut Graph** developed by the *Wall Street Journal* in the 1940s, includes an anecdotal lead that gets the reader's attention, followed by a paragraph that provides a larger context for the story and moves the article in that direction. This form lets the reporter explore larger issues behind an incident.
* **The Narrative** has a beginning, middle, and end just like a story. For most news articles, narratives should be short and to the point and used only where telling a personal story helps to convey the point of the article. *The New Yorker* is noted for using narrative form [Kienlen 2011: e- ref].
* **The Five Boxes Story** combines the forms listed above. Box 1 contains the lede, box 2 contains the nut graph, box 3 tells the story begun in box 1, box 4 contains supplemental details such as statistics or expert opinions, and box 5 contains the "kicker" or the quote, image, or comment that ends the story on a strong note [McGill 2014: e- ref].

However, the majority of online articles represent the inverted pyramid structure as it is particularly useful for web-writing, where the audience has low attention spans and readers more often scan than read articles.

The inverted pyramid is also known as front-loading, puts the most newsworthy information at the top, and then the remaining information follows in order of importance, with the least important at the bottom [Fairclough 2003: 8]. The structure of the inverted pyramid contains:

* **The lead** which contains the most relevant details of the article and usually answers “5W and H” questions: who, what, when, where, why, how.
* **The body** which includes crucial information, some additional facts revealed in order of importance. Also, arguments, issues, controversy, background are put in the body.
* **The tail** which contains extra information on news in the article.

In addition, V. Bassan claims that a modern online article should have:

1. Social news boards to get the recommendations from the other readers and share thoughts about the read information in the article.

2. Mood boards in order to help a potential reader to find the article to read. On the boards, the articles should be related not to the topic of it but to the mood it evokes reading the article. For example, amusement, compassion, rage.

3. Geo-based push notifications. This tool is good to keep readers informed what happens around a potential reader: in the town or in the country that the reader is visiting at a given moment [Bassan 2012: e-ref].

To recap, internet news is stories accessed via electronic transmission. Nowadays there are several structures of writing Internet articles. The majority of online articles represent the inverted pyramid structure as using it readers can quickly decide whether to read the article or not.

**1.5.3 Peculiarities of the Internet news articles.** Studying online articles through the same methods used for printed newspapers is unsatisfactory and has likely led many researchers to stick with the paper editions. The most markedly different aspects of online versus print articles are the new possibilities for updating, changing and reshaping news that online publications have brought.

Whereas print journalism is mono-linear, from writing, via editing to printing of a final version, news online can be published, edited and republished again [Kautsky 2008: 83]. In addition, online articles differ from paper one in the following items:

* Structure. When reading printed articles, a person’s eyes move from left to right. But on the web, people’s eyes start at the centre of the page and move to the right. This means is that web content needs to be structured quite differently; text should be broken up into shorter paragraphs, and subheadings, bullet points and numbered lists should be used to make the text more visually appealing and easier to scan.
* Headlines. In print, headlines tend to be shorter and are often accompanied by a photo and subheading that provides context. More important headlines are often also bigger, so readers are naturally drawn to those stories first. On the web, headlines are generally longer because they must be able to catch a reader’s attention and convey the point of a story without the help of photos, subheadings or larger fonts. Moreover, they need to sum up the article’s content accurately and use the right keywords and phrases so that it becomes more “searchable” online.
* Links. In short, web content has links, while print content doesn’t. It is easier to put a link than going into great detail about something that provides context or adds value to the story, allowing the readers to decide for themselves how much detail they want or need [Koshal 2012: e-ref].
* Interaction. With print editions, the reader cannot have immediate interactions such as taking part in opinion polls and giving comments. In contrast, one can take part in opinion polls and put comments in online editions.

Portability. It’s not possible to carry print editions everywhere as that requires carrying an electronic device everywhere. The internet connection is also needed for reading online articles. [Kолесниченко 2008: 85]

To sum it up, paper articles and online are different in structures, headlines, links, interaction and portability. In addition, they differ in possibilities for updating, changing and reshaping news.

**CONCLUSIONS ON CHAPTER ONE**

Referents in discourse may need some specific qualification which may be expressed by means of adjectives, genitive phrases, prepositional phrases and relative clauses. This paper focuses on adjectives in English culture news, because while discussing films, books and various forms of art specifying quality, attitude and different properties is crucial.

Adjective is defined as a word class characterized by the general implicit lexical and grammatical meaning of quality or property of a thing or an instance of thing. Property is understood either as scalar or complementary. *Scalar* properties relate to an implicit norm on the scale as their reference point, *complementary* properties to their opposites.

There are several approaches to classifying adjectives – grammatical, functional and semantic. They view adjectives in terms of their morphological categories, functions in various communicative situations and semantic paradigms of meanings. ***Grammatically***, adjectives are classified into *qualitative* denoting quality and admitting of degrees of comparison, and *relative* referring to not gradable properties. ***Functionally***, adjectives are *restrictive* if they specify referents more precisely in a given situation; or *non-restrictive* if they provide some additional information about the referent. ***Semantically***, adjectives constitute core and peripheral types. Core includes four semantic types: dimension, age, value, and colour. Peripheral semantic types refer to physical property, human propensity, and speed. More generally, adjectives are classified into descriptive and evaluative.

Evaluative adjectives denote either a *qualitative* attribute of an object or a *relative* attribute, indicating the property of an object through its relation to another object, attribute, event as viewed by the speaker. Evaluative adjectives are common and specific. Evaluation is a mental operation, the purpose of which is to express a certain type of assessment of a particular object of thought and speech.

**CHAPTER TWO**

**FUNCTIONS OF EVALUATIVE ADJECTIVES IN**

***BBC CULTURE* ARTICLES**

The analysis of BBC Culture news articles demonstrates that functions of evaluative adjectives are diverse. Taking into account that any communication or discourse may be organized symbolically as making up a model in which information is transmitted from the speaker to the addressee in its development [Ihina 2014: 77], we classify functions of evaluative adjectives into three types: (1) *Structure-related* functions that reveal the composition of the news story, mainly the headline and the body text; (2) *Author-centered* functions including focalizing and personalizing, and (3) *Reader-oriented* functions such as shaping attitudes and evoking the addressee’s emotions. This chapter discusses these functions.

**2.1 Structure-related functions of evaluative adjectives**

Structure-related functions presuppose the position or/and distribution of the adjectives in news stories: they may appear in headlines or in the body text. Accordingly, their role is different in various positions.

**2.1.1 Headlines** get the readers’ attention appealing to their needs and emotions. For this purpose, evaluative adjectives are foregrounded in the headlines [Gupta 2003: 13], e.g. *THE STUNNING PHOTOS OF EVERYDAY LIFE* (11 Sep. 2018). In this headline, the adjective *stunning* grabs the readers’ attention and induces to read the article to check what makes those photos stunning.

Rosenthal identifies three headline functions: nominative-informative consisting in summarizing the contents of the story, advertising-expressive, i.e. grabbing the readers’ attention, and graphic which is aesthetic value of how the headline looks [Розенталь 1981: 230]. This information remains topical for online news stories as well. Accordingly, evaluative adjectives in headlines suggest some subjectivity, get the interest of the reader and to make him read the material.

On the basis of the analyzed articles there was found 8 headlines with expressive vocabulary. Evaluative adjectives are widely used in the headlines. These means help to may briefly tell the reader about the event or the person. Most of them are used with a positive connotation. They mainly are presented in publications related to the art or description of talented artists and their works. There are also headlines with negative connotation: *YAYOI RUSAMA’S CRINGY STORY* (15 Nov. 2018). In the headlines “the emotionally colored evaluative word is a key thing,” as without it the headline is not so appealing to the reader [Иванова 2006: 191]. Emotion is a mental phenomenon which helps to perceive and reflect factors of the outside world. It may be positive, negative or neutral, different for each person [Додонов 1978: 272].

In addition, evaluative adjectives that serve to attract the reader are even more significant when they are written in the headline of the text, which is always in a strong position in relation to the rest of the text. Using subjective evaluative adjectives in the headline allows the author to make the audience read the article and to indicate his/her attitude to the news [Лысакова 2006: 120]. Moreover, it serves as a kind of signal that causes a certain reaction, first of all: whether to read the text further [Stam 1982: 25]. The heading, being in a strong position in relation to the rest of the text, contains keywords, including the number of evaluations that correspond to the evaluation inherent in the text itself. What is more, the headline is designed to give the reader at least a minimal idea of ​​the content of the text. However, the conciseness required from the title does not always allow the inclusion of a meaningful component in its text. In this case, the subtitle plays this role [Stam 1982: 32]. At the same time, characterizing the changes in the language of modern mass media, linguists emphasize the strengthening of the acting function of headings [Duskaeva 2003: 666].

The use of evaluative adjectives helps to identify the author’s message and in a certain way to stimulate the thoughts and feelings of the reader. The authors' choice for the headings of articles of evaluative adjectives is explained by their greater expressiveness in comparison with other words that have a given lexical meaning [Земская 2004: 554].

So, in the headlines of BBC articles evaluative adjectives are often used. They are mostly used with positive connotation to express the opinion about certain events.

**2.1.2 Body text** contains great number of evaluative adjectives in various positions of the text. Usually, they reinforce the ideas in the headline. For example, in the headline *Is ‘Bouquet of tulips’ the year’s most controversial artwork?* (17 Oct. 2019) the adjective controversial refers to the evaluation of the work of art which got positive and negative public acclaims. In the subheading, the author uses this adjective again: *As Jeff Koons’ controversial ‘gift’ to the citizens of Paris is unveiled, Michael-Oliver Harding asks whether it could join a lengthy list of formerly condemned, now cherished public artworks* (17 Oct. 2019). Apart from the adjective *controversial* the author uses two more evaluative items: *condemned* and *cherished* which polarize the attitudes and in such a way specify the controversy in public opinions.

Further throughout the story, the author again skips from positive to negative evaluations elaborating the controversy foregrounded in the headline. The artwork is variously described with a plethora of epithets such as hole-riddled, tragic, monstrous: *Years before it first dominated the Paris skyline in 1889, the Eiffel Tower was described as “a hole-riddled suppository” and “a truly tragic street lamp” by prominent French intellectuals.* *Radically industrial for its time, entrepreneur Gustave Eiffel’s modern monument was written off as a monstrous gimmick for the impending World’s Fair.* (17 Oct. 2019), and even as *atrocious* and *satanic*: *When Chinese-US architect IM Pei set about creating his landmark Louvre Pyramid (1989), he couldn’t have foreseen that his bold design would initially be labelled ‘atrocious’, that its structure would spark an enduring Satanic conspiracy theory or that the Louvre’s then-director would resign in protest* (17 Oct. 2019). Gradually, the attitude careens towards positive: *The Eiffel Tower, the Louvre Pyramid, Les Deux Plateaux and so many others have gone from problematic points of friction to celebrated landmarks* (17 Oct. 2019).

Thus, adjectives in the articles are in keeping with those in the headlines, reinforcing the ideas with synonymic words and expressions.

**2.2 Author-centered functions**

Author-centered functions refer to the journalists’ identities with their individual experiences, knowledge, values, patterns of reasoning and peculiarities of perception. Here two ideas are crucial: first, how the journalists perceive information and choose what is relevant for the news story – we will refer to this function as to ***focalizing***; and secondly, how the authors’ individual parameters’ such as age, gender and ethnicity impact the use of evaluative adjectives. The latter function will be called ***personalizing***.

**2.2.1 Focalizing function** reveals how the author chooses the information for the story and the words to discuss it. Focalisation is generally known as a position from which things are seen, felt, understood, and assessed by the author [Ihina 2014: 163]. It is a certain stance which a journalist takes on the scope of information in a story and which restricts measures of his competence.

The objects of evaluation may be concrete and abstract. Our analysis demonstrates that in *BBC Culture* stories, if a person is evaluated, then the object of evaluation (positive) may be his/her appearance, clothing, manners, taste, moral and intellectual qualities, behaviour, actions, activities. If other living beings are evaluated (animals, insects, etc.), the range of evaluated features narrows to the outer appearance and behaviour. Inanimate objects of evaluation can serve objects, natural, weather and other phenomena, abstract concepts (ideas, offers, news, traditions, etc.), food. In the latter case psychological, aesthetic, ethical and sensory-taste evaluative meanings are formulated.

Evaluation is divided into positive and negative. It should be emphasized that such differentiation is conditional, since only the identification of a dominant component in a person's complex psychological state makes it possible to add it to the group positive or negative emotions [Чернышева 1970: 199]. Accordingly, such a criterion has only linguistic character, because the evaluation, present in the meaning of the emotiveness, is not proper evaluation. It should be noted that the same expression can describe two or more different emotions. This phenomenon is called linguistic ambivalence [Кондаков 1975: 451].

On the basis of the analyzed *BBC Culture* news articles, we have found 181 evaluative adjectives with positive connotation and 109 evaluative adjectives with a negative connotation. This corpus can be divided into:

1. evaluative adjectives with a positive connotation;

2. evaluative adjectives with a negative connotation;

As for evaluative adjectives with a positive connotation describing the appearance, there has been found the following units as:

· beautiful, gorgeous, magnetic, lovely, fascinating, admirable, angelic, appealing, charming, classy, cute, handsome, delicate, delightful, elegant, good-looking, divine, gorgeous, graceful, handsome, ideal, inviting, lovely, magnetic, magnificent, nice, pretty, stunning, symmetrical, well-formed, wonderful, glamorous, perfect.

For example: *Karyn Kusama’s moody Los Angeles cop thriller, Destroyer, is destined to be remembered as the film in which one of Hollywood’s most famously glamorous and elegant superstars, Nicole Kidman took part* (12 Nov. 2018). According to the definition from the dictionary, “***glamorous****“* means *“*excitingly attractive*”* and “***elegant****”* means *“* pleasing and graceful in appearance or style*”* [Collins Dictionary: e-ref]. Considering the foregoing, the author describes the actress as a beautiful woman with good taste using words with positive connotation.

Evaluative adjectives with a positive connotation describing the character can be seen in the BBC Culture articles with the following units:

· ambitious, cheerful, curious, diligent, devoted, patient, punctual, flexible, honest, initiate, kind, loyal, trustworthy, organized, prudent, reliable, respectful, self-controlled, truthful, tolerant, open-minded, generous, sincere.

 For example: ‘*Eloise sprang spontaneously to life when, late for a rehearsal of her act with the Williams Brothers, the punctual Thompson apologised in a child’s voice’* (14 Nov. 2017). The dictionary defines the word “***punctual***” as “someone who does something or arrives somewhere at the right time” [Collins Dictionary]. In this example we can see that the writer highlights Thompson’s good trace of character with the word “punctual”.

In case of evaluative adjectives with a positive connotation describing the interior, there has been found the following adjectives:

· eccentric, good, appealing, gorgeous, cosy, classy, fantastic, beautiful, fashionable, up-to-date.

For example: *“We see a field of dead sunflowers and later, one of Van Gogh’s famous, bright sunflower paintings simply appears on his cosy bedroom wall, without Schnabel calling attention to it”* (16 Nov. 2018). The definition from the dictionary explains the word “***cosy***” as “comfortable” and warm” [Collins Dictionary: e-ref]. The author depicts bedroom as a *cosy* one to give the impression of warm and comfortable space.

There are the following evaluative adjectives with a positive connotation describing food:

· sweet, sugary, delicious, chocolaty, good, gorgeous, perfect looking, marvelous. For example, “*The Queen suffers from gout – the only way to relieve the agony is to wrap her legs in slices of beef – and her stomach is so weak that she can’t eat a slice of that perfect looking cake without vomiting it up a moment later – not that that stops her* (10 Jan. 2017). According to the definition, “***perfect***” means “something that is as good as it could possibly be” [Collins Dictionary: e-ref]. In this example, the author emphasizes that the cake for the Queen looked very good.

The BBC News articles also contain evaluative adjectives with a negative connotation describing the appearance:

* Chubby, dreadful, scary, awful, ugly, pot-bellied, hideous, cheap, clumsy, unflattering, dirty, yucky, tasteless, sordid, mining, spooky, gross, cringe-looking, creepy.

For example: *But when Jerry finally admits to his fiancé that he looks cheap, Osgood responds with the film’s exemplary last line, “Well, nobody’s perfect”* (31 Aug. 2018). The dictionary defines **“to look cheap”** describing appearance as “to look tacky” [Collins Dictionary: e-ref]. The author uses the word “cheap” with negative connotation to describe Jerry’s fiancé as “cheap” to show that he doesn’t have taste.

There are the following words which describe the character form the negative point of view:

· aggressive, bossy, careless, cunning, cynical, boring, greedy, impulsive, irresponsible, jealous, lazy, mean, moody, nasty, naughty, pessimistic, selfish, vulgar, weak-willed, rude, sneaky, stubborn, superficial, tactless, violent.

For example, *Yorgos Lanthimos’s the Favourite is a filthy, violent and outrageous period comedy that drips with bad language and vulgar behaviour, and will appeal to anyone who is expecting a more conventional royal drama* (31 Aug. 2018). According to the dictionary, “**vulgar**” means that “something is in bad manner or of poor artistic quality” [Collins Dictionary: e-ref]. Here bad behaviour is presented as a *vulgar* to emphasize the negative trace of character.

Evaluative adjectives with a negative connotation describing interior can be seen in the BBC News articles with the following units:

· ugly, unappealing, dirty, awful, disgusting, untidy, bad, old-fashioned, disappointing, extravagant, depressive, gloomy, poor.

 For example, *Instead of visiting an uncle of Mary’s who floats up to the ceiling, they visit Mary’s cousin Topsy (Meryl Streep) who stands on the ceiling when her untidy house flips upside down.* (04 Jan. 2019). The dictionary defines the word “**untidy**” as “something that it is not neat or well arranged” [Collins Dictionary]. Here the word “untidy” is used to show that Topsy doesn’t take care of her house.

As for evaluative adjectives with a negative connotation describing food, there has been found the following units:

· untasty, yucky, bitter, terrible, unappetizing, hideous, vomitting, unbearable.

For example: *The Favourite treat of Anne has been unbearable for me of its sweetness* (16 Sep. 2018). The word “**unbearable**” means “something that it is so unpleasant, painful, or upsetting that you feel unable to accept it or deal with it” [Collins Dictionary: e-ref]. Here we can see that the author uses the word “unbearable” to emphasise how untasty food was.

To recapitulate, the choice of vocabulary is one of the important things while writing the article. Evaluative adjectives with positive and negative connotation in news of culture content describe appearance, character, interior and food. These expressive units do not only help the authors of the publication to describe a particular event, but also to express their own position or the opinion of society on some points to get the attention of the reader.

**2.2.2 Personalizing function** reveals gender peculiarities in the use of evaluative adjectives. The gender approach makes it possible to study the structures of language in the context of the difference between men and women. Basic gender concepts are concepts of "masculine" and "feminine", which are considered not only in terms of their biological essence but also as concepts that reflect the current social order, social roles and stereotypes of the sexes and which change in the course of human society's development. Gender evaluation is a type of social evaluation of a subject or object of environmental reality, on the basis of "male" or "female" characteristic [Бєссонова 2010: 15].

The gender aspect of the evaluation involves considering how the role, norms, values assigned to society by women and men are verbalized in language and how gender asymmetry and hierarchy are constructed and reflected in language [Оцінний тезаурус 2002: 362].

Gender peculiarities in the use of evaluation units are manifested in the dominance of nominations of individual types [Данильченко 2014: 108].

As for men, the researchers claim that they tend to express rationalistic evaluation through evaluative adjectives, including utilitarian and teleological varieties. The focus of men on the aspects of events associated with rationalist appraisal testifies to their bigger involvement in various activities since ideas about rationalist values ​​are formed in the process of ordering, facilitating and regulating any activity [Вольф 2002: 200].

Male journalists use units to denote the **utilitarian** evaluation that characterizes the benefit indicating greater attention by men to the instrumental aspect of the activity [Wright 1963: 236]. Men denote benefits of activity by units united by the word 'use’: *useful, advantageous, favourable, helpful, beneficial*. The lack of benefit is denoted by units: *useless, helpless, invalid, dysfunctional* [Данильченко І. 2014: 109]. For example, *Joel says that her algorithm would have been better off using mean results for every dater rather than offering a tailored response. “It was completely useless*” (13 Nov. 2019). In this example, a male journalist uses an adjective “useless” in order to show the lack of benefit.

Articles written by men are full of teleological evaluations that describe the achievement of the goal indicating that men are more likely to focus on evaluating the achievement of a goal by units: *effective, efficient, successful, fruitful.* [Данильченко 2014: 111]. For example, *Even during his most successful film-making years, Kurosawa was often held in higher esteem abroad than in his own country* (11 Sep. 18). A male author evaluates man’s achievements in a career using an evaluative adjective “successful”.

Unlike men, women use nominative units to denote **sensory** evaluation which testifies to the greater importance for women of physical comfort. Sensory evaluations characterize pleasant or unpleasant taste, olfactory, auditory and tactile sensations, e.g., *pleasant voice*. These nominations convey an important semantic and emotional-evaluative role in the news discourse reflecting the author's attitude to the events portrayed [Гриценко 2005: 405].

**Taste** evaluationis divided into positive evaluation (pleasant taste: sweet) and negative (sour or bitter). They are used to serve as a means of objectification in the articles of women to more abstract concepts that are not amenable to specific perception, indicating that women's taste is associated with other aspects of their lives [Данильченко 2014: 108]. For example, *The songs by Marc Shaiman and Scott Wittman are sprightly, sweet and carefully crafted*. In this sentence, the female author uses an adjective “sweet” in relation to a song of Marc Shaiman, transferring a taste trait to a phenomenon that is not normally perceived through a named sensory sensation [BBC News 01.04.18].

In addition, there are **sensory** evaluations that reflect the results of the interaction of visual, tactile, auditory and olfactory stimuli through several channels of perception at the same time [Johnson M.1987: 233]. Evaluating objects **positively**, women use units that portray a pleasant source of ATTRACTION that represents the movement of a goal by source: *alluring, appealing, attractive, magnetic* [Данильченко 2014: 115]. For example, *This attractive, obligingly and seemingly honest young woman is soon rising through the ranks of the Queen’s servants and advisers – and it looks as if she could even replace Sarah as, yes, the favourite* [BBC News 16.11.18] In this sentence, the woman who wrote the article depicts the girl as a pleasant source using the word “attractive”.

Female journalists focus on the destructive bodily changes when evaluating objects **negatively** denoted by the word *‘break’: heartbreaking speech, heart-stopping moment* [Данильченко І. 2014: 115]. For example, *King is the most heartbreaking, because her performance reveals complexities even beyond the layered character Jenkins’ script has given her* [BBC News 11.06.18]. Here the author uses the evaluative adjective “*heartbreaking*” to describe the negative feature of a King.

Female journalists' articles are full of the nomination of emotional evaluation, which indicates the reaction that objects cause. As emotional evaluation helps to achieve mental comfort, there is a higher frequency of units which denote emotional evaluation in the articles of women. It indicates a closer connection of evaluation activity in women with the emotional sphere [Багдасарова 2004: 24]. For example, *At almost 90 years old she is still astonishingly prolific* [BBC News 25.09.18].In this example, a female writer describes an old woman with an evaluative adjective “*astonishingly prolific*”, where the word “*astonishingly*” shows her emotions of admiration.

 To recap, there are some differences between male and female in the use of evaluative adjectives while writing the article. Men are more likely to use rationalistic, utilitarian and teleological evaluation while women tend to use nominative units to denote sensory evaluation.

**2.3 Reader-oriented functions**

Reader-centered functions presuppose the effect which evaluative adjectives have on the readership. The analysis revealed that there are two functions related to the readership: shaping attitudes and evoking emotions. They are discussed in this section.

**2.3.1 Shaping attitudes.** Words that the author expresses the evaluation influence the consciousness of the addressee. Characteristic for the language of the media is the aim to be accessible, expressive and relevant which make it natural and necessary to use a variety of evaluative vocabulary [Желтухина 2004: 6]. The choice of vocabulary is one of the important things while writing the article. The use of one word can completely change the tone of the sentence and create completely different connotation.

In the fragment below, the writer is described as eccentric and acerbic and the character he created in his novel is greatest: *Much of the credit for the film’s enduring power must, of course, go back to Highsmith herself: the eccentric, acerbic US writer who, in Tom Ripley, created perhaps literature’s greatest con-man – and an enigma who continues to flourish in popular culture* (12 Dec. 2019).

As for the evaluative adjective in the text, it can be associated with the fragments of the text, generalizing or specifying the qualitative characteristics inherent in the whole described situation [Wolf 1972: 66]. Wolf claims that evaluative adjectives determine the contextual connections of the entire nominal group, being also additional attribute that adds a subjective moment to the statement in the text [Wolf 1972: 64-67].

New evaluative adjectives are formed from the names of nouns, adjectives and verbs in the word-forming way. New estimates of the names of adjectives that already exist in the language and are fixed in dictionaries are formed by semantic derivation [Касьянова 2008: 48], e.g. *But the original novel is a work both more sincere and more profound. If what Ripley turns into through the series is a near-comically unruffled sociopath, then The Talented Mr Ripley proves how sociopaths are made, not born* (12 Dec. 2019).

These language units are interesting to journalists as an effective expressive means to achieve their goals: to highlight the special features of the subject, the necessary way to influence the audience, emphasize the author’s evaluation [Земская 1973: 237].

To add more, the main socio-political changes are primarily reflected in the language of the media, and the need for a quick response to the needs of society determines the formation of certain specific features of the language of the media, including the absence of strict language norms. Such characteristics of the language of the media as evaluation, incentive and invocativeness led to the spread in it of a stylistically reduced lexicon (primarily jargon).

To conclude, evaluative adjectives are the best lexical units to influence the reader’s attitudes. A lot of evaluative adjectives are used in the headline. The authors use evaluative jargon and slang to be closer to the reader and remove the barrier.

*BBC Culture* news articles are full of evaluative adjectives used to provide readers with a preferred interpretation of the information. In the analyzed articles, evaluative adjectives express a speaker's attitude, viewpoint or feelings on the information highlights which makes relations between the speaker and the text and the audience [Бабушкина 2013: 32].

**2.3.2 Evoking emotions** is possible in *BBC Culture* articles in two ways:

1) By using emotion words such as *angry, joyful, sad* which directly refer to the emotions, e.g. *Twenty years on today from its original US release, Anthony Minghella’s adaptation of Patricia Highsmith’s novel remains far from boring, however* (02 Dec. 2019). In this sentence, the screen adaptation of the novel is evaluated as evokes emotions – first the author claims it is far from boring and then continues to explain in the next sentence: *It* *is even more striking in retrospect, as oddly prescient as it is darkly subversive* (02 Dec. 2019). The adjective striking is antonymous to boring, thus the author creates emotional polarity in this context.

2) By describing the situations which make a particular emotional impact on the readers, e.g. *The face of Hong Kong’s chief executive Carrie Lam is falling apart: an eyeball has fallen out of its socket and the flesh of her left chin has been ripped off. Black-clad protesters in yellow hard hats are standing on top of her head, hanging a banner with ‘Hong Kong add oil’ on her forehead and shouting into her ear with a megaphone* (12 Dec. 2019).

Evoking the reader’s emotions is referred to as emotive function [Roberts 2016: 24]. Evaluative expressive vocabulary does not only help the authors to describe a particular event, but also express their own position, or the opinion of society on some points [Engebretsen 2006: 29-33]. According to A. Koval, “emotionally colored words not only describe the objects, but also interpret their worth to the reader” [Гуйванюк 2011: 89]. So, the reader is offered a point of view on the event, e.g. *“What I dream of,” the pioneering modernist painter explained to an interviewer in 1909, “is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter... a soothing, calming influence on the mind”* (02 Dec. 2019). In this example, the painter is characterized as pioneering and modernist, and adjectives *troubling, depressing, soothing* and *calming* illustrate emotional evaluations of her works of art.

Some linguists claim that emotive words are always evaluative, because emotion implies evaluation [Гуйванюк 2011: 89]. As M. Zhovtobryukh states, **emotionally colored vocabulary** includes words which express different feelings as well as emotional nuances in evaluating the phenomena of reality, persons, events, etc. A similar view is shared by A. Koval, who notes that “the desire for evaluation is natural for journalists” [Koval 1998 : 223], e.g. *That same year, Matisse began work on a canvas that is widely admired not only as one of the most joyous in all of art history but also one of the greatest: La Danse (1909-10) – that pulsing apotheosis of rhythm and form in which a quintet of nude figures gyrate rapturously, hand-in-hand, in a circle for eternity* (02 Dec. 2019). In this example, the adjectives *joyous* and *greatest* refer to elevated emotional state in perceiving the paintings.

Emotionally colored vocabulary can be divided into: [Островская 2013: 76]

1) words that name certain feelings and are already emotional by its lexical meaning;

2) words that express a positive or negative evaluation of phenomena, objects or feelings of the person;

3) all the poetic words inherent in fiction and folk art and emotionally colored synonyms;

4) words emotionality of which is achieved by means of word formation, using special suffixes.

 In addition, one of the ways to emotionally color the event is to use words in the figurative sense. It is also important that the emotional coloring of a word is very common, it depends on pairing it with other words and may vary in different ways in a context [Zellig 1952: 206]. In the above passage, for example, not anly the adjectives *joyous* and *greatest* contribute to the elevated state, but the words *pulsing apotheosis, a quintet, gyrate rapturously* create the atmosphere of grandeur.

Nikiforov A. states that “emotions blossom our lives, determine the degree of thinking activity. The attitude to people, events, tasks that are put forward by life, and therefore affect our health depends on them” [Никифоров А.1978: 216]. Retunska states that emotion is a linguistic reflection by means of different language levels, including lexical, which is not only related to the emotional attitude the sender of the broadcast but aimed at creating the listener emotional resonance [Колшанский 2005: 32], e.g. *Designer Roksanda Ilinčić: ‘How colours bring happiness’ And as an acclaimed colourist, Ilinčić is known for putting unexpected colours together. “It’s a way of bringing happiness and confidence”* (05 Dec. 2019).

The need for proper linguistic analysis of the means that reflect human emotions is motivated by the lack of knowledge of the problem because the linguistic expression of emotions is not sufficiently explored. In colloquial speech, people may use the same word to express different emotions. At the same time, the same emotion can be marked with different words [Додонов 1978: 201]. For example, a person can say we “like” or “dislike” an object when he/she evaluates it. Instead, an individual uses words such as “beneficial” or “harmful,” “wonderful” or “disgusting.”

Most researchers recognize the close relationship of emotionality with evaluation. The nature of linguistic and speech evaluation, its regularities manifestations and varieties remain debatable in linguistics. First of all, it concerns the confusion between the concepts of "assessment" and "evaluation", the essence of which differs significantly, because evaluation is a purely linguistic category, while assessment may be considered among logic categories [Шаховский 2008: 208].

In this regard, the distinction between linguistic evaluation and extra-linguistic evaluation is fundamental. Evaluation belongs to the sphere of human consciousness and is formed as a result of assimilation and awareness of the values ​​that have considerable axiological significance.

 Emotionally coloured vocabulary includes words that in their meaning contain positive or negative evaluations and denote feelings, moods and processes. Subjective meaning and emotion are different concepts, as well as lexical ways of realizing them, many evaluative words can be attributed to emotional vocabulary [Мальцев 1963: 22]. Many linguists claim that adjectives tend to be the most used emotionally coloured vocabulary. One of the most important functions of adjectives is that they can accommodate the semantic and pragmatic aspects of language [ibid.: 23].

The emotionality of evaluative adjectives plays an important role in BBC culture texts, because it enhances communicative importance enriching the communicative competence of the speaker to influence the addressee. According to Wolf E., the criteria for having a negative or positive assessment in the lexical meaning of adjectives are: [Телия 1986: 143]

a) a system of dictionary designations;

b) evaluation indicators that are in the lexicographic interpretation of the meaning of the word;

 c) affixes that may indicate a negative or positive hue of the adjective.

Evaluative adjectives representing the emotional state actualize their meaning mainly in the predicative function with nouns and possessive pronouns, for example, in the article headlined *Joy in painting: Why sadness always creeps in* (02 Dec. 2019) there are no emotive adjective in the headline, but the nounsjoy and sadness prompt there might be some in the article. In fact, the adjective boring is used several times and it is used predicatively: “*You can be a leech – you know that – and it’s boring. You can be quite… boring*” (12 Dec. 2019).

The English language is characterized by the formation of emotionally-evaluative adjectives with a high intensity of trait with a certain expression, among which the majority are adjectives of general evaluation, the value of which is reduced to expression without indicating any signs, but emotional and emotional units that exhibit the disapproving attitude of native speakers to objects, facts and phenomena of objective reality [Телия 1986: 143-114].

 Moreover, adjectives are the main lexical expressions of negative evaluation, which is why the number of words with negative evaluative semantics (ravenous, inexorable, unflinching, tawdry, damned, repulsive, unscrupulous, indomitable unprincipled), irreverent (odd) exceeds the number of positive units of appreciation (frisky), audacious (bold), skilled (saving), saving (thrifty), dutiful (diligent), internal (mental), unassuming (humble) [ Болдырева 1967: 122].

Thus, emotionally coloured adjectives reflect not only the external but also the inner world of a person, his/her attitude to the surrounding reality, which, as a rule, has a value character and perform an important pragmatic function in language [Алефиренко 2008: 22].

Considering the correlation of emotion and evaluation categories it is necessary to note that in the works of some scholars, emotion is regarded as an optional part of the evaluation. As Wolf notes, there is emotionality in all evaluative statements. It reflects the presence of the subject. The researcher believes that the reason emotions are the object of evaluation by the subject of the emotion: "in complex interaction the subject of the valuation and its object can be distinguished by the assuming component the (good / bad) attitude of the subject to the object. This component is possible to call "evaluation" or "emotional" [Виноградов 1977: 140].

Shakhovsky V. emphasizes that emotionality always implies the presence of valuation, but rational valuation is not always associated with emotional. The researcher views these concepts as two separate components of value, giving the main role of emotionality in their integration: the emotional component is always evaluative, but if the word is evaluative, it does not have to be emotional [Кунин 1970: 51].

Accordingly, evaluation is a necessary element of emotion, and the same word in different speech situations can express either emotion or at the same time and emotion and appreciation [Виноградов 1977:139]. So, the evaluation is distinguished as a separate phase of emotions, because the speaker's emotional response largely depends on different types of assessment, such as moral, household, ethical, rational, logical, emotional, aesthetic, sensory, and therefore possible assume that the concept of evaluation is a component of emotion. In addition, terminological diversity in the system of reflection of emotions in language and speech predetermines various approaches to learning itself the notion of emotion and its inherent evaluative category.

**CONCLUSIONS ON CHAPTER TWO**

The analysis of BBC Culture news articles demonstrates that functions of evaluative adjectives are diverse. Taking into account that any communication or discourse may be organized symbolically as making up a model in which information is transmitted from the speaker to the addressee in its development, we classify functions of evaluative adjectives into three types: structure-related, author-centered reader-oriented functions.

Structure-related functions presuppose the position or/and distribution of the adjectives in news stories: they may appear in headlines or in the body text. Accordingly, their role is different in various positions. *Headlines* get the readers’ attention appealing to their needs and emotions. For this purpose, evaluative adjectives are foregrounded in the headlines. In the body text they reinforce the ideas of the headline, specify them.

Author-centered functions refer to the journalists’ identities with their individual experiences, knowledge, values, patterns of reasoning and peculiarities of perception. Here two ideas are crucial: first, how the journalists perceive information and choose what is relevant for the news story – this is referred to as to *focalizing* function; and secondly, how the authors’ individual parameters’ such as age, gender and ethnicity impact the use of evaluative adjectives. The latter function is called *personalizing*.

Reader-oriented functions presuppose the effect which evaluative adjectives have on the readership. The analysis revealed that there are two functions related to the readership: shaping attitudes and evoking emotions. *BBC Culture* news articles are full of evaluative adjectives used to provide readers with a preferred interpretation of the information. Evoking emotionsis possible in *BBC Culture* articles in two ways: by using emotion words such as *angry, joyful, sad* which directly refer to the emotions, and by describing the situations which make a particular emotional impact on the readers.

**GENERAL CONCLUSIONS**

The master’s thesis studies functions of adjectives in *BBC Culture* news texts.

Referents in discourse may need some specific qualification which may be expressed by means of adjectives, genitive phrases, prepositional phrases and relative clauses. This paper focuses on adjectives in English culture news, because while discussing films, books and various forms of art specifying quality, attitude and different properties is crucial.

Adjective is defined as a word class characterized by the general implicit lexical and grammatical meaning of quality or property of a thing or an instance of thing. Property is understood either as scalar or complementary. *Scalar* properties relate to an implicit norm on the scale as their reference point, *complementary* properties to their opposites.

There are several approaches to classifying adjectives – grammatical, functional and semantic. They view adjectives in terms of their morphological categories, functions in various communicative situations and semantic paradigms of meanings. ***Grammatically***, adjectives are classified into *qualitative* denoting quality and admitting of degrees of comparison, and *relative* referring to not gradable properties. ***Functionally***, adjectives are *restrictive* if they specify referents more precisely in a given situation; or *non-restrictive* if they provide some additional information about the referent. ***Semantically***, adjectives constitute core and peripheral types. Core includes four semantic types: dimension, age, value, and colour. Peripheral semantic types refer to physical property, human propensity, and speed. More generally, adjectives are classified into descriptive and evaluative.

Evaluative adjectives denote either a *qualitative* attribute of an object or a *relative* attribute, indicating the property of an object through its relation to another object, attribute, event as viewed by the speaker. Evaluative adjectives are common and specific. Evaluation is a mental operation, the purpose of which is to express a certain type of assessment of a particular object of thought and speech.

The analysis of *BBC Culture* news articles demonstrates that functions of evaluative adjectives are diverse. Taking into account that any communication or discourse may be organized symbolically as making up a model in which information is transmitted from the speaker to the addressee in its development, we classify functions of evaluative adjectives into three types: (1) *Structure-related* functions that reveal the composition of the news story, mainly the headline and the body text; (2) *Author-centered* functions including focalizing and personalizing, and (3) *Reader-oriented* functions such as shaping attitudes and evoking the addressee’s emotions. This chapter discusses these functions.

Structure-related functions presuppose the position or/and distribution of the adjectives in news stories: they may appear in headlines or in the body text. Accordingly, their role is different in various positions. *Headlines* get the readers’ attention appealing to their needs and emotions. For this purpose, evaluative adjectives are foregrounded in the headlines. In the body text they reinforce the ideas of the headline, specify them.

***Author-centered*** functions refer to the journalists’ identities with their individual experiences, knowledge, values, patterns of reasoning and peculiarities of perception. Here two ideas are crucial: first, how the journalists perceive information and choose what is relevant for the news story, and secondly, how the authors’ individual parameters’ such as age, gender and ethnicity impact the use of evaluative adjectives. The former condition is referred to as *focalizing* function, the latter is called *personalizing*. Focalisation is generally known as a position from which things are seen, felt, understood, and assessed by the author [Ihina 2014: 163]. It is a certain stance which a journalist takes on the scope of information in a story and which restricts measures of his competence.

As for personalizing function, gender peculiarities in the use of evaluative adjectives are manifested in the dominance of their particular types. Men tend to express rationalistic evaluation through evaluative adjectives, including utilitarian and teleological varieties. Men focus on the aspects of events associated with rationalist appraisal testifying to their bigger involvement in various activities, since ideas about rationalist values ​​are formed in the process of ordering, facilitating and regulating any activity. Women use nominative units to denote sensory evaluation which testifies to the greater importance for women of physical comfort.

***Reader-oriented*** functions presuppose the effect which evaluative adjectives have on the readership. The analysis revealed that there are two functions related to the readership: shaping attitudes and evoking emotions. *BBC Culture* news articles are full of evaluative adjectives used to provide readers with a preferred interpretation of the information. Evoking emotionsis possible in *BBC Culture* articles in two ways: by using emotion words such as *angry, joyful, sad* which directly refer to the emotions, and by describing the situations which make a particular emotional impact on the readers.

**The prospects for future research** are seen in the possibility of analyzing adjectives in other types of discourses – BBC Capital, BBC Travel, BBC Earth, BBC Future etc., since thematic aspect may determine the use of adjectives and their functions.

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**РЕЗЮМЕ**

магістерської роботи Клименко Оксани Юріївни на тему

«**Функціонування прикметників в англомовних Інтернет-статтях культурологічної тематики»**

Робота складається зі вступу, двох розділів та загальних висновків. Обсяг роботи складає 65 сторінок. Список використаної літератури нараховує 67 позицію і 30 джерел ілюстративних матеріалів.

Перший розділ роботи розкриває теоретичні основи вивчення прикметників та їх характерні риси; поняття дискурсу інтренет-новин, структуру статей новин. Встановлено, що використання прикметників зумовлене різновидом, жанром і тематикою дискурсу.

Другий розділ включає результати аналізу. Встановлено, що функції прикметників зумовлені структурою тексту статті, особистістю автора та його зорієнтованістю на читача. Новизною відзначається виокремлення функцій відповідно до названих чинників: привернення уваги, фокалізація, авторизація, вплив та апеляція до емоцій. Виявлено, що автори більше використовують оцінні прикметники з позитивною конотацією. Існує гендерна розбіжність у вживанні оцінних прикметників у новинах. Автори-жінки двічі частіше диференціюють сенсорні та емотивні оцінки, в той час як чоловіки – раціоналістичні.

**Ключові слова:** функція, прикметник, оцінка, дискурс новин, мовні засоби, автор, адресат.

**ABSTRACT**

on Master’s paper prepared by Oksana Klymenko

«**Function of adjectives in English Internet culture news»**

The thesis studies the functions of adjectives in English Internet culture news. It consists of introduction, two chapters and general conclusions. The total volume of the paper is 65 pages. The Bibliography of the work comprises a list of 61 theoretical sources, 30 Internet articles.

The first chapter reveals the theoretical foundations of studying adjectives and their characteristic features: the definition of adjective as word class is given, approaches to its classification are analyzed, the features of English Internet news are discussed.

The second chapter includes the results of the analysis. It has been established that the functions of adjectives are predetermined by the structure of the text the identity of the author and his/ her focus on the reader. The novelty of the research consists in typifying the functions of adjectives in culture stories as structure-related, author-centered and reader-oriented. It is proved that functions of adjectives reveal the composition of the news story, mainly the headline and the body text; involve focalizing and personalizing, and shape attitudes and evoke the addressee’s emotions.

**Keywords**: function, adjective, evaluation, news discourse, linguistic means, author, addressee.